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# AP<sup>®</sup> Art History

## Sample Student Responses and Scoring Commentary

### **Inside:**

#### **Free-Response Question 2**

- ☒ **Scoring Guidelines**
- ☒ **Student Samples**
- ☒ **Scoring Commentary**

**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timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.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 Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.

Throughout history, artists have created works of art that represent important members of society in order to honor them.

Select and completely identify one of the objects from the list below or any other relevant work from Africa (1100–1980 CE) that was created to honor an important individual.

Explain how the object chosen honors a specific important member of the African society in which it was created.

In your response, you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, artist, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

**Object 1:** *Ndop* (portrait figure) of King Mishe miShyaang maMbul

**Object 2:** Wall plaque from Oba's palace

**Object 3:** Portrait Mask (*Mblo*)

Reporting Category	Scoring Criteria		
A Identification (0–1 points)	0 points Provides one or no accurate identifiers.		1 point Provides <u>two</u> accurate identifiers for selected work of art.
	Decision Rules and Scoring Notes		
	<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"><li>• Date: 18th century (c. 1760–1780 CE)</li><li>• Culture/Style/Period: Kuba Peoples</li><li>• Location: Democratic Republic of Congo, or Congo</li><li>• Materials: Wood</li></ul>	<b>Object 2</b> Wall plaque from the Oba’s palace  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"><li>• Date: 16th century CE</li><li>• Culture/Style/Period: Edo Peoples</li><li>• Location: Kingdom of Benin or Nigeria</li><li>• Materials: Cast brass or bronze</li></ul>	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"><li>• Date: Early 20th century CE</li><li>• Culture/Style/Period: Baule Peoples</li><li>• Location: Cote d’Ivoire</li><li>• Materials: Wood and pigment</li><li>• Artist: Owie Kimou</li></ul>

Reporting Category	Scoring Criteria		
B Claim/Thesis (0–1 points)	0 points Rephrases or restates the prompt. OR Makes a claim that is not defensible.		1 point Provides an art historically defensible claim or thesis that establishes a line of reasoning.
	Decision Rules and Scoring Notes		
	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.		
	<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"><li><i>Ndop</i> were commissioned by individual Kuba leaders to record their reigns for posterity.</li><li>Leaders chose individual motifs that served to identify them in these commemorative sculptures.</li><li>The work expresses the connection between spiritual and political leadership in their society.</li><li>The <i>Ndop</i>’s features represent the idealized traits and authority of the king.</li></ul>	<b>Object 2</b> Wall plaque from the Oba’s palace  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"><li>Benin kingship is considered hereditary and sacred, so artists created plaques to honor the ruling king, his family, and his ancestors.</li><li>The object is intended to convey the importance of the Oba, his reign, and his accomplishments.</li><li>The plaque’s features represent the idealized traits and authority of a king.</li></ul>	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"><li>The mask’s features represent idealized traits of a person who was celebrated in society.</li><li>This <i>Mblo</i> mask was created to honor Moya Yanso, who was revered by Baule society as a great dancer.</li><li>The stylized physical appearance and facial features depicted in the mask are intended to honor Moyo Yanso.</li></ul>

Reporting Category	Scoring Criteria		
<b>C Evidence (0–2 points)</b>	<b>0 points</b> Does not meet the criteria for one point.	<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.	<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.
	<b>Decision Rules and Scoring Notes</b>		
	The evidence provided must be accurate, relevant, and art historically defensible.		
	<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul	<b>Object 2</b> Wall plaque from the Oba’s palace	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )
	<b>Examples that earn a point include the following:</b>  <b>VISUAL</b> <ul style="list-style-type: none"> <li>The figure wears a crown.</li> <li>The ruler is depicted with a high, rounded forehead.</li> <li>The subject is depicted with a calm facial expression and closed eyes.</li> <li>The body is carved smoothly and is smaller in scale than the head.</li> <li>The king is depicted with attributes of his rank (e.g., staff, belt, armbands, and bracelets).</li> <li>The figure is shown seated cross-legged on a raised platform.</li> <li>The figure’s head, shoulders, and stomach are rounded; the collarbones are well-defined.</li> <li>The head is one-third of the sculpture’s height.</li> <li>The king’s chosen geometric motif pattern and emblem (<i>ibol</i>) are sculpted in prominent relief on the front of each base.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>The work is carved from a hard wood, which is culturally valued.</li> <li>The sculpture’s surface was burnished and frequently anointed with palm oil to give it a dark, glossy surface.</li> </ul>	<b>Examples that earn a point include the following:</b>  <b>VISUAL</b> <ul style="list-style-type: none"> <li>The plaque features a symmetrical, hierarchical composition centered on the king (Oba).</li> <li>The Oba wears an elaborate headdress, multi-strand coral necklace, and coral and agate bracelets and anklets.</li> <li>The ruler is shown on a horse.</li> <li>The leader is represented as a larger-than-life figure who dwarfs the horse he rides.</li> <li>The king is disproportionately large compared to his attendants.</li> <li>The two largest attendants hold shields over the king’s head.</li> <li>Smaller figures hover above the King’s head.</li> <li>The heads of the various figures are enlarged.</li> <li>The plaque shows multiple figures in the court who would serve the Oba.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>The Oba wears attributes of kingship (coral bead strands and headdress).</li> <li>The shields protecting the Oba from the sun indicate honored or royal status.</li> </ul>	<b>Examples that earn a point include the following:</b>  <b>VISUAL</b> The <i>Mblo</i> mask’s features include: <ul style="list-style-type: none"> <li>A high forehead.</li> <li>Arched brows.</li> <li>Heavy-lidded, downcast eyes.</li> <li>A narrow, elongated triangular nose.</li> <li>A small open geometric mouth.</li> <li>Stylized, elongated faces.</li> <li>Ornamental extensions that rise above the head.</li> <li>Raised areas to indicate facial scarification.</li> <li>Textural and linear treatment of the hair.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>The mask is performed by a dancer in a cloth costume.</li> <li><i>Mblo</i> parodies and dances are referred to as <i>Gbagba</i>.</li> <li>When not in use, <i>Mblo</i> masks are kept out of sight.</li> <li>The mask was part of a secular masquerade in the village of Kami in the early 1900s.</li> <li>The masks were accompanied by the honoree, or a representative chosen by the person depicted, as an indication of her valued status in Baule society.</li> </ul>

	<ul style="list-style-type: none"> <li>• Sculptors created an idealized representation of a ruler using standardized sculptural traditions (e.g., expression on the face, the position of the body, regalia).</li> <li>• Women tended the statues by rubbing them with oil to produce a glowing reddish surface.</li> <li>• The sculpture would have been kept in a shrine in the women's quarters of the palace.</li> <li>• The <i>Ndop</i> is placed near a king to absorb his power.</li> <li>• There are specific attributes that link each <i>Ndop</i> to named individuals.</li> <li>• All <i>Ndop</i> sculptures feature a geometric motif and an emblem (<i>ibol</i>) as identifying symbols of the king, chosen by him when he was installed as a leader.</li> <li>• The drum in this work identifies Mishe miShyaang maMbul's reign.</li> <li>• Kuba kings wore belts with two knots, indicating they were the supreme legislators of the kingdom.</li> <li>• The cowrie shells on the belt function as currency, jewelry, and religious accessories in some African societies.</li> <li>• The king in Kuba society was responsible for the order of the community so by sitting on a raised platform, he does not touch the soil, which was taboo and would undermine cultural order.</li> <li>• <i>Ndop</i> served as historical markers of different reigns within the culture's oral history.</li> </ul>	<ul style="list-style-type: none"> <li>• The technical and artistic execution of the Benin plaque would have required the work of highly skilled artists.</li> <li>• The Benin plaque is made from cast brass/bronze, a material reserved for royalty.</li> <li>• The relief plaque is one of many plaques believed to have adorned the pillars of the Benin royal residence.</li> <li>• In their original context, such plaques likely recounted the dynastical history/lineage of the Oba.</li> <li>• The medium, brass or bronze, was an item acquired principally through trade.</li> <li>• The rosettes decorating the background of the plaque indicate the plaque might also be influenced by Portuguese trade items.</li> </ul>	<ul style="list-style-type: none"> <li>• The masks were danced by men related to the honoree, typically a spouse or a son.</li> <li>• The half-slit eyes and high forehead symbolize modesty and wisdom respectively, both of which are highly desired characteristics of Baule women.</li> <li>• The nasolabial fold (the line between the sides of the nose to the outsides of the mouth) and the beard-like projecting triangular patterns extending from the ears to the chin suggest age and wisdom, traits acquired by the mask's honoree through life and professional experience.</li> <li>• The triangular brass elements enhance the mask's appearance when danced in the sunlight, indicating the honoree's good health.</li> <li>• The subject of this mask, Moya Yanso, was revered as a great performing artist and dancer by Baule society.</li> <li>• The mask of Moya Yanso was danced by her husband and then by her sons to honor her achievements.</li> <li>• Until she was no longer physically able to travel, Moya Yanso accompanied the mask when it was performed to honor her professional accomplishments.</li> </ul>
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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> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>The physical depiction of the figure represents the ideal of a king—but not an individual king.</li> <li>The use of conventional or standardized facial features in the statue represents the valued ideals and traits of a ruler.</li> <li>The presence of the <i>ibol</i> in the work identifies the specific ruler represented in the sculpture.</li> <li><i>Ndop</i> document a chronological lineage of rulers maintained through the visual symbols established by each king.</li> </ul>	<b>Object 2</b> Wall plaque from the Oba’s palace  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>The figures’ heads are enlarged for emphasis since Benin people considered the head the seat of a person’s will and power.</li> <li>The stylistic characteristics used to depict the Oba are indicative of his power and ability to rule the Benin Kingdom.</li> <li>The use of hierarchical scale indicates the varying importance of the figures represented on the plaque.</li> <li>The symmetrical composition indicates the Oba’s central position in Benin culture.</li> <li>The presence of the plaque at the royal courts alongside other plaques depicting other rulers and ancestors established the Oba’s hereditary kingship and his power and authority.</li> <li>The wealth of the Oba is emphasized through coral and by the horse, which were both acquired through trade and only owned by individuals of elite status.</li> <li>Elements of the plaque that underscored trade demonstrated the wealth, status, and international respect of the Oba.</li> </ul>	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>Portrait masks have stylistic attributes that carry cultural meaning about expectations for a good, honorable, respected, and beautiful person in Baule society.</li> <li>The performance of <i>Mblo</i> masks reaffirmed community-held ideals of human beauty and artistic accomplishment for the audience.</li> </ul>

Reporting Category	Scoring Criteria		
<b>E Complexity (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>		
	<p>The response may demonstrate a complex understanding in a variety of ways, such as:</p> <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> <p>This complex understanding must be developed in the response and consist of more than a phrase or reference.</p>		
	<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>The <i>Ndop</i> figure remains a primary source of historical information about sub-Saharan Africa in the precolonial era because of the traditional reliance on oral tradition and lack of written history.</li> <li>Western museums have some <i>Ndop</i> figures (e.g., the British Museum in England or the Royal Museum for Central Africa in Belgium), which is evidence of Western colonial activity and has raised criticism around traditional collecting practices and calls for repatriation of cultural artifacts.</li> <li>In the context of many Western museums, works like these are often displayed without contextual information and separated from Western works, demonstrating the racism inherent in early systems of classification based on ethnography.</li> <li>Art historians and other scholars have used these sculptures to interpret and reconstruct precolonial Kuba history.</li> </ul>	<b>Object 2</b> Wall plaque from the Oba's palace  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>There is an ongoing discussion globally about looted cultural objects, and the battle between Benin and Western museums to have the plaques returned to Benin has been widely covered in the last few years.</li> <li>Together with similar objects from the Oba's palace, the wall plaque was stolen by the British in the late 19th century. This panel and other objects were displayed in Western collections where they remain today.</li> <li>Scholars believe the original context was to serve to provide a chronological history of dynastic rule in Benin, but they are not sure since the plaques sequence in the palace was not documented.</li> <li>The use of hierarchical representation in the treatment of the figures depicted is similar to its use in other cultures (such as Egyptian and Sumerian), where an individual's relative importance may be indicated by their scale as compared to other figures.</li> </ul>	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>The Gbagba masquerade is a form of entertainment no longer practiced in Kami since the 1980s, replaced today by newer masks and performance styles.</li> <li>When <i>Mblo</i> masks were danced in public they were part of a larger ensemble of textiles and cloth that served to limit the visibility of the mask.</li> <li>The duration of these performances tended to be short, and then the performer made a quick and dramatic exit, with the intent of leaving the audience wanting more.</li> <li>In the context of many Western museums, works like these are often displayed without contextual information and separated from Western works, demonstrating the racism inherent in early systems of classification based on ethnography.</li> </ul>



● Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q1



Q2



Q3



Q4



Q5



Q6



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

- ① The wall plaque from Oba's palace honors ~~the Kings~~ the Kings in their African society. The wall plaque, from Oba's palace was made from cast brass, in the 1750 CE, and is a part of Benin (Nigeria/West Africa)
- ② The wall plaque from Oba's palace celebrates/honors the long history of Kings in Benin by including individual <sup>Benin Kings</sup> people on ~~each~~ <sup>different</sup> each plaque that showed a different King and their accomplishments.
- ③ In the middle of the composition of the wall plaque from Oba's palace show the King. He is right in the center and the artist used hierarchic scale to draw attention to who this is celebrating. The figures on either side of the King were smaller than him which shows his importance to African society. The permanence of the materials can also show how the King's legacy will last forever and ever ~~and~~ and for all of eternity. This stresses the many accomplishments made by the King ~~that~~ that will strike with him ~~all~~ all through the afterlife.
- In this plaque, it shows the King's dominance over all the other empires.
- ④ This work also shows the King's many accomplishments that were very beneficial to society. For instance, at <sup>the</sup> ~~the~~ <sup>corner</sup> top of the work show small figures that are significantly smaller than the King and they represent the Europeans, more specifically the Portuguese. This shows the King's dominance over the Portuguese who tried to establish trade and dominance here.

Page 5

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**Important:** Completely fill in the circle that corresponds to the question you are answering on this page.

Q1

Q2

Q3

Q4

Q5

Q6

☐☒☐☐☐☐

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

⑤ The hieratic state of the African King <sup>compared to</sup> ~~the~~ <sup>and other people</sup> ~~the~~ <sup>the</sup> strength and power the King has. Fending off the portugez ~~shows~~ illustrates to the audience that this particular King controlled all the trade and wealth throughout the society and provided protection from outside people like all the Europeans.

⑥ During this time, expansion of European empires prospered and they would try to set up trading posts in Africa, South Asia, Americas, etc. This shows the importance of the King's accomplishment of fending off the portugez and preserving the societies individualness.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

- Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q 1      Q 2      Q 3      Q 4      Q 5      Q 6  
☐      ☒      ☐      ☐      ☐      ☐

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

The Portrait mask of the Mblo people, honours the highly skilled dancers in their tribe. The mask is wood~~car~~ with brass additions on top. The mask is made for the dancers, specifically by men, and personalized to represent the dancers looks and personality. The dancers are considered very important to the Mblo tribe, and they would perform at ceremonies with music and food. to watch the dancers ~~change~~ perform a dance that best suits their personality. The Mblo mask was made with stylized features, It has small slit eyes that represent the dancers wisdom, and elongated features, such as the nose, these features are considered elegant. This visual and contextual information show the mask is to honour a specific important member of the Mblo Culture. ~~It is~~ It is not uncommon to see objects that honour individuals in any culture, or era, for example the neoclassicism sculpture of George Washington was also sculpted to honour a specific individual, just like the Mblo mask.

Page 3

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

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● Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q 1



Q 2



Q 3



Q 4



Q 5



Q 6



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

Portrait masks known as Mbola ~~was~~ was an object in the 1900s made with clay that honors a specific significant member in the African society. This portrait mask was often created by men and awarded to an older woman to show them their importance in the society. There was a story ~~conter~~ connected with this mask as a young man creates an Mbola mask of his mother to show the respect and importance ~~to~~ ~~gives~~ of the women. These masks are often created individually ~~to~~ in respect to a specific person. These mask as only constructed by men. The individually each mask has, represents the significance of the individual that will receive it. These mask are often held within a secure room and hung on the wall.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

## Question 2

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

### Overview

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

- Select and identify an appropriate work that was created to represent and honor an important individual from Africa (1100–1980 CE).
- Establish an art historical claim related to how the work represents and honors an important individual.
- Provide visual and/or contextual evidence to support that claim.
- Explain how the evidence relates to the claim.
- Corroborate or qualify the claim with additional evidence or argumentation.

### Sample: 2A

**Identification Score: 1**

**Claim/Thesis Score: 1**

**Evidence Score: 2**

**Analysis and Reasoning Score: 1**

**Complexity Score: 1**

**Overall Score: 6**

### **Task A: The response accurately provides two accurate identifiers for the work of art selected. (1 point)**

The response correctly identifies the work as made of “brass” and dated 1750 CE. Additionally, the plaque is identified as being from “Benin (Nigeria/West Africa).”

### **Task B: The response provides an art historically defensible claim or thesis that establishes a line of reasoning. (1 point)**

The point was earned for stating that the plaque honors “the long history of kings in Benin by including individual Benin kings/people on each different plaque that showed a different king and their accomplishments.” This provides an art historically defensible claim that establishes a line of reasoning related to the prompt. The claim suggests that the plaque illustrates a particular king and celebrates his specific accomplishments.

The response also notes that the plaque “shows the King’s dominance over all the other empires.” This statement also provides an art historically defensible claim, in that it suggests that the plaque depicts the king in a way that shows his dominance over other cultures. This statement could also have earned the point if the previous comment had not been included.

### **Task C: The claim is supported with at least two examples of relevant visual and/or contextual evidence. (2 points)**

The response earned the first point for describing the king’s scale within the plaque. It notes that “he is right in the center and the artist used hierarchic scale to draw attention to who this is celebrating.” This is a point of visual evidence that is relevant to the topic of the prompt.



**Question 2 (continued)**

The response earned the second point for its reference to the permanence of the work's materials, which "show how the king's legacy will last forever and ever and for all of eternity." This is a second point of visual evidence that is relevant to the topic of the prompt.

**Task D: The response explains how the evidence supports the claim. (1 point)**

The response earned the point for explaining the significance of the use of hierarchical representation. The response notes, "The figures on either side of the king were smaller than him which shows his importance to African society." While the response incorrectly uses this reasoning to identify the very small figures in the upper corners of the plaque as Portuguese, this incorrect identification did not affect the score.

**Task E: The response corroborates or qualifies the claim by explaining relevant connections, providing nuance, or considering diverse views. (1 point)**

The response earned this point in recognizing European colonial expansion and the fact that works such as this "show the importance of the king's accomplishments" as a demonstration of his power. The response notes "the king's dominance over the Portuguese who tried to establish trade and dominance here." This demonstrates a broader understanding of the historical context in which the work was made and provides a more complex understanding of African art in relation to European colonialism.

**Sample: 2B****Identification Score: 0****Claim/Thesis Score: 1****Evidence Score: 2****Analysis and Reasoning Score: 1****Complexity Score: 0****Overall Score: 4****Task A: The response accurately provides two accurate identifiers for the work of art selected. (0 points)**

The response makes an unsuccessful attempt at identifying the work, noting the mask is "wood with brass additions." However, it offers no other identifiers.

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

The response states that the mask "honours the highly skilled dancers in their tribe." The claim is strengthened with the statement that the mask is personalized to represent the dancers' appearance and personality.

**Task C: The claim is supported with at least two examples of relevant visual and/or contextual evidence. (2 points)**

The response provides an example of visual evidence for the description of the mask's "stylized features" and "small slit eyes" and earns one point.

The response provides an additional example of visual evidence in noting that the mask has "elongated features, such as the nose" and earns the second point.

## Question 2 (continued)

### **Task D: The response explains how the evidence supports the claim. (1 point)**

The response notes that “The dancers are considered very important to the Mblo tribe,” and that this mask is “to honour a specific important member of the Mblo culture.” Taken together, this successfully earned the task point.

### **Task E: The response corroborates or qualifies the claim by explaining relevant connections, providing nuance, or considering diverse views. (0 points)**

The response makes an attempt at this task point in noting that it is not unusual for artists from different cultures to create works of art that honor an individual. The response offers an example of a Neoclassical portrait of George Washington but does not explain how that work connects to the mask.

### **Sample: 2C**

**Identification Score: 0**

**Claim/Thesis Score: 0**

**Evidence Score: 1**

**Analysis and Reasoning Score: 0**

**Complexity Score: 0**

**Overall Score: 1**

### **Task A: The response accurately provides two accurate identifiers for the work of art selected. (0 points)**

The response did not earn the point because it provides only one accurate identifier. The work is correctly dated to the 1900s, but the medium of “clay” is inaccurate.

### **Task B: The response provides an art historically defensible claim or thesis that establishes a line of reasoning. (0 points)**

The response attempts to present a claim by stating that the mask “honors a specific significant member in the African society,” but this is a simple restatement of information provided in the prompt, and so did not earn the point.

### **Task C: The claim is supported with at least two examples of relevant visual and/or contextual evidence. (1 point)**

The response earned the first point in discussing the fact that the mask depicts a specific individual. The response states, “These masks are often created individually in respect to a specific person,” and “The individually each mask has, represents the significance of the individual that will receive it.” This is a point of contextual evidence that is relevant to the topic of the prompt.

The response did not earn the second evidence point. Though it does make several additional attempts at providing contextual evidence, each is incorrect. These include “This portrait mask was often created by men and awarded to an older women to show them their importance in the society,” “There was a story connected with this mask as a young man creates an Mblo mask of his mother to show the respect and importance of the women,” “These mask as only constructed by men,” and “The mask are often held within a secure room and hung on the wall.”

## Question 2 (continued)

**Task D: The response explains how the evidence supports the claim. (0 points)**

The response did not earn the point. As the response's original claim is not adequately developed, the attempts to use evidence as support for the claim are insufficient to earn the point.

**Task E: The response corroborates or qualifies the claim by explaining relevant connections, providing nuance, or considering diverse views. (0 points)**

The response does not attempt the point. The response does not include a discussion that demonstrates a complex understanding of the prompt.