

2022

AP<sup>®</sup>

 CollegeBoard

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# AP<sup>®</sup> 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 was designed to serve a religious function.****1 point****1 point**

One point for at least two accurate identifiers beyond the titles given in the question prompt.

**Comparison object: Chartres Cathedral****Examples of acceptable identifiers:**

- Location: Chartres, France
- Culture: Gothic
- Date: c. 1145–1155 C.E.; c. 1194–1220 C.E.; 12<sup>th</sup>–13<sup>th</sup> centuries, or any date within 50 years of creation. Also acceptable late 11<sup>th</sup> century.
- Materials: Limestone, stained glass

**Comparison object: Great Mosque (Masjid-e Jameh)****Examples of acceptable identifiers:**

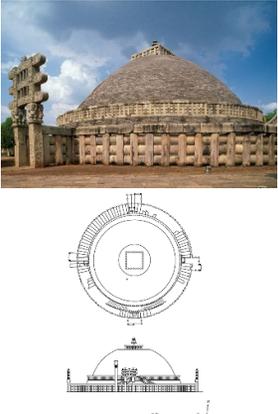
- Location: Isfahan, Iran
- Culture: Islamic Persian: Seljuk, Il Khanid, Timurid, or Safavid Dynasties
- Date: c. 700 C.E., 8<sup>th</sup> century, or any date within 50 years of creation. Also acceptable 14<sup>th</sup>, 18<sup>th</sup>, and 20<sup>th</sup> centuries (later additions)
- Materials: stone, brick, wood, plaster, glazed ceramic tile

**Comparison object: Ryoan-ji****Examples of acceptable identifiers:**

- Location: Kyoto, Japan
- Culture: Buddhist, Muromachi Period, Edo Period
- Date: 1480 C.E., late 15<sup>th</sup> century, or any date within 50 years of creation. Also acceptable 18<sup>th</sup>–19<sup>th</sup> century (current design)
- Materials: Stone, pebbles/gravel, water, wood, and moss

**B. Describe visual characteristics of BOTH the Great Stupa at Sanchi and your selected work.**

**2 points**

<p><b>1 point</b> Response accurately describes visual characteristics of the Great Stupa at Sanchi.</p> <p><b>1 point</b> Response accurately describes visual characteristics of ONE comparison object.</p>		
	<p><b>Object shown: Great Stupa at Sanchi</b></p> <p><b>Examples of acceptable descriptions might include the following:</b></p> <ul style="list-style-type: none"> <li>• Carved reliefs on gateways (toranas) depict scenes from the lives of the Buddha (jatakas).</li> <li>• Large gateways (toranas) are positioned at each of the cardinal points (north, south, east, west) of the plan.</li> <li>• The dome (Anda) is solid and filled with rubble.</li> <li>• A spire with three "umbrella" forms (chattra) sits atop the stupa.</li> <li>• The spire is enclosed by a small railing (hamika).</li> <li>• The site is organized in a plan of concentric circles (mandala).</li> <li>• A stairway provides access to an elevated path surrounding the stupa and enclosed by a railing (vedika).</li> <li>• Representational statues of the Buddha were later added to the original site.</li> </ul>	
<p><b>Comparison object: Chartres Cathedral</b></p> <p><b>Examples of acceptable descriptions might include the following:</b></p> <ul style="list-style-type: none"> <li>• This basilica/rectangular/cruciform-plan church has an east-west axis.</li> <li>• There is a wide central nave with side aisles and a transept at the crossing.</li> <li>• The apse includes an ambulatory and radiating chapels.</li> <li>• The west façade features a central portal, a large rose window, and is flanked by towers.</li> <li>• Visible ribbed groin vaults and compound piers help support the nave.</li> <li>• Stone tracery and pointed arches decorate the interior and exterior of the church.</li> <li>• Flying buttresses allow for extensive use of stained glass such as the Belle Verriere and rose windows above the West, North, and South portals.</li> <li>• Sculptures carved on the exterior façade cover the entrance portals, tympana, and jambs.</li> </ul>		<p><b>Comparison object: Ryoan-ji</b></p> <p><b>Examples of acceptable descriptions might include the following:</b></p> <ul style="list-style-type: none"> <li>• The site includes the buildings used by the monastery, a large pond, and multiple gardens.</li> <li>• Five groupings of clustered moss and rocks are positioned irregularly in the rectangular dry garden (ka). Patterns are raked into the white gravel used in the garden.</li> <li>• The rock garden can be viewed from a platform on the south side of the main building (hōjō).</li> <li>• The dry garden is enclosed by stone walls.</li> <li>• Views of trees above the walls provide "‘borrowed scenery,’ natural elements that are an intentional part of the design."</li> <li>• The main building (hōjō) includes multiple rooms divided by painted sliding doors (fusama).</li> </ul>

**C. Using specific visual evidence from both works of architecture, explain one similarity and/or difference in how the designs of both works guide people’s use of the space for religious practices.**

**2 points**

<p><b>1 point</b> Response accurately uses specific visual evidence from the Great Stupa at Sanchi to explain a similarity or difference in how the designs of both works guide people’s use of the space for religious practices.</p> <p><b>1 point</b> Response accurately uses specific visual evidence from ONE comparison object to explain a similarity or difference in how the designs of both works guide people’s use of the space for religious practices.</p>		
<p><b>Comparison object: Chartres Cathedral</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarity (assumes specific visual evidence is described in tasks B and/or C)</b></p> <ul style="list-style-type: none"> <li>Both incorporate religious imagery intended to educate pilgrims.</li> <li>Both layouts are designed to accommodate ritual activities performed by pilgrims.</li> <li>Both include pathways that direct visitors to the most important area for religious practices.</li> <li>Both have carved entryways that pilgrims must pass through to enter the sacred space within.</li> <li>Both have spires to guide pilgrims to the site from afar.</li> </ul> <p><b>Difference</b></p> <ul style="list-style-type: none"> <li>Sanchi includes imagery related to Buddhist beliefs; Chartres includes imagery related to Christian beliefs.</li> <li>Ritual is conducted in an open-air environment at Sanchi; ritual is conducted in interior spaces at Chartres.</li> <li>Sanchi is organized around the central plan stupa (mandala plan); while Chartres’s cruciform plan has Christian significance by referencing a cross.</li> </ul>	<p><b>Comparison object: Great Mosque of Isfahan</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarity (assumes specific visual evidence is described in tasks B and/or C)</b></p> <ul style="list-style-type: none"> <li>Both structures are organized around a central outdoor space used to facilitate group worship.</li> <li>Both use architectural elements to direct visitors to the most important area for religious practices.</li> <li>Both use non-representational (aniconic) and symbolic imagery to reference specific figures or religious concepts.</li> <li>Both contain large, gated entranceways that visitors must pass through in order to enter the sacred space within.</li> </ul> <p><b>Difference</b></p> <ul style="list-style-type: none"> <li>Sanchi includes imagery related to Buddhist beliefs; the Great Mosque features geometric patterns, calligraphy, and abstract designs associated with Islamic religious beliefs.</li> <li>Part of the domed hypostyle hall surrounding the courtyard at the Great Mosque at Isfahan is a location for religious schools (madrasas).</li> <li>Sanchi is organized around the central stupa, while the Great Mosque employs a central open-air courtyard leading to an interior prayer hall.</li> <li>The pathways at the Great Stupa at Sanchi guide pilgrims to meditate and pray while circumambulating the stupa, while the Great Mosque guides visitors to pray in the direction of Mecca through use of a qibla wall.</li> </ul>	<p><b>Comparison object: Ryoan-ji</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarity (assumes specific visual evidence is described in tasks B and/or C)</b></p> <ul style="list-style-type: none"> <li>Both use non-representational (aniconic) and symbolic imagery to reference specific figures or religious concepts.</li> <li>Both contain outdoor spaces for worship.</li> <li>Both contain large, gated entranceways that visitors must pass through in order to enter the sacred space within.</li> <li>Both include walls which surround and delineate the sacred spaces for ritual practice.</li> </ul> <p><b>Difference</b></p> <ul style="list-style-type: none"> <li>Sanchi includes imagery and relief carvings which educate pilgrims about the life of the Buddha, while Ryoan-ji’s non-representational dry garden and rock sculptures are intended to aid pilgrims in meditation.</li> <li>Sanchi is organized around a central stupa used for circumambulation; Ryoan-ji contains multiple gardens and buildings used for meditation, teaching, and study.</li> <li>The Great Stupa at Sanchi aids visitors on their path to Enlightenment by guiding them from narrative to abstract ornamentation; Ryoan-ji’s does so by means of abstraction alone.</li> </ul>

**D. Explain one difference in how both works of architecture communicate religious ideas associated with each site. Use specific visual or contextual evidence from both the Great Stupa at Sanchi and your selected work in your explanation.** **3 points**

<p><b>1 point</b> Response articulates a claim about ONE difference in how the Great Stupa at Sanchi and one comparison object communicate religious ideas associated with the site.</p>		
<p><b>Comparison object: Chartres Cathedral</b> <b>Examples of acceptable responses might include the following:</b></p> <ul style="list-style-type: none"> <li>• Whereas Chartres was built for Christian practice, the Great Stupa at Sanchi was built for Buddhist practice.</li> <li>• Chartres’s large interior space reflects the importance of congregational ritual in Christian practice, whereas the Great Stupa at Sanchi allows for individual meditation and ritual practices.</li> <li>• Sanchi is modeled on the Buddhist cosmos, and both its form and sculptural program reference the Buddha’s enlightenment, whereas the design and decorative program of Chartres reference Christian theology.</li> </ul>	<p><b>Comparison object: Great Mosque of Isfahan</b> <b>Examples of acceptable responses might include the following:</b></p> <ul style="list-style-type: none"> <li>• While Sanchi was built for Buddhist practice, the Great Mosque was built for Muslim practice.</li> <li>• Different from Sanchi, which includes extensive narrative imagery depicting stories from the lives of the Buddha (jatakas), the Great Mosque features geometric patterns, calligraphy, and abstract designs that reinforce Islamic beliefs.</li> <li>• Sanchi is a reliquary that holds the Buddha’s remains, while the Great Mosque is a congregational mosque used for worship and religious study.</li> <li>• Modeled on the Buddhist cosmos, Sanchi’s form and sculptural program reference the Buddha’s enlightenment, whereas the Great Mosque is designed to accommodate congregational worship in prayer halls.</li> <li>• Sanchi is organized around the central stupa, used for circumambulation, an individual practice, whereas the Great Mosque includes spaces for congregational worship that surround a central courtyard.</li> </ul>	<p><b>Comparison object: Ryoan-ji</b> <b>Examples of acceptable responses might include the following:</b></p> <ul style="list-style-type: none"> <li>• While Sanchi was built for mainstream Buddhism, Ryoan-ji was built for practitioners of Zen Buddhism, a specialized subset.</li> <li>• Sanchi is modeled on the Buddhist cosmos, but Ryoan-ji’s dry garden does not explicitly depict any specific object or place.</li> <li>• Sanchi includes extensive narratives to teach visitors about the lives and teachings of the Buddha, whereas Ryoan-ji uses open space, abstract forms, and a monochromatic color scheme to inspire a sense of calm and aid in meditation.</li> <li>• Visitors to Sanchi engage in worship and meditation through circumambulation of the central stupa, while visitors/monks at Ryoan-ji engage in meditation while resting in, viewing, and/or maintaining the gardens.</li> </ul>

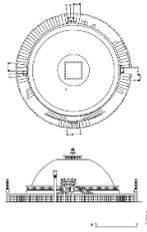
**(D continued)**

**1 point**

Response accurately uses specific visual OR contextual evidence from the Great Stupa at Sanchi in the explanation.

**1 point**

Responses accurately uses specific visual OR contextual evidence from ONE comparison object in the explanation.



**Object shown: Sanchi**

**Examples of acceptable evidence:**

**Visual**

- The relief sculptures which decorate the gateways at Sanchi include both representational images of human and animal figures, while they contain only aniconic (non-figural) depictions of the Buddha.
- Symbols such as the bodhi tree, the wheel of the dharma, a throne, and the Buddha’s footprints, which serve to indicate the Buddha’s presence, are consistent with early Buddhist art.
- The relief sculptures illustrate both the final life of the Buddha and his previous lives, as described in the Jataka tales. These tales often contain a moral message and embody the Buddhist concepts of compassion and reincarnation.
- The site’s layout functions as a mandala, or map of the Buddhist cosmos, centered around the place where the Buddha achieved Enlightenment.
- The dome of the stupa represents Mount Meru, the central world mountain.
- The stupa symbolizes the Bodhi tree, the location that Buddha attained enlightenment.
- The gates surrounding the site represent the four cardinal directions.
- The spire is representative of the axis mundi, the central point upon which the universe turns and the meeting point between heaven and earth.
- The shape of the stupa has been interpreted as the form of the Buddha seated in a pose of meditation.

**Contextual**

- The site is a pilgrimage destination where visitors would engage in circumambulation and meditation.
- The practice of circumambulation is understood as a physical manifestation of the spiritual journey toward Enlightenment, during which the pilgrim meditates on the teachings of the Buddha and seeks to become free from desire and attachment to the physical world, leading to liberation from the cycle of reincarnation.
- Legend states that this is one of 84,000 stupas created under/during the rule of King Ashoka to house the Buddha’s ashes.
- The structure is a work of state-sponsored Buddhist architecture.
- The site was created by the 3rd-century-B.C.E. King Ashoka as part of his efforts to spread Buddhism through India.
- While King Ashoka, who was the first king to embrace Buddhism, is often credited as the primary patron of the work, local donors (e.g., merchants and farmers from the region) also contributed to the site as a means of gaining spiritual merit.

<p><b>Comparison object: Chartres Cathedral</b>  <b>Examples of acceptable evidence:</b>  <b>Visual</b></p> <ul style="list-style-type: none"> <li>• The layout is consistent with other pilgrimage churches culminating with the altar choir with crypt below.</li> <li>• The layout specifically accommodated pilgrims with its aisles, transept portals, ambulatory, and radiating chapels.</li> <li>• Chartres’s dedication to the Virgin Mary is reinforced by images of her in stained glass and tympanum sculpture as well as by relics associated with her, such as her life-cloak, the skull of St. Anne, etc.</li> <li>• The extreme height of the structure communicates a popular idea in the Gothic period that the taller you build, the closer you were to God.</li> <li>• Architectural developments that facilitated Chartres’s extreme height and allowed for the inclusion of stained-glass windows into the structure’s walls included the pointed arch, the ribbed groin vault, and flying buttresses.</li> <li>• The light (<i>lux nova</i>) shining through stained glass served as a divine symbol for the presence of God in the space and the Heavenly Jerusalem awaiting the faithful in the afterlife.</li> <li>• Chartres’s cruciform plan, the imagery on its portals, and its stained-glass program use Christian symbols and narratives to communicate and reinforce Christian beliefs.</li> </ul>	<p><b>Comparison object: Great Mosque of Isfahan</b>  <b>Examples of acceptable evidence:</b>  <b>Visual</b></p> <ul style="list-style-type: none"> <li>• Opposition to the representation of living beings in religious works is consistent across Islam, and the surface decoration for this structure does not incorporate them.</li> <li>• Tiles ornamented with calligraphy, geometric designs, and foliate motifs decorate the courtyard and iwan vaulting, while plaster ornamentation is used for interior spaces.</li> <li>• Repeating geometric motifs communicate the Islamic belief in a logical, orderly design to the universe and the belief that within multiplicity is unity.</li> <li>• This was one of the earliest examples of a plan to include a central courtyard with four iwans.</li> <li>• The plan was associated with mosques created or modified after the conquest of Isfahan by Seljuk dynasty and associated with Persian architecture.</li> </ul>	<p><b>Comparison object: Ryoan-ji</b>  <b>Examples of acceptable evidence:</b>  <b>Visual</b></p> <ul style="list-style-type: none"> <li>• The use of muted colors in the rock garden mimics the monochromatic color scheme of East Asian landscape paintings.</li> <li>• The use of grey and earth tones in the rock garden corresponds with principals of Zen aesthetics which favor a somber and austere appearance.</li> <li>• The use of open space in the rock garden evokes a sense of emptiness and stillness, which aids in the practice of meditation.</li> <li>• The abstract/non-representational forms in the dry garden do not possess explicit meaning, and instead can be understood in a variety of ways, aiding in the contemplative and meditative nature of the space.</li> <li>• Raked gravel evokes elements in a landscape such as ocean, streams, waterfalls, ponds, and mist.</li> <li>• Large rocks surrounded by moss suggest elevated portions of a landscape, such as islands and mountains.</li> <li>• Rocks in gravel have been interpreted as a tigress and her cubs in the sea.</li> <li>• Moss surrounding large rocks suggests shorelines, grass, trees, and other vegetation.</li> <li>• Sliding walls inside the temple are decorated with landscape paintings depicting mountains, clouds of mist, bodies of water, and vegetation.</li> <li>• Paintings inside are intended to mirror the landscape in and beyond the rock garden outside.</li> <li>• The rough and imperfect nature of the rocks and wall surrounding the garden relate to the Japanese concept of Wabi Sabi, finding beauty in imperfection.</li> </ul>
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**Contextual**

- Pilgrimage was a popular practice among medieval Christians, who believed it gained them spiritual merit in their attempts to achieve salvation and eternal life.
- The cathedral was a pilgrimage destination on the road to Compostela, part of a larger network of pilgrimage sites.
- Chartres is dedicated to the Virgin Mary.
- The veneration of relics was part of Catholic practice. The relics at Chartres include the Virgin Mary’s cloak and the skull of St. Anne, her mother.
- The splendor of Chartres was due in part to royal patronage as well as to the city’s role as an economic center with fairs, pilgrimage, taxes, and guild contributions that imposed communal support for building.
- Originally Chartres was connected to a university and the School of Chartres, typical of cathedral complexes of this era.
- Classical philosophers such as Aristotle were influential for designers who planned glass and sculptural programs.

**Contextual**

- In Islam, prayer is performed in the direction of Mecca with the direction of qibla reinforced with architectural elements at the iwan.
- The space with the main mihrab was reserved for the ruler (maqsura).
- The resistance to figural imagery in this setting is thought to originate in prohibitions about imitating God’s work and acts of creation.

**Contextual**

- The tea house was used for the tea ceremony, a ritual activity influenced by the arrival of Zen Buddhism to Japan.
- The monks residing at Ryoan-ji had to maintain the gardens in the temple. Their repetitive actions functioned as a form of meditation.
- The focus on nature that is seen in Ryoan-ji’s gardens reflects the influence of Shinto and the veneration of nature spirits.

**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 later European and American art, many artists created self-portraits as a means of conveying their social, political, artistic, and/or personal identities.

Select and completely identify one self-portrait from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

Explain how the artist conveys their identity in the self-portrait.

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 nuance, explaining relevant connections, 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:** Elizabeth Louise Vigée Le Brun

**Object 2:** Ernst Ludwig Kirchner

**Object 3:** Frida Kahlo

Reporting Category	Scoring Criteria		
<b>A</b> <b>Identification</b> <b>(0–1 points)</b>	<b>0 points</b> Provides one or no accurate identifiers.		<b>1 point</b> Provides <u>two</u> accurate identifiers for selected work of art.
	<b>Decision Rules and Scoring Notes</b>		
	<b>Object 1</b> Elizabeth Louise Vigée Le Brun  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"> <li>• Title: N/A</li> <li>• Medium: oil on canvas, oil paint</li> <li>• Date: 1790, 1790s, any date 25 years before or after 1790</li> <li>• Culture: French, exiled in Rome; also acceptable: Neoclassical</li> </ul>	<b>Object 2</b> Ernst Ludwig Kirchner  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"> <li>• Title: <i>Self-Portrait as Soldier</i></li> <li>• Medium: oil on canvas, oil paint</li> <li>• Date: 1915, 1910s, any date 25 years before or after 1915</li> <li>• Culture: German; also acceptable: Expressionism</li> </ul>	<b>Object 3</b> Frida Kahlo  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"> <li>• Title: <i>The Two Fridas (Las Dos Fridas)</i></li> <li>• Medium: Oil on canvas, oil paint</li> <li>• Date: 1939, 1930s, any date 25 years before or after 1939</li> <li>• Culture: Mexican; also acceptable: Surrealism</li> </ul>

Reporting Category	Scoring Criteria		
<p><b>B</b> <b>Claim/Thesis</b> <b>(0–1 points)</b></p>	<p><b>0 points</b> Rephrases or restates the prompt. <b>OR</b> Makes a claim that is not defensible.</p>	<p><b>1 point</b> Provides an art historically defensible claim or thesis that establishes a line of reasoning.</p>	
<b>Decision Rules and Scoring Notes</b>			
<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><b>Object 1</b> Elizabeth Louise Vigée Le Brun</p> <p><b>Examples that earn this point include the following:</b></p> <ul style="list-style-type: none"> <li>• Vigée Le Brun presents herself in a way that emphasizes her social status and professional success.</li> <li>• By depicting herself at work on a painting, Vigée Le Brun highlights her artistic skill and status within the French aristocracy.</li> <li>• While Vigée Le Brun’s portrait showcases her femininity, it also demonstrates her confidence and female empowerment as an artist.</li> </ul>	<p><b>Object 2</b> Ernst Ludwig Kirchner</p> <p><b>Examples that earn this point include the following:</b></p> <ul style="list-style-type: none"> <li>• The expressionistic style of Kirchner’s self-portrait suggests feelings of anxiety and insecurity in his struggle to be an artist.</li> <li>• By representing himself as a wounded soldier, Kirchner emphasizes the physical and psychological trauma of his wartime experience.</li> <li>• Kirchner paints himself in the studio with a model to make a statement about his art.</li> </ul>	<p><b>Object 3</b> Frida Kahlo</p> <p><b>Examples that earn this point include the following:</b></p> <ul style="list-style-type: none"> <li>• Kahlo depicts herself in a way that emphasizes complex feelings about her identity rooted in both European and Mexican culture.</li> <li>• The imagery in the self-portrait expresses the deep suffering the artist experienced throughout her life.</li> <li>• Kahlo used the format of a double portrait to highlight the contrasting experiences of her own life.</li> </ul>	

Reporting Category	Scoring Criteria		
<p><b>C Evidence (0–2 points)</b></p>	<p><b>0 points</b> Does not meet the criteria for one point.</p>	<p><b>1 point</b> Provides <u>one</u> specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.</p>	<p><b>2 points</b> Provides <u>two</u> specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.</p>
<b>Decision Rules and Scoring Notes</b>			
<p>The evidence provided must be accurate, relevant, and art historically defensible.</p>			
	<p><b>Object 1</b> Elizabeth Louise Vigée Le Brun</p> <p><b>Examples that earn a point include the following:</b></p> <p><b>Visual Evidence</b></p> <ul style="list-style-type: none"> <li>• Her presentation of her clear skin, facial features, and dress conveys idealized youth and feminine beauty.</li> <li>• Her calm gaze is self-confident and “sanguine.”</li> <li>• She holds a palette and brushes.</li> <li>• She shows herself painting a portrait of a youthful woman.</li> <li>• She wears a nice clean dress instead of painter’s clothing.</li> </ul> <p><b>Contextual Evidence</b></p> <ul style="list-style-type: none"> <li>• Her dress and headdress are fashionable and expensive.</li> <li>• She studied at and became a member of the Royal Academy of Painting and Sculpture in Paris.</li> <li>• She worked as a court painter for Marie Antionette.</li> <li>• She was a successful female painter during a time when the artworld was dominated by male artists.</li> <li>• Her stance, appearance, and overall format of the painting adheres to the stylistic conventions of portraiture painting of the period.</li> </ul>	<p><b>Object 2</b> Ernst Ludwig Kirchner</p> <p><b>Examples that earn a point include the following:</b></p> <p><b>Visual Evidence</b></p> <ul style="list-style-type: none"> <li>• He depicts himself in a military uniform with a cigarette in his mouth.</li> <li>• He presents himself staring out at the viewer with a missing hand.</li> <li>• A nude model stands in the background.</li> <li>• The artist uses aggressive brushwork.</li> <li>• The artist uses flattened spatial planes and bold, contrasting colors.</li> </ul> <p><b>Contextual Evidence</b></p> <ul style="list-style-type: none"> <li>• The artist had been recently discharged from military service.</li> <li>• He served in the German army in World War I.</li> <li>• He suffered a mental breakdown.</li> <li>• He is associated with German Expressionism.</li> </ul>	<p><b>Object 3</b> Frida Kahlo</p> <p><b>Examples that earn a point include the following:</b></p> <p><b>Visual Evidence</b></p> <ul style="list-style-type: none"> <li>• There is a stormy sky in background.</li> <li>• The figure is duplicated, but each wears a different dress.</li> <li>• The two figures are inked together with hearts and veins/arteries exposed.</li> <li>• The features of each figure are relatively objective depictions that include facial hair.</li> <li>• There are clasped hands between the figures.</li> <li>• A miniature picture of Diego Rivera and a hemostat as held objects.</li> </ul> <p><b>Contextual Evidence</b></p> <ul style="list-style-type: none"> <li>• The artist suffered lasting medical problems due to polio/bus accident.</li> <li>• She had to undergo surgery many times in her life.</li> <li>• Her marriage to Diego Rivera was complicated by factors such as infidelity, artistic careers, political beliefs, health problems, and infertility.</li> <li>• She suffered discrimination as a female artist.</li> </ul>

Reporting Category	Scoring Criteria		
<b>D</b> <b>Analysis and Reasoning</b> <b>(0–1 points)</b>	<b>0 points</b> Does not meet the criteria for one point.		<b>1 point</b> Explains how the visual and/or contextual evidence provided <u>supports the argument</u> .
	<b>Decision Rules and Scoring Notes</b>		
	The response must explain the relationship between the evidence provided and an argument about the prompt.		
<b>Object 1</b> Elizabeth Louise Vigée Le Brun  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• Idealized youth represents the Rococo ideal self Le Brun wants to convey.</li> <li>• Youth/dress/gaze all convey her desire to show herself as comfortable in/part of the aristocracy.</li> <li>• She presents herself with a confident gaze to convey her independence.</li> <li>• She presents herself with a palette and brushes in the act of painting to convey her self-assertive role as an artist.</li> <li>• She emphasizes her royal patronage to assert her artistic and social status.</li> </ul>	<b>Object 2</b> Ernst Ludwig Kirchner  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• The brush strokes, flat planes and bold color all tie him to the new, youthful movement of Die Brücke.</li> <li>• These same qualities are indicative of his desire for a more direct style of painting that conveys emotion directly to the viewer.</li> <li>• The qualities also indicate the influence of art forms from other cultural groups and colonized nations.</li> <li>• Flattened spatial planes convey his own psychologically fractured state.</li> <li>• His cut off hand is a metaphor for his feelings of impotence as a rejected soldier.</li> <li>• The missing hand also indicates his feelings that he is an artist who has lost his community and is unable to pursue his artistic ideals.</li> <li>• Limp cigarette is also a metaphor for his anguish and impotence.</li> <li>• Military uniform is literal and symbolizes the idea of war.</li> <li>• The context of the artist’s studio juxtaposes his metaphorical military demands and injuries as contrasting and opposing forces.</li> <li>• His central/frontal placement suggests he is exposed to the viewer/made vulnerable/judged.</li> </ul>	<b>Object 3</b> Frida Kahlo  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• The stormy sky is a metaphor for the tumultuous emotional times she was experiencing personally and/or the unsettled political times.</li> <li>• Duplication of the figure with two different dresses refers to her duality, particularly between Colonial and Indigenous Mexican worlds (father was German, mother from Oaxaca).</li> <li>• Showing her hairstyle in an indigenous style and showing her uni-brow and facial hair are all assertions of her independence as a woman and embracing of indigenous identity.</li> <li>• The heart is a reference to Aztec art and rulership from what she saw as the last indigenous Mexican empire.</li> <li>• The hearts and veins between the figures refer to her resilience emotionally and physically—these are tied to the hemostat and portrait which represent her health and her emotions.</li> <li>• Blood in her lap also may be a reference to her miscarriages and suffering.</li> <li>• The clasped hands and veins refer to her strength and need to be her own support.</li> </ul>	

Reporting Category	Scoring Criteria		
<b>E</b> <b>Complexity</b> <b>(0–1 points)</b>	<b>0 points</b> Does not meet the criteria for one point.	<b>1 point</b> Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.	
<b>Decision Rules and Scoring Notes</b>			
The response may demonstrate a complex understanding in a variety of ways, such as: <ul style="list-style-type: none"> <li>• Explaining relevant and insightful connections between the evidence and the claim</li> <li>• Confirming the validity of a claim by corroborating multiple perspectives</li> <li>• Explaining nuance of an issue by analyzing multiple variables</li> <li>• Qualifying or modifying a claim by considering diverse or alternative views or evidence</li> </ul> This complex understanding must be developed in the response and consist of more than a phrase or reference.			
<p><b>Object 1</b> Elizabeth Louise Vigée Le Brun</p> <p><b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b></p> <ul style="list-style-type: none"> <li>• Vigée Le Brun’s reputation and royal patronage are exceptional because women artists were rare in this period due to social expectations, restrictions on education and artistic training, and limited access to exhibit their art and seek out patrons.</li> <li>• Vigée Le Brun’s portrait is in line with broader traditions of portraiture in Europe and its popularity among the aristocracy in the Rococo period.</li> <li>• Vigée Le Brun had a close relationship with her patron Marie Antoinette, which resulted in the artist’s own departure/exile from France and later return to France.</li> <li>• The self-portrait exists in the context of studio tradition in European art as a means to convey the psychological or societal status of the artist.</li> </ul>	<p><b>Object 2</b> Ernst Ludwig Kirchner</p> <p><b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b></p> <ul style="list-style-type: none"> <li>• Kirchner was associated with the group of expressionist artists called Die Brücke (The Bridge) who sought to create a new style of modern painting that emphasized youth, radical change, strong feelings, and agitation and rejection of tradition.</li> <li>• Kirchner was one of many European artists in the early 20th century who looked to the past (folk art; medieval art) and non-Western cultures (African and Oceanic art) for inspiration in form and style, believing them to be more authentic expressions of human emotion than academic art and European society.</li> <li>• Nihilist philosophy and modern psychology emerged around the turn of the 20th century and influenced artists like Kirchner to explore darker depths of their subjects.</li> <li>• The self-portrait exists in the studio tradition in European art as a means to convey psychological or societal status of the artist.</li> </ul>	<p><b>Object 3</b> Frida Kahlo</p> <p><b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b></p> <ul style="list-style-type: none"> <li>• Kahlo’s personal life fueled her body of work. Her paintings include personal images and symbols related to her health issues resulting from a trolley accident, her marital issues, her Euro-Mexican heritage, her struggles as a female artist (seen as Rivera’s wife by some rather than an artist in her own right), etc.</li> <li>• Kahlo’s portrait has visual similarities to European Surrealism. While she was very familiar with the movement and knew many of its leaders, she was not officially a part of their group although they tried to claim her.</li> <li>• Kahlo was also very involved in international and national political movements. She held and espoused Communist beliefs, and she also played a role in the broader historical context of the Mexican Revolution.</li> </ul>	

**Question 3: Visual Analysis****5 points**

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**(A)** Accurately describes ONE visual characteristic of *The Conversion of Saint Paul*. **1 point**

**Examples of acceptable responses include the following:**

- The painting contains three figures, two men and a horse.
- A young man lies on the ground with his arms outstretched.
- The young man is depicted in extreme foreshortening and almost seems to project into the viewer's space.
- The composition is dominated by strong diagonal lines, such as the diagonal line of the young man's body.
- The horse fills most of the picture frame and lifts its leg in reaction to the man on the ground.
- An older man, mostly obscured by the horse, leans forward holding its reins.
- The figures completely fill the painting and create a shallow, enclosed space beyond which nothing is visible.
- Strong light illuminates the scene from the right side of painting, creating a strong contrast between light and shadow (tenebrism) and sharply focusing attention on the horse's flanks and the gesture of the man on the ground.
- The palette is mainly neutral earth tones, except for the deep red cloak of the man on the ground and bright white zigzag created by the horse's markings and raised hoof.
- The artist paints the scene in a realistic style, carefully rendering visual details such as the figure's clothing, the skin and mane of the horse, and wrinkles and veins of the older figure.

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**(B)** Accurately describes ANOTHER visual characteristic of *The Conversion of Saint Paul*. **1 point**

**Examples of acceptable responses include the following:**

- One from list in A.

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

**Examples of acceptable responses include the following:**

- Strong, directional light highlights the figures and their actions while the rest of the scene appears in deep shadows.
  - The position of the fallen figure breaks the picture plane into the viewer's space.
  - The placement of the fallen figure in the foreground forces the viewer's attention to his actions and gestures.
  - The diagonal lines in the composition create a sense of motion and emphasize the tension of the moment.
  - The figure on the ground raises his arms diagonally in a dramatic gesture.
  - The sweeping, dramatic gestures of the man on the ground contrast with the relative calm of the horse and the older, standing man.
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**(D)** Accurately uses specific visual evidence to explain ANOTHER way in which Caravaggio creates a sense of drama in the painting. **1 point**

**Examples of acceptable responses include the following:**

- One from list in C.

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**(E)** Accurately uses visual evidence to explain how *The Conversion of Saint Paul* demonstrates change from artistic traditions of the Renaissance. **1 point**

**Examples of acceptable responses include the following:**

- Instead of the even distribution of light typical of Renaissance painting, the Baroque work shown uses a broader range of light and darkness, or tenebrism, as seen in the dramatic contrast between the blinding light and the deep black shadows of the scene.
- Baroque/Counter-Reformation artists often chose subjects depicting specific moments of spiritual enlightenment as a means of promoting the Catholic faith, while religious art of the Renaissance was less explicitly focused on subjects of conversion and spiritual awakening.
- The intense illumination of subject matter or areas of the composition in Baroque art often communicated spiritual enlightenment or a divine presence in the scene, whereas Renaissance artists typically used light more naturalistically and less for symbolic meaning.
- Renaissance artists generally created calm, stable compositions through balanced arrangements of objects in space, whereas the work shown uses strong diagonal compositional lines and extreme foreshortening to project figures into the viewer's space and increase the dynamism of a scene.
- Renaissance figures typically display calm, reserved demeanors associated with the Greek Classical tradition while a common feature in Baroque/Counter-Reformation art is the emotional intensity of the scene, exemplified here by the fallen figure's bodily movements and gestures, in order to inspire faith in its viewers.
- The figures are presented in an unidealized way, representative of some Baroque artists' movement away from the idealized portrayal of religious scenes and figures common during the Renaissance.
- The directness of the portrayal of figures and events was typical of the artist's attempts to connect with viewers of the work and demonstrated a change from the often detached/distanced demeanors of Renaissance subjects.

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**Total for question 3** **5 points**

**Question 4: Contextual Analysis****5 points**

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**(A)** Accurately describes ONE visual characteristic of the Vietnam Memorial.

**1 point****Examples of acceptable responses include the following:**

- The memorial consists of two elongated black granite walls.
- The walls are joined at an oblique angle to each other.
- The walls measure around 500 feet in total.
- Names of veterans killed or lost in the war are etched into the walls.
- Names are printed in horizontal rows of evenly spaced names in regular typeface.
- Compared to the human scale of visitors, the wall appears smaller in scale at the ends to emphasize the increased number of names at the height of the war.
- At its outer edges, the memorial is at ground level, however in the middle the walls are sunken into the ground.
- The granite is highly polished to create a reflective surface.
- A pathway that follows the base of the wall allows visitors to access the memorial.

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**(B)** Accurately describes ONE aspect of the physical placement of the Vietnam Memorial.

**1 point****Examples of acceptable responses include the following:**

- The memorial is on the National Mall (in Constitution Gardens).
  - The memorial is near many important national museums, monuments, and buildings in Washington, D.C.
  - The memorial is not visible from some approaches to the site because it is sunken into the ground.
  - The memorial is cut into the ground itself and includes a walkway for visitors to access and view the inscribed surfaces.
  - The Lincoln Memorial and reflecting pool are adjacent to the Vietnam Memorial, which is aligned to point to the Lincoln Memorial.
  - The other arm of the memorial is aligned to point to the Washington Monument, visible in the distance from the site.
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- (C)** Accurately uses ONE example of visual OR contextual evidence, to explain how Maya Lin’s design of the memorial relates to her ideas about the effect of the Vietnam War on the American people. **1 point**

**Examples of acceptable responses include the following:**

**Visual**

- The memorial contains a chronological list in order of death of all soldiers killed in the course of the Vietnam War, to illustrate the length of the war as well as its massive death toll.
- For Lin, the names form the substance of the monument and function abstractly, as a reminder of the human cost of war, and literally, as a place for families to come to memorialize their lost members.
- The polished surface of the granite walls allows visitors to see themselves reflected with the names, implicating them in the war either through personal connections or as citizens of the United States.
- Lin created a pathway allowing the viewer to descend below the ground line and back to the surface level, which can be interpreted as a journey to a spiritual realm, or death and a reemergence or renewal.
- Lin rejected the use of allegory and the heroism of traditional war monuments and chose Minimalist abstract forms to create an intimate public space for families to remember their loved ones.

**Contextual**

- Maya Lin, the memorial’s architect, described the linear, sunken form of the memorial as a scar or wound of initial violence and pain that would eventually heal. “The wound heals but is not forgotten.”
- The alignment of the monument to other memorials on the National Mall was meant to link the experience of this war to the nation’s past.
- Lin entered the design contest as part of her final project for an undergraduate class on monuments and memorials at Yale. This course influenced her choice of a Minimalist aesthetic as she sought to create a place of quiet reflection for survivors on the proposed site.
- Her use of Minimalism was an attempt to create a monument using an apolitical approach that focused on the veterans.

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- (D)** Accurately uses ANOTHER example of visual OR contextual evidence to explain how Maya Lin’s design of the memorial relates to her ideas about the effect of the Vietnam War on the American people. **1 point**

**Examples of acceptable responses include the following:**

- One from list in C.
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- (E)** Accurately uses specific contextual evidence to explain how the memorial was controversial at the time it was created.

**1 point**

**Examples of acceptable responses include the following:**

- The black granite was criticized for its associations with mourning and death, atypical of war memorials.
- The lack of heroic or patriotic imagery and other symbolic ornamentation was unusual for war memorials in the United States.
- A naturalistic bronze sculpture depicting three soldiers was later added to the site to address public opposition and appease critics of the memorial’s abstract design.
- Detractors interpreted the memorial’s position below ground level as a reference to shame or regret regarding the U.S. involvement in Vietnam.
- Maya Lin specifically intended the work to be apolitical and focused on veterans; however, the ambiguity of the abstract design was itself read as a political statement.
- Several early supporters of the commission withdrew their support once they saw the final design and tried to replace Lin’s design with an alternative.
- The addition of a naturalistic depiction of three soldiers, facing Lin’s wall, was a compromise reached during the ensuing controversy.
- Some people objected to the commission when Lin’s identity as a female, Asian American, undergraduate architecture student became known.

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**Total for question 4    5 points**

**Question 5: Attribution****5 points**

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

**Examples of acceptable responses include the following:**

- The work was created by the Kwakwaka'wakw, Northwest coast of Canada.
- Also acceptable: the Kwakwaka'wakw culture.

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- (B)** Accurately uses specific visual evidence to justify the attribution by describing ONE relevant similarity in FORM between the work shown and another work of the same type created by the same culture. **1 point**

**Examples of acceptable responses include the following:**

- The work is carved of wood and manipulated with string.
- The object includes a stylized bird form on the outside and a human head appears on the inside.
- The work contains ovoid and other complex, abstract forms as part of the decorative patterning known as formline style.
- While some exposed wood is visible, surfaces are decorated with predominantly red, black, and green.
- The work contains undulating black lines that move from thick to thin and back again, giving a calligraphic feel to the design.
- The work is bilaterally symmetrical (e.g., bird face, human face, patterns).
- The work opens through a hinged split down the middle.

- 
- (C)** Accurately uses specific evidence to justify the attribution by describing ONE relevant similarity in CONTENT between the work shown and another work of the same type created by the same culture. **1 point**

**Examples of acceptable responses include the following:**

- The outer animal form is connected to the mythology and cosmology of the Native people of the Pacific Northwest.
- The combination of human and animal forms is connected to family clans.
- The use of moving elements on the mask is meant to suggest transformation during a performance.
- The masks contain crest symbols that connect dancers to ancestral entities and supernatural forces.

**Scoring Note:** Response must link evidence to culture of the Kwakwaka'wakw Nations to earn this point.

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

**Examples of acceptable responses include the following:**

- The work functioned as a ceremonial mask that was worn on the head at specific winter ceremonies, such as the Potlach, which celebrated origin stories as well as the wealth and privilege of members of the community.
- The masks demonstrate social status because they could only be worn by individuals with rank and standing.
- Masks of this type relate to family genealogy and crest symbols.

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

**Examples of acceptable responses include:**

- Masks are meant to open and close, thus the inclusion of string/pulley mechanism that the wearer can activate in performance.
- The masks are most often made from a specific type of wood, red cedar, often called the “life giver,” which is an important material for the people of the Pacific Northwest coast of Canada used for almost all aspects of life.
- Formline embodies the idea of paired opposites, positive and negative. This is also the case for the use of red and black within both designs.
- The masks were worn as part of ceremonial attire by a performer who danced at the public ceremony while opening and closing the mask to reveal the face of an ancestor inside.
- This is known as a transformation mask, as the wearer is literally transformed into the ancestral figure while performing.
- The masks are carved to resemble birds, as animals are believed to have great power, and likely reference mythic origin stories related to the different clans that created and owned them.

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**Total for question 5 5 points**

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


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**(A)** Accurately describes ONE visual characteristic of the *Doryphoros (Spear Bearer)*. **1 point**

**Examples of acceptable responses include the following:**

- The work is made from marble.
- The work is a monumental (stands 6' 11"), freestanding sculpture.
- The subject is a nude male (athlete or warrior) with clearly defined muscles.
- The figure stands in a contrapposto pose, with a diagonal counterbalancing occurring around a central axis.
- Tense and relaxed limbs counterbalance one another, with one hand raised to hold a spear (missing); the other arm is hanging relaxed.
- One leg is raised and bent at the knee, so only the ball of the foot is touching the ground; the other leg is rigidly supporting the weight of the body.
- The head is turned slightly.
- The figure's anatomical proportions are idealized through the use of harmonious mathematical ratios.
- The figure is youthful, lacking flaws, blemishes, or signs of aging.
- The figure appears calm and passive, lacking emotional expression.

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**(B)** Accurately describes ANOTHER visual characteristic of the *Doryphoros (Spear Bearer)*. **1 point**

**Examples of acceptable responses include the following:**

- One from list in A.

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**(C)** Accurately uses ONE example of specific visual evidence to explain how the work demonstrates continuity with earlier Greek artistic traditions. **1 point**

**Examples of acceptable responses include the following:**

- Like the Anavysos Kouros and other Archaic Greek statues, the *Doryphoros* is a life-sized, monumental sculpture carved in the round.
  - Like the Kouros, the pose of *Doryphoros* implies motion with one foot placed in front of the other.
  - Similar to earlier Greek statues, the figure's proportions, anatomical details, and facial features are idealized.
  - Like the Kouros and other Archaic Greek statues, the muscles of *Doryphoros* are clearly defined.
  - The statue reflects the tradition of depicting a youthful male nude.
  - The Roman copy reflects the tradition of using marble in Greek sculpture created before the time of Polykleitos.
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- (D)** Accurately uses ONE example of specific visual evidence to explain how the work demonstrates change from earlier Greek artistic traditions. **1 point**

**Examples of acceptable responses include the following:**

- The figure’s contrapposto pose demonstrates a naturalistic weight-shift that differs from that of earlier Archaic Greek sculpture, where the figure’s weight is often distributed evenly.
- Through subtle modeling, the figure’s musculature, anatomical details, and hair are treated more naturalistically than what is seen in more stylized Archaic Greek statues such as the Anavysos Kouros.
- The figure’s proportions, based on mathematical ratios, are notably more harmoniously designed than those of the Archaic period, where, for example, figures often appear with an unusually large head.
- The figure’s torso and limbs are more relaxed, suggesting flexibility or movement, than those of the Archaic period, where the figures can appear rigid and frontal.
- The expression on the figure’s face is one of calm or reserved neutrality, lacking the “archaic smile” of Archaic Greek sculpture.

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- (E)** Accurately uses specific visual or contextual evidence to explain why this sculpture is considered to be influential on later artistic periods. **1 point**

**Examples of acceptable responses include:**

- Polykleitos’s *Canon* established a set of standardized human proportions that was periodically referenced and reused by later artists to idealize the human form.
- Roman emperors had themselves depicted in poses with a similar weight-shift to draw comparisons to the idealized *Doryphoros* as an indication of power, dignity, and/or a connection to the ideals of the Classical period of Greece (e.g., Augustus in the sculpture Augustus of Prima Porta).
- Throughout the Renaissance, European artists interested in humanism depicted figures in poses similar to *Doryphoros* as they pursued greater scientific accuracy and naturalism when representing the human body (e.g., Durer’s image of Adam and Eve in Germany; sculptures of David by Donatello and Michelangelo in Italy).
- Neoclassical artists often employed the posture (contrapposto) and idealized features of Classical Greek sculpture, such as the *Doryphoros* to reference the values and ideals associated with the Classical past (e.g., statue of George Washington by Houdon).

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**Total for question 6 5 points**