

## Chief Reader Report on Student Responses: 2022 AP<sup>®</sup> Art History Free-Response Questions

• Number of Students Scored	20,970		
• Number of Readers	124		
• Score Distribution	Exam Score	N	%At
	5	2,967	14.1
	4	4,411	21.0
	3	5,518	26.3
	2	5,638	26.9
	1	2,436	11.6
• Global Mean	2.99		

The following comments on the 2022 free-response questions for AP<sup>®</sup> Art History were written by the Chief Reader, Dr. Joe Lucchesi, Professor of Art History, St. Mary's College of Maryland. They give an overview of each free-response question and of how students performed on the question, including typical student errors. General comments regarding the skills and content that students frequently have the most problems with are included. Some suggestions for improving student preparation in these areas are also provided. Teachers are encouraged to attend a College Board workshop to learn strategies for improving student performance in specific areas.

## Question 1

**Task:** Long Essay—Comparison

**Topic:** Architecture and Spiritual Practice

**Max Score:** 8

**Mean Score:** 4.79

### ***What were the responses to this question expected to demonstrate?***

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

- Select and identify a work of architecture that, like the Great Stupa at Sanchi, was designed for a religious function.
- Describe visual characteristics of both works (the Great Stupa at Sanchi and the work selected for comparison).
- Use specific visual evidence to compare the ways the designs of the two structures guide participants in the use of the space for religious practices.
- Make a claim regarding a difference in how the two structures communicate religious ideas, and support that claim by using appropriate and specific visual and/or contextual evidence.

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

Overall, the responses addressed the course content in the following ways:

- Most responses were able to select and identify another work of architecture that served a religious function. While a majority of responses dealt with examples provided by the prompt, many chose alternate works, and the broad range of successful responses suggested the question requirements were well suited to the discussion. Some of the most frequent off-list choices were: Hagia Sophia, the Church of Sainte-Foy, the Great Mosque of Djenné, the Kaaba, and Borubudur Temple (while less frequent high-level responses included works such as the Temple of Amun-Re, the Parthenon, and the Templo Mayor).
- Most responses were able to describe visual characteristics of both works.
- Most responses were able to connect specific visual elements of the Great Stupa at Sanchi to the ritual practice of circumambulation. Many were also able to use visual or contextual evidence to explain how the Great Stupa at Sanchi communicates Buddhist ideas.
- Many responses were able to discuss their chosen works with enough specificity about their historical and cultural contexts to earn the score points.
- Articulating and supporting a claim regarding a difference in how the two chosen works communicate religious ideas seemed to be the most difficult task for most responses. Responses frequently provided explanations for how the two works differed in communicating ideas, but without taking the initial step of formulating a claim statement to frame this evidence.

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

The most common gaps in knowledge occurred in the following ways:

- Some responses lacked precision in identifying their chosen work, often referring to “the Great Mosque” when discussing Hagia Sophia or the Mosque of Selim II (rather than Masjid-e Jameh, specified in the prompt). Similar lack of specificity occurred when citing Ryōan-ji but discussing Todai-ji.
- Responses lacked sufficient specificity when citing visual evidence, identifying rather than describing it.
- Some responses relied entirely on visual descriptions to the exclusion of other interpretive tasks in the prompt.
- Misunderstandings regarding the physical structure of the Great Stupa at Sanchi led to incorrect evidence or comparisons of space.
- Responses demonstrated less specific knowledge of the Great Mosque (Masjid-e Jameh) compared to the other works suggested by the prompt.
- Some responses lacked an explanation of how visual and/or contextual evidence offered supported a claim.
- Responses sometimes failed to apply the comparison to the specific task of the prompt. These responses most often provided a general visual comparison between the two works, rather than focusing on how that evidence explained how the works guided visitors in using the space for religious purposes.
- Responses that had difficulty articulating a claim generally made no attempt or repeated language from the prompt.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> <li>• “The Great Mosque is a structure for Muslims ... located in Iran. [It] has 4 minarets and a domed roof.”</li> <li>• “The Great Mosque also has a dome with an opening at the top that lets the light in.”</li> <li>• “Ryoan-ji was built in Japan. It has white rocks and wood ... It has a gate with scary guards and a giant bronze Buddha in the temple.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The Great Mosque, located in Isfahan, Iran, is made of stone, Islamic, from the Safavids ... Visual characteristics include four iwans with muqarnas carving, fountains and pools within the center courtyard, and beautiful blue color tile everywhere on the structure.”</li> <li>• “Ryoan-ji, Japan, Zen Buddhism, gravel and rocks ... With its inclusion of a sand-box like meditation space, Ryoan-ji creates a natural, yet open space for followers to meditate.”</li> </ul>
<ul style="list-style-type: none"> <li>• “[Sanchi] uses blatantly obvious Buddhist symbols ... [Chartres uses] more Catholic architecture and symbols.”</li> </ul>	<ul style="list-style-type: none"> <li>• “[The Great Stupa at Sanchi is a] large radial plan with a central domed structure ... surrounded by an outer wall with sculpted gates every quarter revolution.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The Great Stupa at Sanchi and the Great Mosque both have a dome.”</li> </ul>	<ul style="list-style-type: none"> <li>• “People inside Chartres Cathedral are meant to feel as if they are in God’s presence with <i>lux nova</i>, the ethereal colored light streaming through the stained glass windows.”</li> </ul>

<ul style="list-style-type: none"> <li>• “The gates at the Great Stupa at Sanchi lead into a walkway that heads into the huge, empty space of the dome.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The solid round shape of the Great Stupa at Sanchi facilitates circumambulation for meditation purposes as one cannot enter the stupa.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The Great Mosque has a specific place that people go to pray where it also has a sculpture that represents their God.”</li> </ul>	<ul style="list-style-type: none"> <li>• “Visual characteristics of the Great Mosque include four inward facing iwans, which are sort of like an opening in a façade. These ... face inwards toward a courtyard.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The Great Stupa at Sanchi communicates its religious ideas through the domed shape.”</li> </ul>	<ul style="list-style-type: none"> <li>• “By bringing people into St. Foy under the Last Judgment tympanum, with its graphic images of hideous demons throwing people into the fiery furnace, they are reminded of their goal to ascend to heaven after death and that their salvation depends on receiving the sacraments of the Church.”</li> </ul>
<ul style="list-style-type: none"> <li>• “A difference seen between the Great Stupa at Sanchi and the Great Mosque includes the color and overall design of each structure.”</li> </ul>	<ul style="list-style-type: none"> <li>• “Unlike the Mosque of Djenné, with its rectangular plan and qibla wall guiding people to face in one direction to pray toward Mecca, the circular walkway around the solid stupa at Sanchi guides people to walk in repeated circles in the act of circumambulation, a ritual meant to help move them along on their path to Enlightenment.”</li> </ul>
<ul style="list-style-type: none"> <li>• “Both the Great Stupa and Chartres communicate religious ideas.”</li> </ul>	<ul style="list-style-type: none"> <li>• “Religious ideas are communicated by the two buildings in different ways through the individual vs. communal nature of the practices the buildings are built to accommodate.”</li> </ul>

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

- While teachers are clearly doing well integrating sacred architecture from around the globe into their classroom discussions, a focused effort on providing students with opportunities to apply visual and contextual evidence in comparing different works from disparate cultures throughout the school year would strengthen their skills in addressing Question 1, no matter the specific topic.
- Emphasize that comparison and contrast are not only applied to describing works of art or architecture, but also to other aspects of a work of architecture such as function or message communicated by the works. Practice may be needed to help students apply descriptions as evidence for other types of comparative tasks.
- An effective way to help students create a defensible claim is to brainstorm categories of visual likenesses or differences then, for each of these categories, ask students to write down reasons why those might be the case. Once they have some responses, select one and refine it on the board into a

clearly articulated claim. This could be followed with practice connecting specific visual evidence to the claim from their earlier list of likenesses and differences.

- To strengthen facility with understanding works in their historical and cultural context, use the same comparative exercise but, instead of asking for visual evidence to support a claim, ask for contextual explanations for differences.

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

- The Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom instruction.
- Sign into AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions.
- Resources related specifically to this prompt include:
  - AP Daily Video (3) for Topic 5.1 explains how a work of art demonstrates continuity and change within an artistic tradition, using the example of the Transformation mask.
  - AP Daily Video (3) for Topic 5.3 explains how context shapes form, meaning, and audience response, using the example of the Transformation mask.
- Some specific resources related to this prompt include:
  - AP Daily Video 3.1 (1 and 2) focuses on how context is important to comparing religious art from different faith traditions.
  - AP Daily Videos on Units 7 and 8 provide detailed information on Islamic and Buddhist monuments, including the Great Stupa at Sanchi.
  - AP Daily Video 8.4 discusses the skills needed to establish and support a defensible claim using visual and/or contextual evidence.
  - AP Daily Faculty Lecture for Unit 8: “Understanding Borobodur” (available on AP Classroom and [YouTube](#)) features a discussion by Professor Rob DeCaroli on the history, iconography, and cultural significance of Borobodur, another religious site that could be used in a response to the prompt.
- AP Classroom also contains review videos for both the 2022 and 2021 AP Art History Exam that have helpful information for students and that review key concepts, theories, and skills.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>
- The AP Art History Online Teaching Community (OTC) is another great resource, which includes materials and resources posted not only by the College Board, but also by other teachers. The OTC Discussion Board is the place to ask questions, share resources, and exchange teaching ideas at: <https://apcommunity.collegeboard.org/group/aparthistory/>

## Question 2

**Task:** Long Essay—Visual and Contextual Analysis

**Topic:** Self-Portraiture

**Max Score:** 6

**Mean Score:** 3.34

### ***What were the responses to this question expected to demonstrate?***

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 artist’s self-portrait from Later Europe and the Americas.
- Establish an art historical claim related to how the self-portrait expresses a specific dimension of the artist’s social, political, artistic or personal identity.
- 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.

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

Overall, the responses addressed the course content in the following ways:

- Most responses demonstrated familiarity with course content associated with the examples specified in the prompt. This was especially true of Frida Kahlo’s self-portrait, for which responses were able to identify a range of visual evidence.
- Most responses were successful in providing visual and/or contextual evidence tied to a specific manifestation of the artists’ identities. They were also very well informed about the personal lives of all three artists and able to identify key biographical points linked to identity for each artist and expressed through decisions in the artwork.
- Some responses were able to articulate a clear claim regarding how an artist’s self-portrait expressed a dimension of their identities. Quite often these claim statements appeared at the end of the response, after identifying and explaining the visual or contextual evidence presented.

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

The most common gaps in knowledge occurred in the following ways:

- Responses were often not able to articulate a specific claim that established a line of reasoning related to the prompt. Responses often made general or inaccurate statements about how the self-portrait expressed an aspect of the artist’s identity or biography.
- Responses that focused on artworks outside the three given examples were somewhat less successful. This was because the artworks selected were outside the content area (e.g., *Rembrandt and his Wife Saskia*) or were not portraits (e.g., Delacroix’s *Liberty Leading the People*). Some responses alluded to artworks too generally to identify a specific work under discussion (for example, Picasso’s self-portraits).

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> <li>“In this portrait, Kahlo address the conflict between her American and Spanish heritages.”</li> </ul>	<ul style="list-style-type: none"> <li>“In this painting, there are two Fridas seen, each dressed in a different attire. One is in a white dress of colonialism, and one is in a traditional Mexican dress. These visual elements represent Kahlo’s cultural identity, as her father was German while her mother was Mexican.”</li> </ul>
<ul style="list-style-type: none"> <li>“Ernst Ludwig Kirchner pretended to suffer from mental illness so that he would not be drafted into World War I.”</li> </ul>	<ul style="list-style-type: none"> <li>“At the beginning of the war, Kirchner enlisted as a driver to avoid battle, but was quickly removed from his post due to weakness.”</li> </ul>
<ul style="list-style-type: none"> <li>“On one side of the painting, Frida holds her heart which she is cutting open with scissors while blood flows out of it.”</li> </ul>	<ul style="list-style-type: none"> <li>“She holds a tool that clasps a bleeding vein shut in her lap, her heart is open &amp; bleeding while a string connects her heart to the other Frida’s heart.”</li> </ul>
<ul style="list-style-type: none"> <li>“Kirchner shows himself crippled with a missing leg.”</li> </ul>	<ul style="list-style-type: none"> <li>“[Kirchner] used vibrant colors to portray himself in this image, and his hands can be seen to be completely incapacitated stumps, reflecting his belief that going to war would decimate his creative abilities as an artist.”</li> </ul>

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

Students would be well advised to write on the given examples. If they decide to write on another example, they should know it very well. Regardless of the choice, students should practice describing the artworks based only on their titles because an image is not available for this question and visual evidence for the response is based on recall.

Students should practice writing claims, finding evidence, and making connections between their evidence and the claim they present. Corroborating, qualifying, or modifying the claim by adding evidence will demonstrate the student’s deeper understanding. An example of how claim and evidence can support each other in building an argument is presented below:

- CLAIM: Frida Kahlo’s double portrait expresses the artist’s identity as formed by her struggles with her dual heritage, her infertility and medical history tied to polio and a tram accident, and her tempestuous relationship with fellow artist Diego Rivera.
- EVIDENCE: Two different dresses, one traditional Mexican and the other European; the hemostat and exposed hearts and veins; and a portrait of Diego Rivera in her lap.
- ANALYSIS: The two different dresses represent Kahlo’s two different heritages that inform her daily lived experiences as an Indigenous person and a European one, too. Her mother had roots in Mexico while her father came from Germany.

The medical device and the exposed hearts and veins allude to hospital interventions for infertility and the ongoing physical suffering of her youthful bout of polio and the tram accident she experienced in her late teens.

The portrait of Diego Rivera in her lap refers to her love for her husband and the tenderness she feels for him.

- COMPLEXITY: The deeply personal images and symbols evident in Kahlo’s double portrait appear in many other paintings by the artist. Throughout her career, Kahlo incorporated these private references into her paintings in order to express the challenges she faced in blending her dual cultural heritages, in coping with physical pain and medical procedures, in navigating her unsteady relationship with Diego Rivera, and in managing her role as a female artist when limited opportunities existed for professional women.

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

- The Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom instruction.
- Sign into AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions.
- Resources related specifically to this prompt include:
  - AP Daily Video (3) for Topic 5.1 explains how a work of art demonstrates continuity and change within an artistic tradition, using the example of the Transformation mask.
  - AP Daily Video (3) for Topic 5.3 explains how context shapes form, meaning, and audience response, using the example of the Transformation mask.
- AP Classroom also contains review videos for both the 2022 and 2021 AP Art History Exam that have helpful information for students and that review key concepts, theories, and skills.
- Some specific resources related to this prompt include:
  - 2022 Review Session 6: “How to approach the long essay: Visual/Contextual analysis” (available on AP Classroom) provides an in-depth discussion of strategies for writing strong essay responses for the visual/contextual analysis question and reviews content related to this prompt.
  - Faculty Guest Lecture for Unit 3 (available on AP Classroom and [YouTube](#)) features a related discussion by Former Chief Reader Heather Madar on how women artists in the early modern period used self-portraiture to communicate identity.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>
- The AP Art History Online Teaching Community (OTC) is another great resource, which includes materials and resources posted not only by the College Board, but also by other teachers. The OTC Discussion Board is the place to ask questions, share resources, and exchange teaching ideas at: <https://apcommunity.collegeboard.org/group/aparthistory/>

### Question 3

**Task:** Visual Analysis

**Topic:** Caravaggio, *Conversion of St. Paul*

**Max Score:** 5

**Mean Score:** 3.53

#### ***What were the responses to this question expected to demonstrate?***

Responses were supposed to demonstrate primarily the art historical thinking skill of visual analysis, applied to an unknown work of art. To be awarded all five score points, the response needed to successfully accomplish the following tasks:

- Describe visual characteristics of the selected artwork, Caravaggio's *Conversion of St. Paul*.
- Use visual evidence to explain the way the artwork's visual elements convey a sense of drama.
- Explain the way *The Conversion of St. Paul* differs from the artistic traditions of the Renaissance, the artistic style that preceded it.

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

Overall, the responses addressed the course content in the following ways:

- Most responses were able to earn both visual description points by using language and terminology that was accurate and demonstrated knowledge of visual characteristics applied to an unknown artwork.
- Responses often used relevant art historical terminology with accuracy, for example discussing Caravaggio's use of tenebrism. This demonstrates a good transfer of knowledge, as students would have learned about this painterly technique in reference to a different work by Caravaggio and were able to recognize it in an unknown work.
- Most responses were able to earn at least one of the two visual evidence points by explaining the way in which the painting conveyed a sense of drama.
- Responses demonstrated a significant level of familiarity with Renaissance and Baroque style. Many responses were able to distinguish visual and thematic elements of the Renaissance from the Baroque and were able to provide visual evidence to support their explanation.

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

The most common gaps in knowledge occurred in the following ways:

- Responses overlooked major visual characteristics of Caravaggio's work or described them in terms that lacked specificity.
- Some responses stated a way in which Caravaggio created a sense of drama but did not provide visual evidence or did not explain how a particular visual characteristic created a sense of drama.
- Responses in some cases showed an inaccurate understanding of the main characteristics of Renaissance and Baroque art. Some responses inaccurately characterized Renaissance art as secular and Baroque art as wholly religious.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> <li>• “Caravaggio’s <i>Conversion of St. Paul</i> uses dark and light contrasts.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The painting inhabits a shallow plane with a dark, non-specific background. The figures are placed in strong contrast between light and dark. The man on the ground as well as the horse are brightly lit.”</li> </ul>
<ul style="list-style-type: none"> <li>• “Caravaggio pays very close attention to detail to show drama.”</li> </ul>	<ul style="list-style-type: none"> <li>• “Caravaggio creates a sense of drama in the painting through the facial expressions of the men. The man beside the horse has his eyebrows furrowed and visible wrinkles on his forehead which show his concern for the man on the ground. The man on the ground has an eerily calm expression on his face. The facial expressions of both men invoke a sense of mystery causing the viewer to want to learn more, creating a sense of drama in the painting.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The <i>Conversion of St. Paul</i> demonstrates change from the artistic traditions of the Renaissance because it depicts more Christian imagery as opposed to the Greek and Roman and classical imagery depicted in the Renaissance.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The <i>Conversion of St. Paul</i> demonstrates change from artistic traditions of the Renaissance through its darker, shadow-filled space, as opposed to the Renaissance brighter colors and emphasis on light, the more dramatic forms that depart from the classical poses and idealized musculature and through the use of foreshortening.”</li> </ul>

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

Since the required course content does not include a Baroque work that is explicitly classical in subject matter (e.g., a work by Annibale Caracci or Nicolas Poussin), students may be less aware of the continuities that exist between Renaissance and Baroque art. It would be useful for teachers to emphasize to students the diversity of both style and subject matter that exist in Baroque art.

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

- The Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom instruction.
- Sign into AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions.

- AP Classroom contains exam review videos for both the 2022 and 2021 AP Art History Exam that have helpful information for students and that review key concepts, theories, and skills.
- Resources related specifically to this prompt include:
  - AP Daily Video 3 for Topic 3.3 demonstrates how visual analysis of unknown works is used to justify attributions of painting from the Renaissance and Baroque periods. Much of the content discussed relates to this prompt.
  - 2022 AP Art History Exam Review Session 1 on AP Classroom provides opportunities to practice visual analysis skills, including analyzing unknown works of art.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>
- The AP Art History Online Teaching Community (OTC) is another great resource, which includes materials and resources posted not only by the College Board, but also by other teachers. The OTC Discussion Board is the place to ask questions, share resources, and exchange teaching ideas at: <https://apcommunity.collegeboard.org/group/aparthistory/>

## Question 4

**Task:** Contextual Analysis

**Topic:** Maya Lin's Vietnam Memorial in political context

**Max Score:** 5

**Mean Score:** 3.00

### ***What were the responses to this question expected to demonstrate?***

Responses were supposed to demonstrate primarily the art historical thinking skill of contextual analysis, applied to a work from the required course content. To be awarded all five score points, the response needed to successfully accomplish the following tasks:

- Describe a visual characteristic of Maya Lin's Vietnam Veterans Memorial.
- Describing the memorial's siting in relation to nearby monuments or describing its physical placement as at and below ground level were appropriate options.
- Place the Vietnam Veterans Memorial in its historical and political context by explaining how Maya Lin's design decisions were influenced by the effect of the war on U.S. society and culture.
- Explain how the memorial was controversial during the time in which it was created.

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

Overall, the responses addressed the course content in the following ways:

- Most responses demonstrated a specific visual understanding of the materials, layout, structure, or use of text in the memorial. Many responses also accurately described the viewer's experience of the memorial, noting the ways they walk down into the names and see themselves reflected in the material.
- Most responses overwhelmingly demonstrated some contextual knowledge of the memorial, most often in relation to a basic understanding of the Vietnam War. However, responses did not always connect this basic context to the memorial itself, discussing more descriptively how the war, and its legacy, were a divisive element within U.S. culture.
- Many responses were able to explain ways that the artist's ideas were influenced by this context, but they very often presented only one way this influence appeared, rather than providing two distinct pieces of evidence to earn both score points.
- Responses understood that various controversies surrounded the U.S. war in Vietnam, as well as the decision to make and create a war memorial, though not all responses were able to earn the point because their discussion lacked specificity or the necessary link to Maya Lin's particular work.

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

The most common gaps in knowledge occurred in the following ways:

- Some responses described the materials of the memorial incorrectly, most frequently by attributing its reflective surface to glass or marble.

- Many responses lacked specificity in their description of the location and/or placement of the memorial. Some omitted this point altogether while others repeated the prompt language and simply identified the location as Washington, D.C.
- Some responses were unable to explain how Maya Lin’s artistic choices were impacted by the effects of the war. While many could identify visual choices she made, how these communicated an understanding of the war was too generally explained.
- Many responses incorrectly understood and explained the artist’s family background or cultural heritage as related to ideas of controversy, frequently describing her as not an American, as Vietnamese, or as Vietnamese-American.
- Some responses demonstrated a lack of understanding in referring to the memorial, or to the artist’s outlook, as opposed to the Vietnam war or as simply “anti-war.”

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> <li>• “The artist made the memorial from black polished marble.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The memorial was built using black granite that was polished so visitors could see their reflections.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The Vietnam Memorial is in Washington, DC.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The memorial is aligned with the Washington Memorial and next to the Lincoln Memorial.”</li> <li>• “The Vietnam memorial is placed below ground level, so that it is not visible from one side and viewers go below ground level to view it.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The Vietnam war had a very negative impact on the United States, with many soldiers killed and people disagreeing with the government’s decision to be part of the war.”</li> </ul>	<ul style="list-style-type: none"> <li>• “Maya Lin used the reflective stone so people could see themselves and listed the names of everyone who died chronologically and in the same font, so that visitors would have a sense of grief or sadness about how many people were killed during the war.”</li> </ul>
<ul style="list-style-type: none"> <li>• “Some people objected to the fact that an immigrant artist was chosen to sculpt the memorial, in part because she was Vietnamese.”</li> </ul>	<ul style="list-style-type: none"> <li>• “As a minority (female Asian-American) artist in the early 1980s, Maya Lin was considered a controversial choice as the artist in connection with the Vietnam War or with planning the memorial.”</li> </ul>
<ul style="list-style-type: none"> <li>• “Maya Lin chose to present her work in a style of black Minimalism as a way to present an ‘anti-heroic’ monument and show that she opposed the war in Vietnam.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The artist wanted to portray a scar in the earth to portray the pain the war inflicted on the U.S. culture, but many people interpreted this as a negative comment on the war and even called it a monument of shame.”</li> </ul>

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

- While it's clear that the memorial seems to be well-represented within course teaching, some focused attention on some of the contextual factors of the work may be worth some time and effort. These would include:
  - Siting and location: many responses seemed unfamiliar with the National Mall. Given the integral way the precise location and context informs the meaning of the work, sharing a map or plan of the National Mall and surrounding area may improve students' understanding of this dimension of the work.
  - Chronology: emphasize for students the timeline and placement of events, from the war itself to the generational change in the mid-1980s, that led to the proposal and building of the monument. This might avoid confusion about the monument as an act of protest during the war, about Maya Lin's proposal as an act of anti-war protest, and about the political context of the early 1980s that grappled with the divisive fallout of the Vietnam war after its official conclusion. In a similar way, this may avoid characterizing Maya Lin as a young artist today—a frequent mischaracterization of her age and stature in the professional field in the current moment.

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

- The Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom instruction.
- Sign into AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions.
- Resources related specifically to this prompt include:
  - AP Daily Video (1) for Topic 10.2 provides a discussion of contextual issues related to Maya Lin's Vietnam Veterans Memorial.
  - Topic Questions for Topic 10.2 “Purpose and Audience in Global Contemporary Art” include a 3-item set on Maya Lin's Vietnam Veterans Memorial.
- AP Classroom also contains review videos for both the 2022 and 2021 AP Art History Exam that have helpful information for students and that review key concepts, theories, and skills.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>
- The AP Art History Online Teaching Community (OTC) is another great resource, which includes materials and resources posted not only by the College Board, but also by other teachers. The OTC Discussion Board is the place to ask questions, share resources, and exchange teaching ideas at: <https://apcommunity.collegeboard.org/group/aparthistory/>

## Question 5

**Task:** Attribution

**Topic:** Kwakwaka'wakw Transformation Mask

**Max Score:** 5

**Mean Score:** 1.47

### ***What were the responses to this question expected to demonstrate?***

Responses needed to demonstrate key understanding of artistic traditions, cultural context, and the relationship between form, or content, and function. Moreover, responses were supposed to demonstrate primarily the art historical thinking skill of attribution of an unknown artwork, as well as argumentation, comparative analysis, and visual and contextual analysis. To be awarded all five score points, the response needed to successfully accomplish the following tasks:

- Attribute the figure to the specific Indigenous American culture that produced it.
- Provide one example of visual evidence that supports the attribution by identifying similar characteristics of form in other works of art from the appropriate cultural context.
- Provide one example of visual evidence that supports the attribution by identifying similar characteristics of content in other works of art from the appropriate cultural context.
- Use contextual evidence to explain the function of the work and how that function shaped either the form or the content of this type of work.

### ***How well did the responses address the course content in relation to this question? How well did responses integrate the skills required on this question?***

Overall, the responses addressed the course content in the following ways:

- Most responses were able to identify the work as originating in the Northwest coastal region; however, many did not narrow the cultural context to identify the specific Kwakwaka'wakw culture as the source of the mask.
- Most responses were able to provide visual evidence for an attribution, even if that attribution was incomplete. The most frequently cited evidence was the bird on the exterior, which opens to reveal a human face.
- Most responses understood the mask is linked to transformation. The stronger responses could also discuss the ceremonial role of transformation in Kwakwaka'wakw cultural beliefs involving ancestral or animal mythology.
- Many responses were able to use contextual evidence to explain a similarity to the work shown, in the form of a specific understanding that the masks reference particular animals and/or ancestry through Kwakwaka'wakw origin stories and clan affiliation.
- Responses most often connected function to the figure's form. Specifically, they tended to mention the inclusion of the string mechanism responsible for opening and closing the mask to link to the mask's transformational function.

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

The most common gaps in knowledge occurred in the following ways:

- Responses could not identify the Indigenous American cultural context with enough specificity to earn the point.
- Some responses struggled with the difference between providing visual evidence to justify an attribution versus simple description of visual characteristics.
- Some responses used contextual evidence to justify the attribution through references to gods and animals that lacked the specific connection to Kwakwaka’wakw beliefs needed to earn the point.
- While most responses understood the mask’s function as ceremonial, they often failed to provide the required connection to specific ceremonial practices of the Kwakwaka’wakw needed to earn the point.
- Many responses provided contextual evidence related to ceremonies, dancing, and ritual but did not connect the information to Kwakwaka’wakw ceremonies such as the Potlach, or to social status or the significance of clan genealogies.
- Some responses failed to recognize the question as an attribution, and instead created a comparative response between the image shown and a mask from a different culture.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> <li>• “This is similar to another mask from Africa.”</li> </ul>	<ul style="list-style-type: none"> <li>• “This mask is similar to the Kwakwaka’wakw transformation mask from the Northwest coast of Canada.”</li> </ul>
<ul style="list-style-type: none"> <li>• “Both masks are covered with designs.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The thick and thin curvilinear designs on both masks are characteristic of the Formline style.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The masks show the importance of animals.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The transformation masks resemble animals such as birds, because they refer to myths and creation stories that relate to specific clans.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The mask was used in ceremonies with dancing.”</li> </ul>	<ul style="list-style-type: none"> <li>• “The mask was used in ceremonial dances at gatherings such as the Potlatch, to celebrate the wealth of certain members of the society.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The function transformed the mask to open and close.”</li> </ul>	<ul style="list-style-type: none"> <li>• “To show the transformation function during the dance, the mask needed to open and close, which is why it includes a string mechanism.”</li> </ul>

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

- Teachers may want to help students understand how an attribution differs from a comparison response. While both attribution questions and questions related to continuity and change both involve skills of comparison, emphasize the distinct functions and purpose of comparative components for an attribution.

- Teachers may want to work with students to distinguish between describing the visual characteristics of a work of art and using visual information as evidence specifically to support an attribution or other claim about a work.
- Teachers may want to emphasize cultural context, as responses must address context to earn up to three task points in this question. Teachers could more closely link the ceremonial practices to the culture’s social structures and mythological beliefs.

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

- The Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom instruction.
- Sign into AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions.
- Resources related specifically to this prompt include:
  - AP Daily Video (3) for Topic 5.1 explains how a work of art demonstrates continuity and change within an artistic tradition, using the example of the Transformation mask.
  - AP Daily Video (3) for Topic 5.3 explains how context shapes form, meaning, and audience response, using the example of the Transformation mask.
- AP Classroom also contains review videos for both the 2022 and 2021 AP Art History Exam that have helpful information for students and that review key concepts, theories, and skills.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>
- The AP Art History Online Teaching Community (OTC) is another great resource, which includes materials and resources posted not only by the College Board, but also by other teachers. The OTC Discussion Board is the place to ask questions, share resources, and exchange teaching ideas at: <https://apcommunity.collegeboard.org/group/aparthistory/>

## Question 6

**Task:** Continuity and Change

**Topic:** Polykleitos, *Doryphoros*

**Max Score:** 5

**Mean Score:** 3.13

### ***What were the responses to this question expected to demonstrate?***

Responses were supposed to demonstrate primarily the art historical thinking skill of identifying and analyzing artistic traditions, as well as visual and contextual analysis. To be awarded all five score points, the response needed to successfully accomplish the following tasks:

- Describe two visual characteristics or features of a marble copy of the *Doryphoros*, originally created by Polykleitos.
- Explain how the *Doryphoros* demonstrates both continuity and change within the sculptural practices of the Classical Greek world.
- Explain why the *Doryphoros* was influential in later artistic periods.

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

Overall, the responses addressed the course content in the following ways:

- Most responses were able to describe visual characteristics or features of the work. The most common descriptions involved the sculpture's nudity, its youthful appearance, and/or its contrapposto pose.
- Most of the responses were able to explain how the original bronze sculpture that we know from later copies reflected continuity in several ways. The responses addressed features of earlier Archaic Greek kouros figures such as the sculpture's nudity and its youthful, athletic appearance. Also addressed was the use of marble in reference to the Roman copy shown (not the original.) Since marble would have been commonly used in the ancient world prior to the original, citing it as a traditional feature is acceptable.
- Many responses were able to explain how the sculpture reflected a change from the earlier Archaic Greek period. The responses mostly addressed the use of contrapposto and a new set of proportions devised by Polykleitos as features not seen in the earlier kouros figures of the 6th century B.C.E.
- Some responses were able to explain why the *Doryphoros* was influential in later artistic periods, most commonly by accurately explaining that the desire of later artists was to present an idealized image of a human figure.

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

The most common gaps in knowledge occurred in the following ways:

- Some responses misinterpreted the prompt as asking to explain how the marble Roman copy of the *Doryphoros* reflected continuity from the time of the original Greek version and, therefore, cited innovations that Polykleitos was known for as examples of continuity, including his canon of proportions and the work's contrapposto pose.
- Because the Roman copy of the *Doryphoros* is made of marble and the original was made of bronze, many responses drew the conclusion that using marble for the Roman copy was a break from a

tradition of using bronze. This would not be accurate, as marble was also used by the Greeks before Polykleitos made his bronze original.

- Many responses addressed how the *Doryphoros* influenced work from later artistic periods rather than why. Those responses lacked an understanding of why the classical style of the ancient Greeks was revived and imitated throughout subsequent historical periods, which could have included a discussion of humanism and the political, social, and/or aesthetic ideals or values that led later periods to valorize and prioritize Classical cultural ideals.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> <li>• “His work still demonstrates continuity from classical Greek by still displaying this human subject with a standard of proportions filled with diagonal lines of movement that Polykleitos first made.”</li> </ul>	<ul style="list-style-type: none"> <li>• “One visual continuity from early Greek is the idealized figure. This figure is highly idealized, shown by the athletic and muscular body, as well as young and attractive features. This demonstrates continuity because the majority of Greek figures were powerful and iconic.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The use of marble is a change away from earlier Greek art traditions, and shows that the artist of the marble version is Roman. Early Greek works would be of materials like bronze, clay, or terracotta.”</li> </ul>	<ul style="list-style-type: none"> <li>• “This work also shows continuity to others because of his use of marble, which was common for Greek statues.”</li> </ul>
<ul style="list-style-type: none"> <li>• “Similar to earlier Greek traditions, the Spear Bearer stands in contrapposto which is the one foot forward balanced statue. This is a Greek tradition that the Romans continued.”</li> </ul>	<ul style="list-style-type: none"> <li>• “Previous Greek sculptures were very stiff while the contrapposto makes Doryphoros appear relaxed. This demonstrates change.”</li> </ul>
<ul style="list-style-type: none"> <li>• “The stance represents a powerful, yet relaxed figure that would not only shape Roman sculptures and the entire classical era, but would influence the Renaissance and Neoclassical eras as well.”</li> </ul>	<ul style="list-style-type: none"> <li>• “Doryphoros was massively influential on sculpture during the Italian Renaissance. Not only did the Renaissance see artists like Michelangelo revive marble sculptures, but the artists of that time also sought realism. The contrapposto pose of Doryphoros was adapted seeing as it seemed to give the sculpture balance. Renaissance artists also adopted the ratios for the body to create what he believed to be the golden ratio for human proportions.”</li> </ul>

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

Providing students with opportunities to understand both how and why one work influences another is a valuable approach. To do this, teachers may wish to emphasize the importance of placing works (from both inside and outside the Image Set) in chronological order. This will assist students in seeing both continuity and change over time. A discussion can also follow as to why artists adhere to artistic traditions and why they break away.

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

- The Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom instruction.
- Sign into AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions.
- AP Classroom also contains review videos for both the 2022 and 2021 AP Art History Exam that have helpful information for students and that review key concepts, theories, and skills.
- Resources related specifically to this prompt include:
  - AP Daily Video 3 for Topic 2.1 uses content related to the prompt to practice visual analysis and comparison skill used to attribute a work of art.
  - 2022 Review Session 4: Artistic Traditions: Continuity and Change in Image Set Works provides opportunities to practice FRQ6 using content, including Unit 2 Ancient Mediterranean 3500 BCE–300 CE
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>
- The AP Art History Online Teaching Community (OTC) is another great resource, which includes materials and resources posted not only by the College Board, but also by other teachers. The OTC Discussion Board is the place to ask questions, share resources, and exchange teaching ideas at: <https://apcommunity.collegeboard.org/group/aparthistory/>