

2021

AP[®]

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AP[®] Art History

Scoring Guidelines

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Question 1: Long Essay Comparison

8 points

A. Select and completely identify another work of architecture that served as a center of political power.

1 point

<p>1 point One point for at least two accurate identifiers beyond the titles given in the question prompt.</p>		
<p>Comparison object: Palace of Versailles. Versailles</p> <p>Examples of acceptable identifiers:</p> <ul style="list-style-type: none"> • Architects: Louis Le Vau and Jules Hardouin-Mansart • Culture: French • Date: any date within 50 years of 1669 c.e., second half of the 17th century, reign of Louis XIV, or Baroque • Material: Masonry, stone, wood, iron, glass (mirrors) and gold leaf (architecture); marble and bronze (sculpture); trees, flowers, hedges, and other plants (gardens) 	<p>Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty</p> <p>Examples of acceptable identifiers:</p> <ul style="list-style-type: none"> • Culture: Cambodia, Hindu, Angkor Dynasty • Date: any date within 100 years from 800–1400 c.e., or 9th–15th century, or Khmer • Material: Stone masonry, sandstone 	<p>Comparison object: Templo Mayor</p> <p>Examples of acceptable identifiers:</p> <ul style="list-style-type: none"> • Culture: Mexica, Aztec • Materials: Stone (and stucco) • Date: 1375–1520 c.e., between second half of 14th and first half of early 15th century c.e., or any date within 50 years of creation; also acceptable: Aztec, if used as style (however, may only be counted as identifier of style OR culture, not both)

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

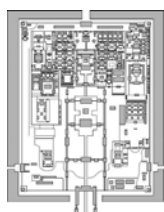
2 points

1 point

Response accurately describes visual characteristics of the plan or layout of the Forbidden City.

1 point

Response accurately describes visual characteristics of the plan or layout of ONE comparison object.



Object shown: Forbidden City

Examples of acceptable descriptions

- The Forbidden City comprises 178 acres.
- Designed to be restricted to outsiders and house the imperial court, the city is surrounded by walls that are 10 meters high and a 52-meter-wide moat.
- An artificial river (“river of the golden waters”) winds through the Forbidden City.
- The Moon Gate at the entrance had five portals; only the emperor could use the center portal.
- The Forbidden City is designed with a central North–South axis.
- The plan included symbols of heaven and good fortune.
- The complex has a roughly symmetrical plan.
- The site had an outer court at the front and inner court at the back with a series of gates, courtyards, and wood buildings with low curved rooflines and gates.
- The Great Hall (Hall of Supreme Harmony), part of the Inner Court, is the largest wooden building in China and contained the emperor’s throne.

Comparison object: Palace of Versailles. Versailles

Examples of acceptable descriptions

- Le Vau placed the town east of the palace using radiating avenues to connect the two areas.
- The park has a tree-lined center area.
- A large and verdant garden using trees and soil from the original woods and imported from surrounding areas was planted along an East–West axis.
- The garden was detailed and vivid with colorful “parterres.”
- Fountains/artificial water features are incorporated into the design and layout of the gardens at Versailles.
- The gardens were placed to make it seem that the sun rose and set in alignment with the palace and the waterway.
- Versailles has 700 rooms, 2,153 windows, and has 67,000 square meters of floor space to house the imperial court.

Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty

Examples of acceptable descriptions

- The rectilinear site contained temples and buildings with ceremonial functions surrounded by canals and a moat.
- A mandala design orients the plan of the temple to the sun, moon, and cosmos.
- Angkor Wat has five towers, with the center being the tallest, surrounded by smaller towers, galleries and gates.
- Plan is relatively symmetrical.
- Complex is built along a central axis.
- Plan consists of layers of concentric squares.

Comparison object: Templo Mayor

Examples of acceptable descriptions

- The temple complex was a walled enclosure at the center of four quadrants that defined the city of Tenochtitlan.
- The enclosure housed several temples and buildings.
- The Templo Major was 90 feet tall and rose as a steeply stepped pyramid with paired temples at the pinnacle.
- Two steep staircases lead to the top of each of the twin temples.
- The Coyaxauhqui (Bells-on-her-face) monolith rested below the Huiztilopochtli temple.
- Sculptures of serpent heads/serpent sculptures, and frog sculptures were positioned at the bottom of both temple staircases.
- A chacmool sculpture, a reclining figure with a bowl on his abdomen, was positioned in front of the Tlaloc temple.
- There was a large open court in front of the temple for public gatherings.
- The temples were aligned with the sun, which rose between them on the equinox.

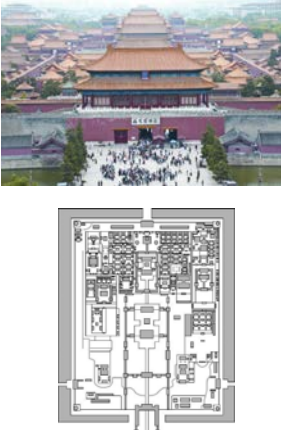
C. Using specific visual evidence from both works, explain at least two similarities in how features of both works of architecture communicated ideals of political power.

2 points

<p>1 point Response accurately uses visual evidence to explain ONE similarity in how features of the Forbidden City and one comparison object communicated ideals of political power.</p> <p>1 point Response accurately uses visual evidence to explain ANOTHER similarity in how features of the Forbidden City and one comparison object communicated ideals of political power.</p>		
<p>Comparison object: Palace of Versailles. Versailles</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • Built on a monumental scale, both complexes displayed the respective rulers’ supreme dominion over the environment. • Both rulers used the landscape and positioning of buildings to imbue themselves with supernatural divine power, Louis to the power of the sun and Yongle to the power of heaven. • Both complexes have residences for the royal family and entourage, servants, the military, and government officials, functioning as well-appointed mini-cities that contained residents and were insulated from outside forces. • Both complexes use paths, gardens, and water to connect different areas in the vast space. • Both complexes use state-of-the-art technology to channel water to the space. • Both complexes have expensively decorated throne rooms. • Both complexes serve as exemplars of refinement, taste, artisanship, and luxury for their respective cultures. • Both were built over earlier structures to improve on past accomplishments and to address problems with the old capitals. • Both had spaces for private life, public events, and religious ritual. 	<p>Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • Both complexes have fortress-like walls or moats to protect the complex from the outside and control who is able to accession the interior. • Both complexes contain buildings and open spaces designed for ritual and ceremonial functions focused on the ruling power. • Both complexes are built along a central axis with roughly symmetrical plans to create an orderly space that reflects the power and control of the ruler. • Both complexes have paths, courtyards, gardens, and water features to connect different areas in the vast space. • Both complexes serve as exemplars of refinement, taste, craftsmanship, and luxury for their respective cultures. • The plan and layout of both compounds were visually based on tenets of religion with the layout reflecting a connection of the ruling power to the universe. • Both complexes have artwork that demonstrates the power of the ruler by symbolically linking the emperor to the gods. • The layout complexes reference the structure of the cosmos in their respective cultures. • The layout of both sites suggests a high level of social hierarchies. • Both sites contain spaces designed to host elaborate state rituals in which the ruler played a central role. 	<p>Comparison object: Templo Mayor</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • Both complexes serve as exemplars of refinement, taste, and craftsmanship for their respective cultures. • The plan and layout of both compounds was visually based on tenets of religion, with the layout of each one reflecting a connection to the universe and nature. • Both complexes have artwork that demonstrates the power of the state by symbolically linking the rulers to the gods. • The layout of both sites suggests a high level of social hierarchies existed in both cultures. • Both sites were the symbolic political and religious centers (axis mundi) of their empires. • Both sites had spaces for people to gather and hosted elaborate state rituals in which the ruler played a central role. • Both sites contain buildings associated with the ruling power that were elevated and accessible by levels of stairs in order to reflect social hierarchies. • Both sites used architectural color symbolism to associate supernatural power with the ruler: gold (yellow) for the Forbidden City and blue/red for the Twin Pyramids at the Templo Mayor.

D. 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. **3 points**

<p>1 point Response accurately explains ONE difference in how the Forbidden City and one comparison object communicated ideals of political power within their respective cultures.</p>		
<p>Comparison object: Palace of Versailles. Versailles</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • The Forbidden City, built in a dense urban area, had fortress-like walls for protection; Versailles did have a military presence but not a fortress and was created to be expansive and merge into the countryside. • Versailles, designed with the most current trends and artistry of the time, suggested Louis’s power and refined taste. The Forbidden City had a traditional Chinese design theme to suggest solidity and a link to the glorious past. • The layout of the Forbidden City, which includes cosmological references, underscores its role as the center of the empire (the Middle Kingdom), whereas the location of Versailles was not seen as a religious or cosmological center of the kingdom. 	<p>Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • Vast amounts of water were harnessed and redirected around the rectilinear areas of Angkor Wat, demonstrating the ruler’s ability to control nature, regulate water for agriculture, and use water as a design element. The Forbidden City did not rely on water on a grand scale but did use small areas of water to border gardens. • The buildings in the Forbidden City emphasized width rather than height and lacked the tall towers that dominate Angkor Wat. • Angkor Wat contains high towers that are intended to reference the peaks of Mount Meru (the world mountain), while the Forbidden City mainly communicates ideas of world order through the organization of its horizontal plan. • The Forbidden City contains a residential section for the emperor and his household, while there is no evidence of living quarters at Angkor Wat. • While the Forbidden City contains an audience hall where the emperor presented himself to his subjects and received visitors, Angkor Wat did not contain an audience hall. • Angkor Wat was created as monument to/residence for a specific god, Vishnu, who was closely associated with the Khmer king who commissioned the complex, while the Forbidden City was built as the residence and seat of the Chinese emperor/the seat of Chinese imperial power. 	<p>Comparison object: Templo Mayor</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • The architectural and sculptural program emphasizes the connection between the Aztec gods and rulers in order to reinforce the ruler’s control over the empire; the Forbidden City communicated the power of the ruler through the emperor’s residence there, the symmetry and scale of the buildings and plan, and the restricted access. • The Templo Mayor had public gathering spaces for witnessing state rituals, while the spaces intended for religious rituals staged inside the Forbidden City were limited to the elite. • The emperor was personally present in the Forbidden City, which contained imperial residences, while the presence of the rulers at the Templo Mayor was symbolically implied. • While the Forbidden City contained an audience hall where the emperor would present himself to his subjects and receive visitors, the Templo Mayor did not contain an audience hall. • The ritual sacrifices at the Templo Mayor communicated military and political power of the rulers; the Forbidden City’s plan communicated power by emphasizing social hierarchies.

<p>(D continued)</p> <p>1 point One point for accurately using specific contextual evidence from the Forbidden City in the explanation.</p> <p>1 point One point for accurately using specific contextual evidence from one comparison object in the explanation.</p>		
<p>Object shown: Forbidden City</p> <p>Examples of acceptable specific contextual evidence</p> <ul style="list-style-type: none"> • The Forbidden City was built in its current form by Emperor Yongle of the Ming Dynasty and finished in 1420. • The Ming dynasty was a time of growth and rejuvenation. • The plan and layout of the compound were based on tenets of Confucianism and reflected traditional Chinese social hierarchies and associated design practices. • By moving the capital to Beijing, Yongle distanced himself from political rivals. • The layout of the Forbidden City, which emphasizes the North–South axis, draws a symbolic connection between the City as the Pole Star and emphasizes its role as center of the world (axis mundi). • The site was designed to restrict access for common people and to enclose royalty, courtiers, and their staff. • The plan intentionally connected Emperor Yongle and the Ming Dynasty with symbols of heaven and good fortune, which emphasized the emperor’s role as Son of Heaven. 		
	<p>Comparison object: Palace of Versailles. Versailles</p> <p>Examples of acceptable specific contextual evidence</p> <ul style="list-style-type: none"> • Louis Le Vau, architect; André Le Nôtre, landscape designer; and Charles Le Brun, interior design, were responsible for the fashionable Baroque artistry of Versailles. • Formerly a hunting lodge, the massive natural grounds were reshaped and reorganized by Louis to establish a lavish palace community. • By moving to Versailles and away from the Paris, Louis reorganized his government and had total control over his palace in the countryside. • Twenty thousand people—Louis XIV, his friends, family, courtiers, servants and soldiers—lived at Versailles. 	<p>Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty</p> <p>Examples of acceptable specific contextual evidence</p> <ul style="list-style-type: none"> • At 400 acres, Angkor Wat is possibly the largest religious monument in the world. • “Angkor Wat” means “temple city” in Khmer. • Emperor Suryavarman II employed up to 300,000 workers to build Angkor Wat. • Expresses Hindu religious concepts and refers to Hindu epic stories. • Originally made for the Hindu god Vishnu, Angkor Wat became a Buddhist temple during the 15th century. • May have served as a funerary monument to the emperor. • Contains 1200 meters of carved bas reliefs that depict the emperor with gods, suggesting the godlike status of the emperor (devaraja). • Most of the Khmer kings built Temple Mountains to assert their legitimacy.
<p>Comparison object: Templo Mayor</p> <p>Examples of acceptable specific contextual evidence</p> <ul style="list-style-type: none"> • The Templo Mayor was part of the sacred precinct of Tenochtitlan; the central religious site of the Aztec empire and considered to be the center of the world (axis mundi). • One of the twin temples honors Huiztilopochtli (god of war and the sun) and the other Tlaloc (god of rain and agriculture). • The location of Coyolxauhqui (Bells-on-her-face) monolith/stone at the base of the Huiztilopochtli temple associated the pyramid with a Mexica creation myth and a sacred mountain; the sacrifices happening at the temple functioned as reenactments of this myth. • The iconography and location of the Coyolxauhqui stone drew a symbolic connection between the Aztec rulers, and the Aztec patron god Huiztilopochtli, who defeated the goddess Coyolxauhqui; the enemies defeated by the Aztecs (and whose warriors were sacrificed as war captives) were symbolically aligned with Coyolxauhqui. 		

- The chacmool sculpture in front of the Tlaloc temple was used as part of a ritual sacrifice related to rainfall, while the frogs were heralds of the rain associated with the god Tlaloc.
- The steep staircases that emphasize the form of the stepped pyramid were used for sacrifices. Victims climbed the stairs and were sacrificed, after which their bodies were rolled back down the stairs and were dismembered.
- Most sacrificial victims were war captives.
- The dead bodies landed on the Coyolxauhqui stone, which shows the defeat of the goddess and symbolizes the feet of the Aztecs' enemies. This symbolically represented the power of the Aztec rulers.
- The stepped pyramid represents the sacred mountain that is associated with an important aspect of the Aztec foundation myth.

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?*

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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		
C Evidence (0–2 points)	0 points Does not meet the criteria for one point.	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.	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.
Decision Rules and Scoring Notes			
The evidence provided must be accurate, relevant, and art historically defensible.			
	Object 1 <i>The Coiffure</i> Examples that earn a point include the following: Visual Evidence <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 Contextual Evidence <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. 	Object 2 <i>Les Femmes d’Alger (O.J.)</i> Examples that earn a point include the following: Visual Evidence <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. Contextual Evidence <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. 	Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn a point include the following: Visual Evidence <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. Contextual Evidence <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		
<p>D Analysis and Reasoning (0–1 points)</p>	<p>0 points Does not meet the criteria for one point.</p>	<p>1 point Explains how the visual and/or contextual evidence provided <u>supports the argument</u>.</p>	
<p>Decision Rules and Scoring Notes</p>			
<p>The response must explain the relationship between the evidence provided and an argument about the prompt.</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"> 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 Femmes d’Alger (O.J.)</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.			
Object 1 <i>The Coiffure</i> Examples that earn this point might include the following, if appropriate elaboration is provided: <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. 	Object 2 <i>Les Femmes d’Alger (O.J.)</i> Examples that earn this point might include the following, if appropriate elaboration is provided: <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 Femmes d’Alger (O.J.)</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. 	Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn this point might include the following, if appropriate elaboration is provided: <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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Question 3: Visual Analysis**5 points**

(A) Accurately describes **ONE** visual characteristic of *Laocoön*. **1 point**

Examples of acceptable responses include the following:

- A large marble statuary group with a large central figure flanked by two smaller figures.
- The figures are connected by the serpentine forms that wrap around each of the bodies.
- The nude figures have highly detailed bodies with an emphasis on anatomical realism and idealism.
- The drapery accompanying each figure is flowing and naturalistic.
- The central figure is clearly a mature, adult male who is larger in size than the two side figures, who are smaller and appear younger.

(B) Accurately describes **ANOTHER** visual characteristic of *Laocoön*. **1 point**

Examples of acceptable responses include the following:

- One from list in A.

(C) Accurately uses specific visual evidence to explain **ONE** way in which the visual characteristics contribute to a sense of drama. **1 point**

Examples of acceptable responses include the following:

- The figures are twisting and contorting in space.
- Expressions on faces feature contorted brows and gaping mouths, showing intense emotional states.
- The poses have dramatic dynamism enhanced by diagonal lines that dominate the composition: from the top of the central figure's upraised arm through his opposite foot, with the tilted heads of the figures, with the central figure's lower arm and the serpent parallel to his left leg, and with the diagonal created by the body of the left figure.
- The bodies of the snakes twist and writhe around the figures, showing an emotional moment in the struggle.
- Tensed muscles, particularly on the central figure, indicate the force of the struggle with the serpents.
- Similarly, the postures of the figures show the extremity of the attack and the figures' efforts to get free.

(D) Accurately uses specific visual evidence to explain **ANOTHER** way in which the visual characteristics contribute to a sense of drama. **1 point**

Examples of acceptable responses include the following:

- One from list in C.
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(E) Accurately explains how Laocoön departs from earlier Greek sculptural traditions.

1 point

Examples of acceptable responses include the following:

- Laocoön’s complex composition of three struggling figures contrasts greatly with earlier Classical ideas of restraint and physical balance in works such as Polykleitos’s *Doryphoros (Spear Bearer)*.
- The *Laocoön* depicts a range of human expressions in a naturalistic way that differs from the stylized expression found in Archaic and Classical work, such as the Archaic smile.
- The emphasis on diagonal lines and motion, with forms that project out into space, contrast greatly with the simplicity of the restrained contrapposto of earlier Classical works such as the *Doryphoros (Spear Bearer)*, or the even more restrained, rigid upright frontal stance of the Archaic *Kouros*.
- The highly modeled forms of the *Laocoön* create a strong play of light and shadow that contrasts greatly with the more evenly illuminated surfaces of Classical sculpture.
- Whether an original marble work or a copy, the *Laocoön* differs from the Greek Classical tradition of using bronze for major sculptural monuments.

Total for question 3 5 points

Question 4: Contextual Analysis**5 points**

(A) Accurately describes the materials OR techniques used to create the *Bayeux Tapestry*. **1 point**

Examples of acceptable responses include the following:

- The *Bayeux Tapestry* is comprised of linen cloth and wool yarn.
- The cloth is embroidered or stitched with wool yarn dyed in eight different colors.
- The woven cloth is cut and sewn into a long, horizontal wall hanging.

(B) Accurately describes ONE historical event depicted in the *Bayeux Tapestry*. **1 point**

Examples of acceptable responses include the following:

- Harold of Wessex swears an oath to support William, Duke of Normandy (also known as William the Conqueror).
- Harold breaks the oath to William and has himself crowned as the king of England after the death of Edward the Confessor.
- Upon hearing of Harold's betrayal, William and his half-brother Bishop Odo make battle preparations to invade England.
- After arriving on the south coast of England, the Normans defeat the English in the Battle of Hastings of 1066; Harold is killed in the combat.
- William becomes King of England. (William's coronation may have been depicted in the missing last section of the embroidery.)

(C) Accurately uses specific evidence to explain ONE example of how a political point of view is shown through the depiction of the events. **1 point**

Examples of acceptable responses include the following:

- The embroidery functions as a work of propaganda by presenting details of the Battle of Hastings from the perspective of the Norman victors.
 - The embroidery emphasizes William's leadership, ingenuity, and even generosity, through his strategic planning and extensive preparation for battle.
 - The embroidery favorably distinguishes the Normans from the English by highlighting how the Norman cavalry dominated the Anglo-Saxon foot soldiers.
 - The depiction of a star (thought by scholars to have been Halley's Comet) could be read as an omen or sign of divine disapproval of Harold's usurpation of the throne and the breaking of his oath.
 - In addition to identifying key figures who play a political role in the drama, the Latin text arguably provides a running narrative from the perspective of the victors.
 - Images in the margins on the top and bottom of the piece could be interpreted as having meaning that informs the main narrative in the center of the work or bolsters the victors' point of view.
 - The depiction of a banquet could be interpreted as conveying a political point of view in the context of preparing for battle or in depicting feudal hierarchies.
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- (D)** Accurately uses specific evidence to explain ANOTHER example of how a political point of view is shown through the depiction of the events. **1 point**

Examples of acceptable responses include the following:

- One from list in C.

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- (E)** Accurately explains how the *Bayeux Tapestry* reflects the point of view of its patron. **1 point**

Examples of acceptable responses include the following:

- By depicting the narrative from a Norman point of view, the patron of the *Bayeux Tapestry* sought to validate William’s right to rule as king, by suggesting that he was divinely approved and thoroughly qualified to rule England.
- Most agree that the patron was William’s half-brother, Bishop Odo of Bayeux, and he was therefore motivated to win William’s favor by depicting the events from a perspective that represented the Norman conquest of England in a positive light.
- In the embroidery, Bishop Odo is identified multiple times by name and portrayed as a loyal participant in the Norman campaign, thereby highlighting his role in the events that led to William’s coronation as King of England.
- The long, portable embroidery was likely meant to be hung in a vast interior space, such as that of a cathedral or great hall, providing large audiences with an impressive and propagandistic visual narrative of the Norman victory.

Total for question 4 5 points

Question 5: Attribution**5 points**

(A) Correctly attributes the work shown to the specific African culture in which it was created. **1 point**

Examples of acceptable responses include the following:

- The work was created by the Kongo people.
- Also acceptable: a culture from the Democratic Republic of the Congo.

(B) Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and other work of the same type created by the same African culture. **1 point**

Examples of acceptable responses include the following:

- Nails and other metal objects hammered into figure.
- Wooden figurative sculpture carved to resemble a standing human form.
- The stance of the figure, with one raised arm pointing up, is a posture of power and authority.
- The facial expression of the figure, with wide-open eyes and open mouth.
- Powerful substances, bilongo, are packed into containers placed within the abdomen, a mirror in this example (in other examples a cowrie shell).
- The eyes or abdomen have embedded reflective materials.
- The carver increased the size of the head for emphasis.

(C) Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and other work of the same type created by the same African culture. **1 point**

Examples of acceptable responses include the following:

- One from list in B.

(D) Accurately uses specific contextual evidence to explain the function of this type of work. **1 point**

Examples of acceptable responses include:

- Nkisi n'kondi are carved by an artist, activated by the nganga (spiritual practitioner or trained priest), who activated its spiritual forces for clients or the community.
- Nkisi n'kondi is owned/kept/activated by a nganga to resolve disputes, to avenge a wrong, in healing, in oath taking, or as a guardian against malevolent forces.
- Nkisi n'kondi were often displaced, purchased, or stolen away from their original settings and became collectable objects bought and sold as objects of curiosity and study by Western ethnographers and artists. This is a changed function from the original, but still a function in the history of the object.
- Nkisi n'kondi from the Kongo were inspirations and sources for similar objects in Afro-Atlantic religions (Vodun, Palo Monte, Macumba, Santería), as well as contemporary art.

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- (E)** Accurately uses specific contextual evidence to explain how the function influenced either the form OR the content of this type of work. **1 point**

Examples of acceptable responses include:

- In order to activate spiritual forces residing in/connected with the sculpture, spikes, nails, or pegs were inserted into the sculpture by the nganga (spiritual practitioner or trained priest). A particularly effective nkisi n’kondi will have many insertions, as this one does.
- Belief structures that include an “other world”/spiritual world/world of the dead are referenced in the sculpture through reflective (mirrors) or white (kaolin) material that represents vision into the world beyond ours.
- The nganga’s role as an intermediary between the realms of the living and the dead is represented by the presence of the kaolin/white eyes.
- The sculpture’s role in human affairs, such as oath taking, avenging, or acting as a guardian, is reflected by its depiction in human form.
- The sculpture’s function/purpose to combat malevolent forces as a protector or avenger is communicated by its active gesture (with raised arm) and facial expression (wide-open eyes and open mouth).
- The sculpture’s ability to access the “other world” or spiritual world is conveyed by the inclusion of reflective material and white pigments.
- The objects that would have been held in the medicinal cavity represent the power of the nkisi n’kondi and would have been activated through the insertions of metal objects into the sculpture.
- The confiscation of nkisi n’kondi by colonial forces or missionaries meant that parts of the sculpture were often removed or lost; the item shown, for example, is lacking an object in the raised hand.

Total for question 5 5 points

Question 6: Continuity and Change**5 points**

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- (A)** Accurately describes ONE material OR architectural element used in the construction of the structure. **1 point**

Examples of acceptable responses include the following:

Materials

- Use of glass in windows and skylights
- Use of steel for external columns, stairs, etc./use of steel beams for structural support
- Ribs made of reinforced concrete below ceilings
- Exterior and interior wall surfaces made of visible cement/concrete

Architectural elements

- Simplified/stylized/vertical and slanted columns in façade entrance area
- Curved, smooth walls
- Cantilevered or “shifted” sections
- Open ceiling allowing for flooding natural light
- Suspended, temporary walls for display of artwork
- Suspended black staircases
- Thin, blade-like beams
- Large windows
- Linear lighting systems
- Exterior pedestrian walkway

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- (B)** Accurately describes ANOTHER material OR architectural element used in the construction of the structure. **1 point**

Examples of acceptable responses include the following:

- One from list in A.

- (C)** Accurately uses ONE example of specific visual evidence to explain how the design of the structure or the organization of the interior space references OR departs from a related earlier architectural tradition. **1 point**

Examples of acceptable responses include the following:

References to earlier traditions

- Concrete was a central building material in Rome, for example in the Pantheon and Colosseum.
- Columns are a primary structural element, similar to many architectural traditions. Particularly relevant references include colonnades such as the Piazza of St. Peter’s by Bernini or columns used by Le Corbusier in modernist structures like Villa Savoye. Other examples include Greek temples like the Parthenon, Egyptian structures such as the Hypostyle Hall in Karnak, or Persian structures such as the Audience Hall (apadana) of Darius and Xerxes.
- Ribbon windows stretch across the façade, similar to those used in Villa Savoye.
- The building’s minimalist, unornamented façade recalls modernist works such as Villa Savoye and the Seagram Building.
- Cantilevered structures blur the boundaries between interior and exterior space, similar to Frank Lloyd Wright’s Falling Water.
- According to Hadid, the winding pathways that are used throughout were inspired by Islamic architecture such as the minaret of the Great Mosque at Samarra.
- Deep shadows are used either for dramatic effect as in Baroque buildings like the Cornaro Chapel, or to produce a sense of weightlessness, as in modernist works such as Villa Savoye or the Seagram Building.
- Overlapping pathways and curvilinear forms provide a sense of movement and reflect the fluid and dynamic elements found in Baroque architecture such as San Carlo alle Quattro Fontane.
- Hadid’s use of dynamic and irregular geometric forms recalls the work of the Russian Avant-garde in the 1920s and 1930s (Constructivism and Suprematism).
- The unornamented façade, the use of concrete, and the blockish form of the squared corner and cantilevered observation deck are reminiscent of Brutalism.
- The use of asymmetry, curving walls, and organic forms found in the MAXXI reflect elements of earlier Deconstructivist architecture such as Frank Gehry’s Guggenheim in Bilbao.

Departure from earlier traditions

Various features of the building’s plan and design depart from more traditional museum architecture:

- The museum’s overall plan is not symmetrical and instead has a curving L-shaped layout, whereas the plans of most traditional museum spaces are generally rectilinear and symmetrical.
- The interior walls and exterior façade of the MAXXI are made of unornamented exposed concrete, while older museums generally had an ornamented exterior and would be made of a more traditional material, such as stone or brick.

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- The MAXXI contains a network of intertwining corridors and stairs which pass through the central space of the museum, in contrast to more traditional museum buildings, where such features are generally placed in corners or along the edges of the space, defining a prescribed path for visitors.
 - Instead of having permanent rooms like more traditional museum buildings, the galleries of the MAXXI contain temporary, movable walls.
 - While more traditional museum buildings are marked by a series of separate and distinct individual rooms, the floor plan of the MAXXI is free flowing and incorporates long, winding hallways that are used to exhibit art.

Hadid does not directly replicate traditional architectural forms in her building. Instead, they are referenced in an abstracted manner:

- Unlike the large marble or stone columns used elsewhere in Rome, the MAXXI's columns are thin, metal, and unornamented.
- Columns on the MAXXI also often appear on a slant, unlike traditional columns.
- The façade does not contain actual arches, but the U-shaped bends in the building's façade recall the shape of an arch.

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- (D)** Accurately uses ANOTHER example of specific visual evidence to explain how the structure references OR departs from earlier architectural traditions. **1 point**

Examples of acceptable responses include the following:

- One from list in C.

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- (E)** Using specific contextual evidence, explain an effect Hadid intended to achieve through her choice to either reference or depart from a related, earlier architectural tradition. **1 point**

Examples of acceptable responses include:

As the first national museum of contemporary art in Italy, the MAXXI reflects life in contemporary Rome as well as its history. While the building is notably modern, considering its materials, techniques, and overall style, it also makes references to Rome's architectural history. In doing so the MAXXI museum remains in dialogue with the city's architectural past and present. As part of this point students could discuss:

- Architectural styles that are referenced in the museum's design reflect the style of older buildings within the city of Rome/in the area directly surrounding the museum (such as ancient Roman, Baroque, Modernist).
 - The ribbon windows provide visitors with views over Rome and provide a connection to the surrounding urban environment.
 - The use of cantilevering, as well as the museum's sprawling and irregular plan, allowed sections of the MAXXI to incorporate preexisting structures from the military barracks on the site of the museum.
 - The layers of references to different architectural materials and styles present in the building correspond with its function as a space to display contemporary art, which often includes complex historical references and layers of meaning.
 - The construction of the MAXXI was intended to revitalize the particular urban neighborhood where it is located. Building on the site of an old military barracks,
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Hadid wanted her project to bring new energy, positive attention, and economic impact to this area of the city.

- Hadid intended the MAXXI to be a “campus for art” in which visitors are able to move freely among flowing interior and exterior spaces, experiencing the museum and its contents from multiple vantage points.
- Hadid created the MAXXI’s emphatically unregimented, free-form design as an appropriate companion to the museum’s contemporary art collection, reflecting and encouraging the experimentation, creativity, and individualism of the artists represented.
- Hadid believed that the MAXXI’s series of continuous spaces would challenge curators to develop new ways of organizing art. The movable walls and open spaces allow for complete flexibility and for ongoing experimentation with installations, performances, or other types of projects.

Total for question 6 5 points