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AP[®]

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AP[®] Art History

Sample Student Responses and Scoring Commentary

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Question 2: Long Essay: Visual/Contextual Analysis**6 points****General Scoring Notes**

- Except where otherwise noted, each point of the rubric is earned independently. For instance, a student could earn one or two points for evidence (Row C) or earn the point for analysis and reasoning (Row D) without earning a point for claim or thesis (Row B).
- **Accuracy:** The components of this rubric each require that students demonstrate art historically defensible content knowledge. Given the timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.
- **Clarity:** Exam essays should be considered first drafts and thus may contain grammatical errors. Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.

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.

Object 1: *The Coiffure*

Object 2: *Les Demoiselles d'Avignon*

Object 3: *Where Do We Come From? What Are We? Where Are We Going?*

AP® Art History 2021 Scoring Guidelines

Reporting Category	Scoring Criteria		
A Identification (0–1 points)	0 points Provides one or no accurate identifiers.		1 point Provides <u>two</u> accurate identifiers for selected work of art.
	Decision Rules and Scoring Notes		
Object 1: <i>The Coiffure</i> Examples that earn this point include the following (two required): <ul style="list-style-type: none"> • Artist: Mary Cassatt (American) • Medium: Drypoint, aquatint (engraving, etching), print • Date: 1890–1891 c.e. (second half or late 19th century, or any date within 50 years of creation would also be acceptable) • Culture: France, United States, Impressionism 	Object 2 : <i>Les Femmes d'Alger (O.J.)</i> Examples that earn this point include the following (two required): <ul style="list-style-type: none"> • Artist: Pablo Picasso (Spanish) • Medium: Oil on canvas • Date: 1907 c.e. (1910s, early 20th century, or any date within 25 years of creation would also be acceptable) • Culture: France, Spain, Cubism 	Object 3: <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn this point include the following (two required): <ul style="list-style-type: none"> • Artist: Paul Gauguin • Medium: Oil on canvas • Date: 1897–1898 c.e. (1890s, second half or late 19th century, or any date within 50 years of creation would also be acceptable.) • Culture: France, Post-Impressionism 	

Reporting Category	Scoring Criteria		
<p>B Claim/Thesis (0–1 points)</p>	<p>0 points Rephrases or restates the prompt. OR Makes a claim that is not defensible.</p>	<p>1 point Provides an art historically defensible claim or thesis that establishes a line of reasoning.</p>	
Decision Rules and Scoring Notes			
<p>The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt. A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response. A claim or thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.</p>			
<p>Object 1 <i>The Coiffure</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> • Cassatt was part of a generation of artists who were appropriating the style of Japanese and other non-Western art forms to break with established European/academic traditions. • Cassatt was influenced by Japanese art because she was visiting World’s Fairs, salons of other artists, artistic clubs, and private galleries. • Cassatt was fascinated by the new visual qualities that she saw in Japanese prints and other Japanese artworks. • Cassatt was inspired to create more prints because print culture from Japan was highly popular, and European artists were emulating its wide dissemination. • Cassatt’s interest in Japanese art was part of a broader cultural context of European interest in Japanese art/culture at the time. • The style of Cassatt’s <i>The Coiffure</i> reflects her interest in Japanese woodblock prints. 	<p>Object 2 <i>Les Demoiselles d’Avignon</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> • Picasso was part of a generation of artists that was appropriating stylistic devices seen in African or archaic/prehistoric art to break with older European traditions. • Picasso was influenced by African or archaic/prehistoric art because he was visiting World’s Fairs, ethnographic museums, etc., where this art was on display. • Picasso’s interest in African or archaic/prehistoric art was part of a broader cultural context of European and French colonialism. • Picasso’s familiarity with African masks/Iberian sculpture influenced his depictions of female forms in <i>Les Desmoiselles d’Avignon</i>. 	<p>Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> • Gauguin was part of a generation of artists that was appropriating stylistic devices seen in South Pacific art to break with older European traditions. • Gauguin was influenced by art of the South Pacific because he moved to Tahiti to escape from European social/sexual conventions. • Gauguin was fascinated by the new visual qualities that he saw in Tahitian art (textiles, sculptures, and architecture). • Gauguin was reflecting on birth, life, and death in his paintings because he was highly interested in the spiritual life of Tahiti. • Gauguin’s interest in art of the South Pacific was part of a broader context of European interest in/exoticizing of non-Western cultures as part of colonialism. 	

Reporting Category	Scoring Criteria		
<p>C Evidence (0–2 points)</p>	<p>0 points Does not meet the criteria for one point.</p>	<p>1 point Provides <u>one</u> specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.</p>	<p>2 points Provides <u>two</u> specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.</p>
Decision Rules and Scoring Notes			
The evidence provided must be accurate, relevant, and art historically defensible.			
<p>Object 1 <i>The Coiffure</i></p> <p>Examples that earn a point include the following:</p> <p>Visual Evidence</p> <ul style="list-style-type: none"> Flat areas/planes of color with little tonal variation Decorative patterning Downcast gaze Clear distinction of forms using lines to define their edges Shallow picture plane Use of the mirror as a formal device Depiction of an intimate scene centered around a woman Specific poses of body, such as preparation of hair <p>Contextual Evidence</p> <ul style="list-style-type: none"> World’s Fairs, private salons, and art groups were all highly popular during the late 19th century in the United States and Europe. The distribution of Japanese woodblock prints (ukiyo-e) was widespread in the United States and Europe during the late 19th century. Interest in Japanese culture as well as in Japanese art, design, and material culture, a phenomenon known as <i>Japonisme</i>, was widespread in mid–late 19th-century Europe. 	<p>Object 2 <i>Les Femmes d’Alger (O.J.)</i></p> <p>Examples that earn a point include the following:</p> <p>Visual Evidence</p> <ul style="list-style-type: none"> The faces of the female figures have a flatness and are fractured. The stances of the woman on the left and others are highly stylized. There are marks on some of the faces that may reflect scarification or embellishments on sculptures/masquerades. Dark outlines form the edges of and divide the figures internally. The direct visual address of the women appears confrontational. <p>Contextual Evidence</p> <ul style="list-style-type: none"> While creating <i>Les Femmes d’Alger</i> Picasso likely visited the Trocadéro ethnographic museum and was collecting non-Western art. Picasso was influenced by numerous visual traditions during the period when he created this work, including African art and ancient Iberian art, both of which were available to him in Paris. The women represent sex workers, specifically prostitutes from a street in Barcelona known for its population of sex workers. 	<p>Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i></p> <p>Examples that earn a point include the following:</p> <p>Visual Evidence</p> <ul style="list-style-type: none"> Depiction of Tahitian women as his subjects. Depiction of tropical landscape with volcano, ocean, animals, and lush vegetation. Bright color palette, particularly complementary colors of yellow/purple, blue/orange. The composition reads from right to left like an ancient scroll, fresco, or icon. <p>Contextual Evidence</p> <ul style="list-style-type: none"> Gauguin was living in Tahiti, then a French colony, when he painted this work. The 1889 Exhibition Universelle in Paris featured a Tahiti exhibit. European traders and missionaries had been present in Tahiti since the 18th century. 	

Reporting Category	Scoring Criteria		
D Analysis and Reasoning (0–1 points)	0 points Does not meet the criteria for one point.	1 point Explains how the visual and/or contextual evidence provided <u>supports the argument</u> .	
Decision Rules and Scoring Notes			
The response must explain the relationship between the evidence provided and an argument about the prompt.			
<p>Object 1 <i>The Coiffure</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> World’s Fairs, private salons, and art groups were all emphasizing and exposing artists to art from other cultural traditions, such as Japanese art styles. The distribution of Japanese woodblock prints led to artists adopting formal elements from these prints into European traditions of etching and engraving. (Responses could make this connection through elements such as flat planes of color, strong outlines, shallow depiction of space, etc.) The wide dissemination of Japanese prints inspired artists like Cassatt to create more works on paper and break with Salon conventions that stressed painting. The themes seen in Japanese prints were adopted into the European context. (Responses could reference themes such as women in domestic spaces, the use of mirrors as a spatial device, preparation of hair, etc.) 	<p>Object 2 <i>Les Demoiselles d’Avignon</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> Picasso’s break with older European traditions of depicting women’s bodies as beautiful/available is clear in the flatness of the forms, stylization of the women’s bodies, marks on the faces, and dark outlines—qualities he saw in African and other works. The flatness of the space, stylization of the faces and bodies, or marks on faces may have been derived from African or other non-Western art he was seeing at the Trocadéro or collecting. The stylization of the women’s poses and facial features is similar to that of ancient Iberian sculptures that he saw during the period when he made this work, which he likely understood as a European “primitive” art. Picasso’s depiction of female sex workers as both confrontational and visually linked to African art suggests that he connects threatening sexuality to non-Western cultures. 	<p>Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> Gauguin’s location in Tahiti and depiction of landscape reflect his placing this metaphorical painting in a new space, a break with European tradition. Tahitian women depicted by Gauguin represent metaphorical/spiritual moments: birth, life, death. Animals, humans, and the landscape all take on idiosyncratic metaphors or iconographic meanings that Gauguin hints at in his correspondence but does not fully explain. Gauguin, like others of his generation, wanted to break with norms. By moving to Tahiti, he acted on the idea that colonized locations were sources of more “pure” visual and spiritual culture and would allow him to regress to a more “pure” and innocent version of humanity. 	

Reporting Category	Scoring Criteria		
E Complexity (0–1 points)	0 points Does not meet the criteria for one point.	1 point Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.	
Decision Rules and Scoring Notes			
The response may demonstrate a complex understanding in a variety of ways, such as: <ul style="list-style-type: none"> • Explaining relevant and insightful connections between the evidence and the claim • Confirming the validity of a claim by corroborating multiple perspectives • Explaining nuance of an issue by analyzing multiple variables • Qualifying or modifying a claim by considering diverse or alternative views or evidence This complex understanding must be developed in the response and consist of more than a phrase or reference.			
<p>Object 1 <i>The Coiffure</i></p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • The development of the technology of photography, and particularly ethnographic photography, provided additional exposure to non-Western cultural traditions. • Breaking away from the Salon and challenging painting as the highest art form was spurred by the display of prints in private clubs and exhibitions. The domestic setting of Cassatt’s prints and use of Japanese conventions fit with displays in these intimate interiors. • Cassatt’s interest in Japanese art was part of a broader cultural context of European interest in/exoticizing of Japanese art/culture during the mid–late 19th century that occurred in the wake of the opening of Japanese markets and ports in the 1850s and the 1853-54 expedition of Commodore Perry. • A major exhibition of Ukiyo-e prints at the École des Beaux Arts in 1890 influenced Cassatt and other artists. The exhibit included numerous works by Kitagawa Utamaro, whose depictions of women in intimate settings were a particular inspiration to Cassatt. 	<p>Object 2 <i>Les Demoiselles d’Avignon</i></p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • Adopting elements of the stylistic “otherness” of African and other non-European art was also a way for Picasso to reject the Salon and prior established Western artistic traditions. • <i>Les Demoiselles d’Avignon</i> can be seen as a modernist take on 19th-century works that explored female sexuality, sexual availability, the male gaze, and the female nude, in some cases in “exotic” settings, such as Manet’s <i>Olympia</i> or Ingres’s <i>Grande Odalisque</i>. • Picasso’s interest in archaic/prehistoric and non-Western art was also founded in his imagining of colonized cultures both as “primitive” and as spiritually charged, unfettered, or free. • Picasso’s fascination with new ways of depicting women that were influenced by African or other non-Western cultures was also tied to his fascination with prostitution, venereal disease, and moral degradation through his belief that these cultures were more sexually free or primal. 	<p>Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i></p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • Gauguin ties together the palette of bright colors derived from his tropical surroundings, textiles, etc., with the idea of a gold background that would have been part of a Christian icon or spiritual painting. • His palette is derived from both non-Western and older European cultural references, tied into his conception of a more “pure” spirituality. • Gauguin ties together imagery of women and the life cycle derived from his tropical surroundings with spiritual metaphors tied to Christian belief. His use of three stages is derived from the Christian Trinity, but he then hints at Polynesian themes with the animal and human imagery and gestures. • Gauguin’s failure as a stock broker and/or his failed marriage in France were part of his motivation to reject European social norms and explore Tahitian culture and sexual relationships, which were also depicted in his paintings. • Gauguin sent the work back to Paris shortly after it was completed, together with detailed instructions for its framing and exhibition, indicating his continued awareness of and desire to participate in the Parisian art world. 	

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	<ul style="list-style-type: none">• Cassatt was fascinated by the new visual qualities that she saw in Japanese prints and other Japanese artworks because she was exploring her place as a woman and/or American in the French art world and used the “otherness” of the Japanese subject as a parallel.• Other 19th-century European artists who were particularly interested in Japanese art, design, and material culture include Manet, Whistler, and Van Gogh. Their responses to this influence could take different visual forms from Cassatt. Some artists incorporated specific examples of Japanese material culture into their works (e.g., textiles, folding screens) whereas other artists made direct copies of Japanese prints in painted form.• Cassatt’s work both invites the male gaze with an invitation to view the woman’s exposed form in a private moment yet seemingly negates sexualization through a focus on formal elements rather than overt eroticism.	<ul style="list-style-type: none">• The presence in a preparatory sketch of a memento mori skull held by a figure (a medical student) who is often understood as a stand-in for Picasso further underlines the potential danger presented in the eroticized and exoticized bodies of the women. The threatening element of their sexuality suggests Picasso’s complex and potentially problematic views of women and female sexuality.• Picasso’s interest in Iberian art was tied to his interest in his own ties to Spain as his homeland or source of inspiration.• France was a major colonial power with multiple colonial possessions in Africa at this time. Colonial exploitation is in part what made African works of art accessible to Picasso in Paris.• Picasso shared an interest in African art with other contemporary European artists such as Matisse. Modernist artists responded particularly to formal qualities of abstraction of the human figure they saw in works of African art.	<ul style="list-style-type: none">• Gauguin was aware of his reputation in France as an avant-garde artist, and he fostered this image and moved from being a weekend painter to a professional painter by emphasizing his spiritual exploration in Tahiti (including his attempted suicide).• Gauguin’s depictions of Tahiti include elements of fantasy and stereotyping. Gauguin reported being disappointed by the Tahiti he encountered, which was not the tropical paradise untouched by European influence he had imagined.• Gauguin’s representations of Tahiti and Tahitian women and girls have been problematized by contemporary critics as representing a sexist, patriarchal, and colonialist mindset.
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Q1

Q2

Q3

Q4

Q5

Q6

 Sample 2A.1

Begin your response to each question at the top of a new page. Do not skip lines.

The Coiffure by Mary Cassatt was an ink etching created in the style of Japanese woodblock printing. ^{It is European.} Mary Cassatt was influenced by the style ^{and} techniques ^{and} ~~structure~~ of Japanese woodblock printing. In the Coiffure, we see a nude woman bending over tying her hair in front of a mirror while sitting on her bed. This style of ^{an} intimate, domestic moment is taken from a similar Japanese print of a woman checking her hair in 2 mirrors. The low horizon line ~~also~~ accentuates the ~~close~~ proximity of the subject to the viewer. This makes it a more intimate ~~print~~ print. Cassatt was also influenced in the technique of the Japanese woodblock carving. The Japanese prints all have black lines around the figures & objects. This was unused & extremely different to traditional European forms where outlines were not used in that way. Cassatt uses this same outlining technique in her print "The Coiffure" when she ~~is~~ outlines the female figure, the focus of the print. ^{in black ink.} Cassatt was especially influenced by Japanese-style ~~art~~ art because of Japan's recent opening to the world due to American Commodore Matthew Perry's visit in the mid-1800s. This resulted in a flood of Japanese art to Europe and America where artists such as Mary Cassatt

Q1



Q2



Q3



Q4



Q5



Q6



Sample 2A.2

Begin your response to each question at the top of a new page. Do not skip lines.

were amazed and integrated the styles of the
 Japanese art ^{into their own work} ~~a~~ "The Culture" is also interesting
 in the sense that it represents a woman subject
 from the view of a woman (and therefore not
 idealized) instead of from a man. This diff. in
 perspective also came from open trade
 with other cultures.

Q1



Q2



Q3



Q4



Q5



Q6

 Sample 2B.1

Begin your response to each question at the top of a new page. Do not skip lines.

Overtime, artists learned to take inspiration from other styles or cultures and have created some beautiful results. One of these artists is gustavs klimt, the artist who created the work: The Kiss. The kiss is a medium-sized canvas ~~with~~ that glistens in the light due to its heavy use of gold, and tells a story of love and intimacy. It is clear that the piece took heavy influence from the Byzantine art style because of the strong emotions and use of gold.

Byzantine art often included characters who were going through deep, emotional strain. This ~~way~~ was conveyed through intense facial expression and lighting. In klimt's, the kiss, the figures are locked in a tight embrace and their faces are worn with feelings of relief and closeness with one another. The audience is forced to feel something when they look at it, just as they would with Byzantine art.

Secondly, gold was used heavily in Byzantine art as it was new to them and appeared highly valuable. The use of the gold around the figures also implies holiness and divinity. This could mean that the figures' love was so pure that ~~you~~ you could describe it as divine. Gold is a valuable material ~~with~~ with strong symbolism, which is why klimt took ~~this~~ this influence and allowed it into his art.

Q 1



Q 2



Q 3



Q 4



Q 5



Q 6

Sample 2B.2

Begin your response to each question at the top of a new page. Do not skip lines.

In conclusion, the kiss took Byzantine influence by incorporating a lot of gold to define holiness and sacredness, and by making the figures extremely dramatic and expressive to captivate his audience.

Q1

Q2

Q3

Q4

Q5

Q6



Sample 2C

Begin your response to each question at the top of a new page. Do not skip lines.

Les Femmes d'Alger by Pablo Picasso was painted in the 19th century with oil on canvas.

Picasso was influenced by the cubism movement as many artists at the time were. The cubist influence can be seen through the use of shapes to display the figures in the painting. Picasso was influenced by western Europe techniques through the use of a traditional western Europe medium of oil on canvas. The artist's imagery was influenced as the piece depicts women of d'Alger which was at the time women who were prostitutes and lived on the streets of d'Alger and were looked down upon.

Question 2

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Overview

Responses were supposed to demonstrate a number of skills related to art historical thinking, including argumentation, visual and contextual analysis, and historical interpretation. To be awarded all six score points, the response needed to successfully accomplish the following tasks:

- Select and identify an appropriate painting, print, or drawing from Later Europe and the Americas.
- Establish an art historical claim related to why artists were influenced by art from another culture.
- Provide visual and/or contextual evidence to support that claim.
- Explain how the evidence relates to the claim.
- Corroborate or qualify the claim with additional evidence or argumentation.

Sample: 2A

Identification Score: 1

Claim/Thesis Score: 1

Evidence Score: 2

Analysis and Reasoning Score: 1

Complexity Score: 1

Overall Score: 6

Task A: Provides two accurate identifiers for selected work of art. (1 point)

The response earned this point for correctly identifying Cassatt as the artist and etching as the medium.

Task B: Makes an art historically defensible claim or thesis that responds to the prompt. (1 point)

The response earned the point for stating that “Mary Cassatt was influenced by the style and techniques of Japanese wood block carving.” This statement establishes a line of reasoning that is art historically defensible and that is related to the topic of the prompt. The response correctly identifies Japan as the culture of influence and indicates that Cassatt’s interest was primarily related to points of style and technique.

Task C: Provides two specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt. (2 points)

The first of these points was earned for the accurate description of the subject matter of the print as a nude woman, seated on the bed, in front of a mirror. This is a point of visual evidence that is relevant to the topic of the prompt.

The second point was earned for the description of the low horizon line and the explanation of how that helps the viewer relate to the subject. This is a point of visual evidence that is relevant to the topic of the prompt.

The response includes additional evidence, for example mentioning the “black lines” around the figure, that would also have been acceptable as evidence and could have earned the point.

Question 2 (continued)

Task D: Explains how the visual and/or contextual evidence provided supports the argument. (1 point)

The response earned this point for stating, “This style of an intimate, domestic moment is taken from a similar Japanese print of a woman checking her hair in 2 mirrors.” With this statement, the response correctly analyzes the relationship between one piece of the visual evidence (subject matter) and the claim of Japanese influence.

Task E: Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt. (1 point)

The response earned this point for the discussion at the end of the response of the opening of Japan in the wake of Commodore Perry’s expedition. This was awarded a complexity point, rather than being counted as additional evidence, as the response demonstrates an understanding of the significance of that historical event and goes on to explain how the results of that event impacted Cassatt and other artists.

Sample: 2B

Identification Score: 1

Claim/Thesis Score: 1

Evidence Score: 1

Analysis and Reasoning Score: 1

Complexity Score: 0

Overall Score: 4

Task A: Provides two accurate identifiers for selected work of art. (1 point)

The response receives this point for accurately identifying Klimt and *The Kiss*. This work was not on the list provided to students but is an acceptable choice as it is a painting (a drawing or print would also be acceptable) from the Later Europe and Americas (1750–1980 C.E.) content area that was influenced by another culture.

Task B: Provides an art historically defensible claim or thesis that establishes a line of reasoning. (1 point)

The response establishes a line of reasoning that is art historically defensible and that is related to the topic of the prompt: “It is clear that the piece took heavy influence from the Byzantine art style because of the strong emotions and use of gold.” The claim accurately identifies Byzantine art as another culture that influenced the work and indicates reasons for Klimt’s interest. The description of the “strong emotions” of the work is inaccurate, but this does not detract from the overall quality of the claim. The response restates the claim at the end, proposing the Byzantine association of holiness and gold as an additional motivation for this influence.

Task C: Provides two specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt. (1 point)

The response was awarded this point for stating that “the figures are locked in a tight embrace” with facial expressions that indicate the figures’ “closeness with one another.” This is visual evidence that is relevant to the topic of the prompt.

Question 2 (continued)

The response did not receive the second point for this task. The response indicates the use of gold but does not add new information to the visual description in the initial claim. The evidence provided (“gold was used heavily in Byzantine art”) touches on the earlier period but not Klimt’s use of gold.

Task D: Explains how the visual and/or contextual evidence provided supports the argument. (1 point)

The response earned this point for the explanation that “gold is a valuable material with strong symbolism, which is why Klimt took this influence and allowed it into his art.” This shows reasoning about how the visual evidence (gold) supports the claim of influence from Byzantine art.

Task E: Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt. (0 points)

The response did not earn this point because it does not provide additional discussion that demonstrates complex understanding of the prompt.

Sample: 2C

Identification Score: 1

Claim/Thesis Score: 0

Evidence Score: 1

Analysis and Reasoning Score: 0

Complexity Score: 0

Overall Score: 2

Task A: Provides two accurate identifiers for selected work of art. (1 point)

The response was awarded this point for the accurate identification of Picasso and oil on canvas. Because two accurate identifiers are provided, the point was earned despite the inaccurate time of “the 18th century.”

Task B: Provides an art historically defensible claim or thesis that establishes a line of reasoning. (0 points)

The response did not earn this point because it does not state a claim related to Picasso’s being influenced by another culture.

Task C: Provides two specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt. (1 point)

The response earned this point for the description of the women as “prostitutes and lived on the streets of d’ avignon and were looked down upon.” This is visual evidence that is relevant to the topic of the prompt.

Although the response includes an attempt to address this point, it was not awarded. The mention of “shapes” is insufficiently detailed; in addition, the response is referencing shapes to support a claim about Cubism rather than influence from another culture.

Question 2 (continued)

Task D: Explains how the visual and/or contextual evidence provided supports the argument. (0 points)

The response includes an attempt to address this task by linking Picasso to “a traditional Western Europe medium,” but this does not address how the evidence supports a claim related to influence from another culture.

Task E: Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt. (0 points)

The response does not include an attempt to address this task.