



Chief Reader Report on Student Responses: 2024 AP[®] Art History Free-Response Questions

• Number of Students Scored	27,362		
• Number of Readers	135		
• Score Distribution	Exam Score	N	%At
	5	3,809	13.9
	4	5,895	21.5
	3	7,455	27.2
	2	6,792	24.8
	1	3,411	12.5
• Global Mean	3.00		

The following comments on the 2024 free-response questions for AP[®] Art History were written by the Chief Reader, Dr. Joe Lucchesi, Professor of Art History, St. Mary's College of Maryland. They give an overview of each free-response question and of how students performed on the question, including typical student errors. General comments regarding the skills and content that students frequently have the most problems with are included. Some suggestions for improving student preparation in these areas are also provided. Teachers are encouraged to attend a College Board workshop to learn strategies for improving student performance in specific areas.

Question 1

Task: Long Essay—Comparison

Topic: Cultural Exchange demonstrated through artworks

Max Score: 8

Mean Score: 3.26

What were the responses to this question expected to demonstrate?

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

- Select and identify another work of art that, like the *Screen with the Siege of Belgrade and Hunting Scene*, demonstrates exchange between different cultures.
- Describe a visual characteristic of both works.
- Use specific visual evidence from each work to explain at least two similarities and/or differences in how the interaction between different cultures is demonstrated in each work.
- Make a claim regarding a similarity or difference in how the interaction between different cultures influenced each work, and support that claim by using appropriate and specific contextual evidence from the *Screen with the Siege of Belgrade and Hunting Scene* and the comparison object.

How well did the responses address the course content related to this question? How well did the responses integrate the skill(s) required on this question?

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

- Most responses were able to successfully select and identify another work that demonstrated exchange between cultures. Most responses utilized the provided list of choices then provided the required identifiers of the culture, material, or date, and responses rarely included the appropriate artist for *Pisupo Lua Afe (Corned Beef 2000)*.
- Many responses chose alternative works from a variety of content areas, which were appropriate for the comparison object. Some of the most frequent off-list choices were Standard of Ur, David Vases, Mary Cassatt's *The Coiffure*, Jaune Quick-to-See Smith's *Trade (Gifts for Trading Land with White People)*, Yinka Shonibare's *The Swing (After Fragonard)*, El Anatsui's *Old Man's Cloth, Chairman Mao en Route to Anyuan, Spaniard and Indian Produce a Mestizo*, and Miguel Gonzalez's *The Virgin of Guadalupe (Virgen de Guadalupe)*. Other frequent but less successful choices were *Under the Wave off Kanagawa (Great Wave)*, Turner's *Slave Ship*, the Alexander Mosaic, Faith Ringgold's *Dancing at the Louvre*, as well as images referenced elsewhere in the test booklet including *Funeral Banner of Lady Dai* and Thomas Jefferson's *Monticello*.
- Most responses were able to describe at least one visual characteristic for the *Screen with the Siege of Belgrade and Hunting Scene*, most frequently referencing the form of a folding screen, the subject of the depicted siege, or the decorative motifs present.
- Most responses were able to describe at least one visual characteristic of their chosen work.
- Some responses were able to address how the interaction between different culture is demonstrated in both works and explain one similarity or difference using specific visual evidence. Few responses were able to provide a second similarity or difference and support it with visual evidence.

- Many responses articulated a claim regarding a similarity or difference in how the works were influenced by cultural interactions. Most were able to provide specific contextual evidence for one or both works even if a claim was not presented.
- On a technical note, responses often included transitions to demonstrate comparative analysis and signal a similarity or difference between works. For example, responses used transitions such as “in contrast,” “similarly,” “like the other work,” “unlike the other work,” “however,” etc. These transitions served to indicate a clear comparison in successful responses and signal a comparison attempt in less successful responses.

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

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

- Some responses that utilized options from the provided list were not able to provide a second identifying element beyond the title given and, most frequently, the material to earn the first task point.
- Some responses combined multiple pieces of visual evidence for a single area of interaction.
- Off-list responses sometimes struggled with choosing a work that demonstrated cultural exchange and some selections came from elsewhere in the exam booklet, which proved to not be strong choices based on the responses. Responses with selections from pre-historic eras were not able to provide contextual information for the later task points.
- Responses often struggled to clearly address how the interaction between different cultures influenced each work when using visual evidence. They often only stated the works’ visual similarities or differences and did not explain how this evidence demonstrates cultural exchange in both works.
- Some responses revealed misconceptions that the battle shown on the screen depicted European colonization of Native communities, which often led to incorrect contextual evidence about who commissioned the work in addition to the content itself.
- Some responses treated the two sides of the screen in the prompt as two separate works.
- Other common misconceptions were the origin of the form and designs of the Bandolier Bag, the context of who created Pisupo Lua Afe, and the source of the imagery for the design motifs on the screen.
- Some responses took the idea of "interaction between different cultures" literally and interpreted it to mean a physical battle or in-person interaction needed to be present.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • “Jade Cong from Liangzhu, China” 	<ul style="list-style-type: none"> • “Treasury at Petra, carved from live-rock limestone and sandstone in the modern-day country of Jordan, was inhabited and built by the Nabataeans”
<ul style="list-style-type: none"> • “they both depict an animal” 	<ul style="list-style-type: none"> • “both works incorporate the style of another culture in their form...the form of a screen was a style Europeans borrowed from Asian cultures...use of columns was borrowed by the

	people of Jordan from Archaic and Classical Greece.”
<ul style="list-style-type: none"> • “Corned Beef is associated to the US [and is] patriotic” 	<ul style="list-style-type: none"> • “the PLA [Pisupo Lua Ape] was made to make a commentary on colonialism and its effect on culture”
<ul style="list-style-type: none"> • “Bandolier bag was created by the African culture” 	<ul style="list-style-type: none"> • Bandolier Bag is made with “beaded artwork & woven string” by the “Lenape tribe”
<ul style="list-style-type: none"> • “Floral and vegetal motifs in Islamic artwork” 	<ul style="list-style-type: none"> • “embraces and appreciates Japanese screens and merged it with their own art style, this is shown through the different floral patterns that make up the border of the screen”
<ul style="list-style-type: none"> • “the piece Screen with the Siege of Belgrade, there are many colonizers from Europe with fancy hats and weapons who seem to be attacking a village” 	<ul style="list-style-type: none"> • “At the time the screen was made, the war between the Hapsburgs, the Spanish royal family at the time, and the Turks had just ended. By depicting this relatively contemporary event the viceroyalty in Mexico could have reflected on his position”
<ul style="list-style-type: none"> • “They both use similar materials demonstrating certain interaction between the different cultures” • “Both artworks demonstrate same art techniques” [in reference to the two sides of the screen as two different works]. 	<ul style="list-style-type: none"> • “The Screen with the Siege of Belgrade and Hunting Scene is a folding screen that depicts a moment of war on one side and a hunting expedition on the other.”

Based on your experience at the AP[®] Reading with student responses, what advice would you offer teachers to help them improve student performance on the exam?

- Teachers are clearly teaching students a wide range of objects which demonstrate an exchange of materials and ideas from all time periods and locations.
 - Students would benefit from a focused effort to provide more opportunities to apply visual and contextual evidence while comparing different works from disparate cultures throughout the school year. This will help students hone their skills and prepare them to address the prompts more directly for Question 1 in the future.
- Teachers are clearly working with students on constructing a defensible claim, however it seems that students are confusing the required tasks from Question 1 and Question 2, as several responses add information which would work towards Task E in Question 2 (complexity), which is not required for Question 1.
 - Students would benefit from additional clarification and review of the distinct tasks required for each question without being discouraged from demonstrating their knowledge of a work.
- As teachers are preparing students for the exam, remind them to lean into the options given whenever possible as those works are aligned with the tasks required. Also, remind them that if they

choose to go off-list to try not to choose works used later in the free response portion of the text booklet, as those works will often not align with the tasks required for Question 1.

- Throughout the course of the year, students can be encouraged to keep a running list of objects that align thematically and practice prompts that reinforce choosing appropriate comparative objects from the curriculum.

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

- The APAH Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom teaching.
- Sign in to AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions AP Classroom also contains review videos for the AP Art History Exam from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- For strategies specific to responding to the FRQ1 Long Comparison Essay, see Practice Sessions 6–7 (2024) and Practice Session 1 (2023)
- For examples of FRQs from past APAH exams, including scoring guides and sample responses, check out the Course Exam page on AP Central: <https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>.
- The AP Art History Teaching Community is another great resource, which includes materials and resources shared not only by College Board, but also by other art history teachers from both K–12 and Higher Ed settings. The Discussion Board is the place to post questions, suggest resources, and exchange teaching ideas. Access the APAH Discussion Board by signing into your AP Dashboard.

Question 2

Task: Long Essay – Visual and Contextual Analysis

Topic: Revival of Earlier Architectural Styles

Max Score: 6

Mean Score: 2.50

What were the responses to this question expected to demonstrate?

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

- Select and identify an appropriate work from Later Europe and the Americas (1750 to 1980) that demonstrates a revival of an earlier architectural style.
- Establish an art historical claim explaining why the architect adapted an earlier architectural style to the building in the architect’s own time.
- Provide visual and/or contextual evidence to support that claim.
- Explain how the evidence supports the claim.
- Corroborate or qualify the claim with additional evidence or argumentation.

How well did the responses address the course content related to this question? How well did the responses integrate the skill(s) required on this question?

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

- Most responses demonstrated familiarity with course content associated with the examples specified in the prompt. Responses most often chose from the three provided works (Monticello, The Palace at Westminster, or Newcastle house), with Monticello being the most frequently cited and popular choice. Responses which discussed works outside of the provided examples most often chose works from course content that were within the specified unit and date range of Later Europe and the Americas (1750 to 1980).
- Most responses provided the required identifiers of the works by recognizing the architect and describing the building materials, while some responses also included appropriate dates, location, or style. Responses that chose outside of the provided list typically earned the identification point with the title of the building and the materials.
- Most responses demonstrated some understanding of architectural styles, such as Neoclassicism, Gothic Revival or Postmodernism, although they sometimes used descriptive terminology that was too general rather than specific art history vocabulary appropriate to the architectural style.
- Some responses were able to articulate a clear claim regarding the architects’ objectives in choosing the style.
- Most responses were successful in providing a range of relevant visual and/or contextual evidence for the work. Visual descriptions and evidence from the buildings were most commonly cited in responses. Contextual evidence was less typical but, when attempted, responses often successfully provided an understanding of contextual significance for the artist’s choice of an earlier architectural style.
- Some responses were able to explain how the evidence supported the claim to earn the reasoning and analysis task point. However, connecting evidence to the claim in a meaningful way was the most frequent struggle in responses.

- Many responses were able to add complexity to their discussion, generally by considering multiple perspectives or considering diverse views (for example, by discussing the role of the enslaved at Monticello). Successful responses often showed a detailed understanding of the historical context of the work.

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

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

- Some responses made general statements that simply restated the language of the prompt itself, making a general statement about the architect adapting an earlier style but without articulating the reasoning for that choice. More often, they articulated a specific claim but struggled to establish a line of reasoning related to the prompt.
- Responses that focused on architectural examples other than the provided works were less likely to develop a claim that adequately responded to the prompt, as the selection generally did not depict a clear revival of an earlier architectural style.
- Responses occasionally provided visual evidence that was not connected to the structure, such as gardens surrounding the building or its interior furnishings that, in most cases, was not relevant to the claim.
- Some responses relied entirely on visual descriptions to the exclusion of other interpretive tasks in the prompt. These responses often provided accurate visual evidence but did not demonstrate an understanding of how the specific evidence explained the architect’s use of an earlier style to earn the analysis point.
- When contextual evidence was provided, some responses lacked an explanation of how the contextual evidence supported the claim, needed to earn the analysis point.
- Many responses suggested a knowledge of historical context but did not demonstrate an understanding of how the information could be used to discuss multiple perspectives or consider diverse views related to the prompt. Some essays attempted to provide nuance with observations that were overly general or not relevant to the claim.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • “Monticello is a building in the USA from 1750 until 1980 in an early style.” 	<ul style="list-style-type: none"> • “Monticello was designed by Thomas Jefferson in 1780, in Virginia. It is a Neoclassical building made of brick and glass.”
<ul style="list-style-type: none"> • “The Palace at Westminster is able to fully demonstrate the revival of an earlier architectural style.” 	<ul style="list-style-type: none"> • “The palace of Westminster was recreated in the NeoGothic style to help combat the industrial revolution . . . it reminds the people of England about their past tradition and beauty of the older surrounding buildings.”
<ul style="list-style-type: none"> • “The Villa Savoy is a building that connects to nature and the outdoors with gardens to make the house connect to the past.” 	<ul style="list-style-type: none"> • “At first glance, The Villa Savoy does seem modern but the architect uses the pilotis to make a subtle connection to earlier classical architecture with Greek columns, and to

	Renaissance architecture with the ribbon windows on the front like the windows in the Palazzo Rucelai”
<ul style="list-style-type: none"> • “At the House in Newcastle County the patron’s wife loved birdwatching and used the horizontal window to watch birds.” 	<ul style="list-style-type: none"> • “In the House from Newcastle, Venturi includes styles from other eras and the inclusion of all of these reminiscent features completely abandons the modernist idea of Mies van der Rohe that ‘less is more’.”
<ul style="list-style-type: none"> • “At Monticello Jefferson built a pantry for his slaves and maids and butlers” 	<ul style="list-style-type: none"> • “At the same time, this focus on individuality & freedom becomes messy when considering the fact that slaves inhabited Monticello.”
<ul style="list-style-type: none"> • “Jefferson chose the style of his house to legitimize himself as a good president and give credit to Virginia as the former capital of the United States” 	<ul style="list-style-type: none"> • “Monticello is in the Neoclassical style and demonstrates a revival of an earlier architectural style. Jefferson chose to adapt a previous style because he wanted to establish a new American identity for the newly independent country through architecture.”

Based on your experience at the AP[®] Reading with student responses, what advice would you offer teachers to help them improve student performance on the exam?

- To enhance students’ skills in responding, teachers might provide practice “unpacking the prompt.” Key activities for helping students recognize and effectively respond to various components of a prompt might include: recognizing specific task verbs used in the exam, distinguishing visual from contextual evidence, and making quick notes listing possible ideas for supporting each discrete task of a prompt individually.
- Teachers might advise students to write on the examples provided in the prompt and make clear that if students do choose another example, they should confirm that it can be discussed in relation to the prompt before they begin writing. On the 2024 exam, the prompt requires student select a work from Content Area 4 “Later Europe and the Americas (1750–1980)” that “demonstrate a revival of an earlier architectural style.” Other than the examples provided, most of the architectural examples in the required image set do not represent clear revival style, so are not particularly good choices in responding to the prompt.
- Since images are not provided for FRQ2, students must be able to recall visual characteristics of their selected work *based only on the title*. Teachers could help students build skills of visual recall by integrating daily games and other activities in class that require students practice identifying images.
- Collaborations between AP Art History and Language Arts teachers can support and improve students’ argumentative writing skills. Students need to practice writing claims, finding evidence, and making connections between their evidence and the claim they present. Furthermore, practice in analysis, corroborating, qualifying, or modifying claims by adding evidence deepens the student’s understanding of course content.

- Teachers could encourage students to use writing resources at the Purdue Owl website, particularly the section for Grades 7–12 Instructor and Students. This free resource includes a page entitled **Tips and Examples for Writing Thesis Statements**: https://owl.purdue.edu/owl/general_writing/the_writing_process/thesis_statement_tips.html.
- Teachers might have students use a graphic organizer to practice applying claim, evidence, analysis, and complexity to a variety of required works. This instructional tool helps students recognize the component parts of the visual/contextual analysis. An example of how claim and evidence can support each other in building an argument is presented below:
 - CLAIM: In Monticello, Thomas Jefferson chose to utilize the earlier Neoclassical architectural style to reference his political ideals and intellectual interests.
 - EVIDENCE: The use of columns, a central dome and a classical portico in Monticello are characteristic of the Neoclassical Style selected by Thomas Jefferson. His prominence as a politician and statesman, coupled with his interest in classical architecture led him to advocate for the use of classicism in the new American buildings.
 - ANALYSIS: The Neoclassical movement revived Greco Roman artistic styles. Jefferson utilized Greco Roman architectural elements to represent the democratic ideals of democracy and civic duty associated with ancient Greece and Republican Rome.
 - COMPLEXITY: However, these democratic references are ironic considering Jefferson enslaved people, which directly contradicts the democratic ideals he supported.
- Provide instruction that will help students develop a broad understanding of the required works within their historical context, as well as the formal and stylistic elements of the work.
 - Historical context of required works in APAH is addressed by articles and videos on the Smarthistory.com website, including the following resources relevant to the 2024 APAH exam: *Monticello, Neoclassicism an Introduction*, Charles Barry and A.W.N. Pugin, *Palace of Westminster (Houses of Parliament)*, and Robert Venturi, *House at Newcastle County, Delaware*.
 - Socratic Seminars are also useful strategies to deepen discussion of complexity and increase higher level critical thinking.

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

- The APAH Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom teaching.
- Sign in to AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions AP Classroom also contains review videos for the AP Art History Exam from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- Resources related specifically to FRQ2 include Practice Session 8 (2024); Practice Session 8 (2023); and Review Sessions 6 and 7, which focuses specifically on architectural works in Unit 4. (2022)
- For examples of FRQs from past APAH exams, including scoring guides and sample responses, check out the Course Exam page on AP Central: <https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>.

- The AP Art History Teaching Community is another great resource, which includes materials and resources shared not only by College Board, but also by other art history teachers from both K–12 and Higher Ed settings. The Discussion Board is the place to post questions, suggest resources, and exchange teaching ideas. Access the APAH Discussion Board by signing into your AP Dashboard.

Question 3

Task: Visual Analysis

Topic: Faith Ringgold, *Tar Beach*

Max Score: 5

Mean Score: 3.41

What were the responses to this question expected to demonstrate?

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

- Describe visual characteristics of the selected artwork, *Tar Beach* by Faith Ringgold.
- Use visual evidence to explain how the artist creates spatial depth.
- Use visual evidence to explain how the work tells or communicates a story.
- Explain why *Tar Beach* deviates from earlier artistic traditions in the 20th century by using visual or contextual evidence.

How well did the responses address the course content related to this question? How well did the responses integrate the skill(s) required on this question?

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

- Most responses were able to earn both score points for accurately describing visual characteristics of an unknown work. Responses drew attention most frequently to the work's quilt format, vibrant colors, depiction of a city with buildings, and the family depicted on a rooftop.
- Many responses demonstrated understanding of how Ringgold created spatial depth, particularly through her use of overlapping forms. Less frequently, some responses indicated that objects in the foreground appeared larger than objects in the background. Some responses noted that diagonal lines created a sense of recession into space, although many of these responses attempted to describe this characteristic as linear perspective. And very occasionally, a response would note that objects in the foreground were placed lower in the picture plane while objects in the background were placed higher, creating a sense of depth.
- Many responses were able to use visual evidence to explain how the work tells or communicates a story, particularly by explaining Ringgold's characteristic use of text to narrate a story and her creation of a continuous narrative. Less frequently, responses cited the figures' use of animated gestures, the amount of detail found within the quilt, and the variety of activities that take place in the image to explain how the work communicates a story. Some responses specifically indicated that the imagery creates the story of the African American dream, wherein African American people are dreaming they can fly and be on top of the world.
- Some responses were able to use visual or contextual evidence to explain why *Tar Beach* deviates from earlier artistic traditions in the 20th century. Most often, a response would indicate that Ringgold deliberately broke with artistic traditions of the 20th century in order to challenge hierarchies of materials or styles through her choices of medium or techniques, or by noting that the story depicts people of color as the main characters, or by arguing that her use of quilting—traditionally associated with women's domestic crafts—demonstrates its artistic value compared to earlier paintings and other media of male artists. Some responses would connect Ringgold's use of

quilting with civil rights concerns, explaining her reference to the tradition of quilting within African American history.

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

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

- Some responses described visual characteristics of *Tar Beach* in terms that lacked specificity, for example general descriptions such as “defined shapes” or “overusage of building.”
- Some responses did not accurately describe how Ringgold created spatial depth, for instance by arguing that the objects in the background appear larger than objects in the foreground. Some responses were simply too general to earn the point (“drawing all the buildings together except for the bridge”). Some responses also demonstrated an inaccurate understanding of art historical terminology, using the term “linear perspective” rather than intuitive (or tipped) perspective to explain how Ringgold achieved the illusion of depth. A significant number of responses cited atmospheric perspective as a characteristic that creates depth in Ringgold’s work, which is not accurate. Many responses noted the triangle rooftop in the foreground but did not go beyond a description of it to explain how this visual characteristic creates a sense of depth.
- Many responses attempted to explain that the written text communicated a story but did not explain beyond the visual fact of the text itself to clarify how it communicates a story. These responses would largely restate the prompt (“The piece communicates a story through the writing in it.”).
- Some responses knew that Ringgold’s use of quilting was significant but did not specifically explain why Ringgold made her specific artistic choices in ways that deviated from 20th-century tradition, most often describing her medium as unconventional or different from the more traditional paint on canvas but offering no other explanation or context. Similarly, some responses knew that African American representation in this work was important but did not adequately explain why Ringgold’s choice differed from 20th-century tradition.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • “The work <i>Tar Beach</i> by Faith Ringgold (1991) has very defined shapes within the work” 	<ul style="list-style-type: none"> • “Irregular shapes are mostly seen on the buildings, and on the rooftop.” • “...the plethora of colored buildings in the background...”
<ul style="list-style-type: none"> • “Ringgold creates spatial dept by creating this illusion of having the buildings get bigger as they go out...” 	<ul style="list-style-type: none"> • “In this piece, Ringgold creates spatial depth by placing objects behind one another and decreasing the size of the objects as they go back to created perspective.”
<ul style="list-style-type: none"> • “The artist creates spatial depth in this artwork by drawing all the buildings together except for the bridge. This allows every building in the artwork to blend in with each other.” 	<ul style="list-style-type: none"> • “The artist creates spatial depth by layering the skyscrapers in the background on top of each other...”

<ul style="list-style-type: none"> • “Ringgold creates spatial depth by implying a one-point perspective through the use of only one vanishing point.” 	<ul style="list-style-type: none"> • “Although Tar Beach does not have linear perspective, depth is created through the overlap of shapes...”
<ul style="list-style-type: none"> • “The artist creates spatial depth in many ways, including the atmospheric perspective of the sky.” 	<ul style="list-style-type: none"> • “... depth is not shown by atmospheric perspective, just by the overlapping of figures.”
<ul style="list-style-type: none"> • “The artist creates spatial depth by making a triangle where the family is and then drawing the city around the triangle.” 	<ul style="list-style-type: none"> • “This is also created by the presentation of the top of the building as a triangle, showing that the furthest corner of the roof top is receding back into space, and the family is positioned closer to the viewer.”
<ul style="list-style-type: none"> • “The piece communicates a story through the writing in it.” 	<ul style="list-style-type: none"> • The work not only tells a story through the movement of the figures, but at the top of the quilt, there is white text that is describing the scene and what is happening in the story to the viewer.”
<ul style="list-style-type: none"> • “Ringgold departs from 20th century artistic conventions in her use of quilting as the medium of choice, rather than more popular mediums such as sculpture, photography, or painting.” 	<ul style="list-style-type: none"> • “The use of quilting, which was seen as a domestic and ‘low’ art separates it from the artistic norms. Ringgold is trying to assert that just because quilting is typically done by women and viewed as ‘domestic’ art doesn’t mean it can’t be viewed a ‘high art’ like paintings or sculptures of the time.”
<ul style="list-style-type: none"> • “This work deviates from earlier traditions because it’s a quilt, and the artist depicts black people as the main subjects of the work.” 	<ul style="list-style-type: none"> • “‘Tar Beach’ deviates from earlier artistic traditions in the 20th century with its visual depiction of the everyday lives of African Americans, fighting against the ‘ordinary’ art of those of European descent. Traditionally, only images or scenes of white people were commonly painting, however, with Ringgold’s piece we see diverse representation of people.

Based on your experience at the AP[®] Reading with student responses, what advice would you offer teachers to help them improve student performance on the exam?

- Visual description is a foundational art historical skill, so teachers should explore ways to help students provide appropriate specificity in their descriptions in order to earn credit for this task.
 - A fun exercise is to pair students up and have one student describe a selected artwork to their partner, who is turned away so they cannot see the image. The student who cannot see the artwork is tasked with drawing it based on their partner’s description.
 - A variation for working in larger groups has one student drawing the described artwork, another writing down key descriptive words, and a third visualizing the work with eyes

closed. Then the students compare notes on what they heard/wrote/saw, as a way of assessing whether the ‘describer’ included all relevant information or used specific enough language to accurately convey the visual qualities of the artwork.

- Teachers should focus on visual methods of depicting depth outside of linear or atmospheric perspective. Students may be less aware of the multitude of tools an artist has for creating a sense of spatial depth (placement in the picture plane, overlapping forms, intuitive perspective, etc.).
- Focus on the distinctions between ‘*how*’ and ‘*why*’ when they appear in an essay prompt. The last task point of this question asked for students to expand beyond the piece itself to consider Ringgold’s artistic motivations within the context of 20th-century tradition. Using examples that lend themselves to this distinction, a class activity might ask students to first list how something relates to a tradition (or not) and then make a second list explaining why the work relates to that tradition (or doesn’t).

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

- The APAH Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom teaching.
- Sign in to AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions. AP Classroom also contains review videos for the AP Art History Exam from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- Resources related specifically to this prompt include a number of questions addressing the work of Faith Ringgold and examples of FRQ3 available by using the search and filter functions in the AP Classroom question bank. Additionally, for review videos focused on FRQ3, see Practice Session 2 (2024) and Practice Session 2 (2023).
- For examples of FRQs from past APAH exams, including scoring guides and sample responses, check out the Course Exam page on AP Central: <https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>.
- The AP Art History Teaching Community is another great resource, which includes materials and resources shared not only by College Board, but also by other art history teachers from both K–12 and Higher Ed settings. The Discussion Board is the place to post questions, suggest resources, and exchange teaching ideas. Access the APAH Discussion Board by signing into your AP Dashboard.

Question 4

Task: Contextual Analysis

Topic: The Funeral Banner of Lady Dai and Han Dynasty beliefs

Max Score: 5

Mean Score: 2.61

What were the responses to this question expected to demonstrate?

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

- Describe at least one visual characteristic of the *Funeral Banner of Lady Dai*.
- Describe the original location of work.
- Explain how the subject matter of the work demonstrates Han Dynasty beliefs about the universe.
- Explain why this work of art has been interpreted as a symbol of elite social status.

How well did the responses address the course content related to this question? How well did the responses integrate the skill(s) required on this question?

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

- Many responses were able to describe at least one visual characteristic of the work, with many responses successfully describing more than the one characteristic required to earn the task point. The most common responses described the predominant color as red, the portrait of Lady Dai at the center of the banner, the intertwined forms of dragons, or the inclusion of paired imagery creating a sense of visual balance. Some responses described the T-shaped banner, or that the work was painted silk with symbols and images on its surface.
- Most responses were able to describe the original location of the banner. The most common responses described that the work was from China, that it was found in a tomb, that the banner was draped over a coffin, or that it was found in an elite burial site.
- Many responses were successfully able to explain how specific subject matter of the work demonstrates Han dynasty beliefs about the universe. The most common responses explained that the curving forms and linear pattern link the imagery together as evidence of the human connection to both nature and spirit worlds, that horizontal registers distinguish the various realms connected to Han Dynasty religious beliefs, that the portrait of Lady Dai demonstrates she is preparing to journey to Heaven or the celestial realm, or that the figures of intertwined dragons represent traditional symbols of the afterlife. Less frequently, responses explained an array of symbolic elements at the top of the banner (e.g., the sun, the raven, the moon, and the toad) associated with the celestial realm during the Han Dynasty.
- Many responses were able to explain why this work of art has been interpreted as a symbol of elite social status. The most common responses explained the use of specific expensive materials, elaborate techniques or refined craftsmanship to suggest the elevated social status of Lady Dai. Some responses explained that only members of the elite class could afford to commission artists to paint their funerary articles, that the inclusion of the first known portrait of an individual in Chinese art denotes her importance and elite status, or that the elaborate tomb replete with extensive, luxurious grave goods demonstrated Lady Dai's status among her survivors.

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

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

- Some responses described visual characteristics of the work that were inaccurate or were not present on the banner itself.
- Many responses that cited the dragons in the banner did so with too little specificity to earn the point, saying only that they “represent power” in the Chinese culture. This contextual information does not earn the task for a visual description. Used as an explanation of context, this does not demonstrate specific Han Dynasty beliefs about the universe, often resulting in statements that were too general to earn the point.
- Many responses only attempted one explanation of how the subject matter demonstrated Han Dynasty beliefs. This may suggest a challenge in identifying the number of tasks responses need to complete to earn all five points of the question, or it may point to a learning gap regarding Han Dynasty beliefs about the universe that made it challenging to complete an additional explanation point.
- Some responses attempted to explain ideas regarding “Yin-Yang” or Daoism and the underlying principles of the balance between opposing forces, but without referencing any specific evidence in the funeral banner that demonstrates strong connections between humans and both the natural world and the spirit world.
- Some responses attempted an explanation of Han Dynasty beliefs by inaccurately citing contextual evidence from other funerary works and cultural traditions within the required course content. Responses like these typically assumed that the subject matter depicted a “Last Judgement” scene involving a reckoning that would determine Lady Dai’s eternal placement in either Heaven or Hell, or asserted that the subject matter depicted a successful “reincarnation” of Lady Dai into the next life.
- Some responses attempted to explain why the banner has been interpreted as a symbol of elite social status either by restating the prompt or omitting any specific evidence from the banner.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • “A visual characteristic shown of the Funeral Banner of Lady Dai is the amount of Dragons that are depicted on the funeral banner. These dragons are depicted to show power because dragons are the most influential mythical creature in Chinese culture.” 	<ul style="list-style-type: none"> • “The banner also includes a sense of duality and balance, most notably in the two dragons which frame the banner on either side.”
<ul style="list-style-type: none"> • “Two examples of the Han Dynasty beliefs is the symmetry and the symbols of night and day. The symmetry of the banner can be seen especially with the dragons intertwining, and the symbols of night and day can be seen with the sun and moon. Both of these reflect Han Dynasty beliefs of balance, as the work is symmetrical and the sun and moon provide provide balance to life.” 	<ul style="list-style-type: none"> • “The circles in the middle made by the dragons symbolize the unity from life to death as the dead go from this world to the next. The Han Dynasty placed a lot of value in animals and spirituality, as shown in the funeral banner.” • “The inclusion of two contrasting yet equal forces (the white dragon on the right and the darker/blue dragon on the left) are comparable

	with the idea of yin and yang, and are a reflection of Han Dynasty beliefs.”
<ul style="list-style-type: none"> • “The relic of the very top of the Banner is the depiction of Heaven, which is why a dove is depicted in the top right along with many dragons.” • “Lady Dai is depicted in an alternate realm at the top of the banner in Heaven.” • “The serpents that look almost as if their dancing with each other are reaching up from the depths of the banner . . . “ 	<ul style="list-style-type: none"> • “The work demonstrates the Han Dynasty’s belief about the universe through their belief of the afterlife. This is because Lady Dai is depicted in the afterlife preparing to ascend to a heaven-like place.” • “The banner was found in Lady Dai’s tomb displaying beliefs of the universe from the Han Dynasty. In terms of content, the banner includes Lady Dai herself and the path she will take following her death.” • “The Han dynasty believed that the universe had places for people to go after death. The banner shows registers depicting harmonious life at the top with beautiful birds and dragons.”
<ul style="list-style-type: none"> • “This means that she will either go the Divine Spiritual realm to live out the rest of time, if Lady Dai was a good moral person during her time, or descend to the underworld, if she lived an amoral life, where she would be tortured for the rest of time.” 	<ul style="list-style-type: none"> • “This work demonstrates the Han Dynasty beliefs about the universe because it shows that they clearly believed in an afterlife that required some sort of physical journey that an elite like Lady Dai would need guidance and protection for . . .”
<ul style="list-style-type: none"> • “One visual characteristic is the symmetry of the Banner. This symmetry illustrates balance and the ‘yin and yang’ of life.” 	<ul style="list-style-type: none"> • “The two dragons of the Banner tie in with the Daoist belief in duality that educated people in the Han dynasty likely subscribed to. The contrasting orange and blue can be likened to the white and black of the yin yang symbol, everything being both separated yet pairs of the same whole. The Han likely used these symbols to convey their belief in Daoist universal duality.”
<ul style="list-style-type: none"> • “This artwork has been interpreted as a symbol of social status because of the person it belonged to as it was for Lady Dai who was a ruler in the Han Dynasty one of the only ladies to rule and she was highly ranked in social status.” 	<ul style="list-style-type: none"> • “Because Lady Dai was buried with this banner, along with so many other items, historians believe that she was a member of the elite class. The detail in the banner would have been difficult and laborious to produce, and would have only been created for a member of high society.”

Based on your experience at the AP[®] Reading with student responses, what advice would you offer teachers to help them improve student performance on the exam?

Given the gaps and misconceptions demonstrated with contextual analysis on this particular question, a few strategies might offer some assistance in addressing student performance in the future:

- Provide multiple opportunities for students to see specific close-up views and specific details of required works of art. One of the biggest challenges for students in accessing and recalling specific information regarding the work is that they cannot see clearly the visual clues with the detail needed for more thorough description and explanation on exam day. This is true for lots of large-scale works in the image set that have rich narrative detail, and students need to be prepared to handle that issue with images on multiple choice and free response questions.
 - Search for hi-resolution/zoomable images to use as you present the various visual and contextual evidence students may need to recall from memory on exam day.
 - Students may not note all the visual details from a single image in a review source or handout, so as you build your presentations for class, plan opportunities to zoom in and/or pull out the visual details you want their eyes on specifically.
 - Consider using line drawings, copied enlargements on 11 x 17 paper, or lightly "ghosted" black and white versions of the artwork like coloring book pages students can color and annotate as the visual and contextual evidence is presented.
 - Perhaps use a free QR code generator that links to specific, detailed images you'd like to clarify up close so that students can scan from a presentation on their devices or from a homework assignment on paper to bring the specific view of the work right to where they are, increasing engagement.
 - Consider building review games and image challenges for bellringers or exit tickets that work with detail views/partial views only, until students familiarize themselves with specific subject matter details associated with the larger work they might otherwise overlook.
- Resist the urge to teach artworks in isolation without connecting to related contextual images or objects, even if you must utilize works outside the required course content. This additional context helps students understand complexity and nuance needed to discuss sociocultural ideas that are exhibited within the work.
 - "Build the world around the artwork" as you plan and deliver instruction to create the appropriate depth of understanding that will support successful descriptions and explanations. For example, with the Lady Dai Funeral Banner:
 - Incorporate illustrations of the burial site and tomb along with its nested coffins, the real-life views of the mummified remains of the deceased, and the many funerary objects interred within the tomb, allowing students the opportunity to see the scope and extent of intentional planning and execution required to serve the needs of one with elevated social status in the Han Dynasty.
 - Engage the philosophical as you teach the work within the context of a pre-Buddhist China whose world view utilized the concepts of Confucianism and Daoism. Consider interdisciplinary collaboration with other teachers if you feel unsure of the tenets of each or how to apply them to the artwork.
- Plan activities that involve comparison with other funerary items to specify visual and contextual detail that make this work distinctive. Utilize activities that engage varied interpretations of the subject matter to practice skills of analysis, synthesizing those observations into written form.
 - Plan opportunities for students to compare this Han Dynasty work to other funerary items like The Last Judgement of Hu Nefer from the New Kingdom *Book of the Dead*, the Greek

Classical Grave Stele of Hegeso, the Korean Choson/Joseon Dynasty Portrait of Sin Sokju, the Etruscan *Sarcophagus of the Spouses*, or the Late Imperial Roman Ludovisi Battle Sarcophagus.

- Venn Diagram/Compare-Contrast worksheets would allow students to choose one of the above to further enhance their understanding of how the Lady Dai Funerary Banner is distinctive from other funerary works we find in a variety of content areas.
- Be sure to have students summarize what they have learned in written form to take the activity from verbal to written—just as they will do on exam day.
- Have students make claims they can then support using at least three specific details carefully selected from the Lady Dai Funerary Banner to enhance their understanding of this important work. For example, have students interpret the banner as primarily Daoist, and have them explain what specific evidence in the subject matter convinces viewers this is so? Confucian? As a work that serves a patron of elite status?
- Print a copy of a sample questions from AP Classroom or the published FRQs on AP Central for students to mark up as a bellringer activity. Emphasize task verbs such as “describe” or “explain” along with the specific kind of evidence required to earn each task point. By “dissecting” free-response questions in this way, students can begin to anticipate the specific thinking skills needed to accomplish task points successfully, building more confidence for handling questions they will see on exam day.

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

- The APAH Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom teaching.
- Sign in to AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions. AP Classroom also contains review videos for the AP Art History Exam from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- Resources related specifically to FRQ4, see Practice Session 3 (2024) and Practice Session 3 (2023).
- For examples of FRQs from past APAH exams, including scoring guides and sample responses, check out the Course Exam page on AP Central: <https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>.
- The AP Art History Teaching Community is another great resource, which includes materials and resources shared not only by College Board, but also by other art history teachers from both K–12 and Higher Ed settings. The Discussion Board is the place to post questions, suggest resources, and exchange teaching ideas. Access the APAH Discussion Board by signing into your AP Dashboard.

Question 5

Task: Attribution

Topic: Greek funerary stele

Max Score: 5

Mean Score: 2.54

What were the responses to this question expected to demonstrate?

Responses were expected to demonstrate the art historical thinking skill of attribution of an unknown artwork. Responses were required to use argumentation, comparative analysis, and visual and contextual analysis skills to support their attribution and to explain the function of the unknown artwork. To be awarded all five score points, the response needed to successfully accomplish the following tasks:

- Attribute the work given to the specific Ancient Mediterranean culture that produced it.
- Justify this attribution by providing two examples of visual evidence from the given work similar to other works from the Greek culture that produced it.
- Use two examples of specific visual and/or contextual evidence to explain how the work shown demonstrates its use within a funerary context.

How well did the responses address the course content related to this question? How well did the responses integrate the skill(s) required on this question?

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

- Most responses were able to attribute the work to Greece, ancient Greece, or as Greek. Some responses attributed the work to Classical Greece specifically.
- Many responses made references to other specific artworks while attributing the shown work to Greek culture, most frequently the Stele of Hegeso.
- Most responses were able to provide visual evidence to support an attribution. Responses most commonly provided visual descriptions that referred to the use of drapery in Greek sculpture and were able to qualify it in descriptions as wet drapery, having the appearance of being wet, as clinging to the body, or as revealing the anatomy as if transparent. Many also knew other Greek works that present the wet drapery technique, such as Nike adjusting her sandal.
- Many responses cited the use of marble as a material in Greek sculpture to justify the attribution. Less common evidence cited included naturalism and idealism as characteristic of Greek figurative sculpture, or the female figures set within an architectural border or under a pediment.
- Most responses analyzed the scale of one figure being larger than the other as visual evidence, in a funerary context, to identify the larger figure as the deceased or representing her importance in life.
- Many responses used the rectilinear shape or the verticality of the work as visual evidence for its use in a funerary context as a grave marker.
- A few responses were able to contextualize the Greek's views on death using visual evidence of solemn, calm, or detached figurative expressions.

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

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

- Many responses conflated Greek and Roman cultures, stating “Greco-Roman” or “Greek and Roman.”
- Many responses did not understand the attribution task and incorrectly identified the work shown as the grave stele of Hegeso itself, without mentioning Greek culture as the origin.
- Some responses set up a comparison to another Greek work, using evidence that was too general or lacked specificity, for example mentioning “the drapery” or “the body,” or referring to the work carved from rock or stone, or simply as a relief carving.
- Some responses incorrectly attempted the use contrapposto as visual evidence.
- Some responses did not qualify or give specific visual information that described in what way the artwork shown is like other Greek work(s).
- Some responses stated that the work was used as a grave marker but offered insufficient or no visual or contextual evidence to support this explanation.
- Some responses referenced the work being made for the deceased without providing specific visual or contextual evidence to support this explanation.
- Responses sometimes described the blank space of the marble without referencing the figures, their interaction, or the architectural bordering elements.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • “This work belongs to the Ancient Mediterranean culture of the Greco-Romans.” 	<ul style="list-style-type: none"> • "This work is a grave stele from Classical Greece.”
<ul style="list-style-type: none"> • “This work can be attributed to Victory adjusting Her sandal.” 	<ul style="list-style-type: none"> • "The work shown can be attributed to early Greek culture as it appears similar to the Grave Stele of Hegeso.”
<ul style="list-style-type: none"> • “The work shown...shares functional similarities with Nike adjusting her sandal.” 	<ul style="list-style-type: none"> • “Both this work and Nike adjusting her Sandal from the Acropolis use phidian drapery on their figures. The two figures in the work are adorned with flowing, draping garb...Nike adjusting her Sandal, a piece created by the ancient Greek, also use this way of dress on the figure, Nike.”
<ul style="list-style-type: none"> • “Visual characteristics like how this work is a sculpture out of a piece of rock...shows this. Another...is that of this work having a relief carving.” 	<ul style="list-style-type: none"> • “This stele is similar with the stele that depicts Victory picking up her sandals. They are similar because they are both made out of marble, in classical period...”
<ul style="list-style-type: none"> • “This is due to...how the figures stand relaxed in contrapposto.” 	<ul style="list-style-type: none"> • “The idealized proportions and passive expressions are iconic elements of Classical Greek sculpture.”

<ul style="list-style-type: none"> • “Visual evidence that justifies this attribution [is] the fact that it is a relief sculpture with a flat black.” 	<ul style="list-style-type: none"> • “This artwork depicts two women in an architectural border carved in relief. The Grave Stele of Hegeso was also depicting 2 women in an architectural space.”
<ul style="list-style-type: none"> • “One visual piece of evidence is the fact that there are people depicted on the pieces.” 	<ul style="list-style-type: none"> • “The women were also holding a jewelry box of some sort in both artworks [the work shown and the grave stele of Hegeso] showing a domestic space in which women were often portrayed.”
<ul style="list-style-type: none"> • “The work shown may demonstrate a funerary context as the work shown may have been used as a gravestone marker for the dead.” 	<ul style="list-style-type: none"> • “The work shown demonstrates its use in a funerary context through its rectilinear shape. The work would have been used as a grave marker for an important individual. The rectangular shape can be compared to other grave markers such as the Stele of Hegeso. The work would have protruded out from the ground to serve its function as a funerary marker.”
<ul style="list-style-type: none"> • “The work demonstrates its use in a funerary context by depicting the deceased in a complimentary light, wealthy and beautiful.” 	<ul style="list-style-type: none"> • “This piece is also able to distinguish who holds the most importance in the piece, who is being mourned, by making them larger than the others in the piece.”
<ul style="list-style-type: none"> • “...as well as the facial expressions and body positions.” 	<ul style="list-style-type: none"> • “The female figure being the subject of the piece and standing so calm that she doesn’t make eye contact with the viewer seems to establish the dead subject as a collected person.”

Based on your experience at the AP[®] Reading with student responses, what advice would you offer teachers to help them improve student performance on the exam?

- When talking about works in the required image set, teachers should also present other works by the same artist or from the same culture. These additional works do not have to be discussed extensively, but rather used to reinforce students’ understanding of course content by emphasizing similarities to the required work already covered.
- When making an attribution, it is best to use visual or contextual evidence that is unique to, or characteristic of, the specific culture or artist. For example, in Classical Greece naturalism and the use of marble was more prevalent than in many other Ancient Mediterranean cultures, whereas relief carving was widely used throughout the Ancient Mediterranean, as well as by many other cultures.
- Teachers should emphasize the difference between visual evidence and contextual evidence to support an attribution, and art historical analysis more generally. Have students regularly practice distinguishing visual from contextual evidence.

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

- The APAH Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom teaching.
- Sign in to AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions. AP Classroom also contains review videos for the AP Art History Exam from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- Resources related specifically to FRQ5, see Practice Session 4 (2024) and Practice Session 5 (2023).
- For examples of FRQs from past APAH exams, including scoring guides and sample responses, check out the Course Exam page on AP Central: <https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>.
- The AP Art History Teaching Community is another great resource, which includes materials and resources shared not only by College Board, but also by other art history teachers from both K–12 and Higher Ed settings. The Discussion Board is the place to post questions, suggest resources, and exchange teaching ideas. Access the APAH Discussion Board by signing into your AP Dashboard.

Question 6

Task: Continuity and Change

Topic: Maria and Julian Martinez, Black-on-black ceramic vessel

Max Score: 5

Mean Score: 2.58

What were the responses to this question expected to demonstrate?

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

- Describe two materials and/or techniques used in the creation of the Martinezes' black-on-black ceramic vessel.
- Explain how the vessel demonstrates continuity with earlier Pueblo artistic traditions.
- Explain how the vessel demonstrates change from earlier Pueblo artistic traditions.
- Explain why the artists chose to reference or depart from earlier Pueblo artistic traditions.

How well did the responses address the course content related to this question? How well did the responses integrate the skill(s) required on this question?

- Many responses demonstrated knowledge of specific ceramic materials as they correctly identified that this vessel was made with clay or terracotta. Some responses knew that it was decorated using slip.
- Many responses demonstrated an awareness of the firing process, with most knowing that the vessel was fired at high temperature, or a general understanding that the vessel turned black during the process. Some responses described specific aspects of the process, including that it was pit-fired and/or describing the use of manure in the process, with a few noting that the fire was smothered to produce the final black coloring.
- Many responses demonstrated an understanding of the decorating process involved in making this vessel, for example that it was hand painted or that the decorative patterns were painted on. Some responses also demonstrated very specific knowledge of the artists' role in the process, describing how Maria Martinez shaped the pots and Julian Martinez painted the designs.
- Some responses described that the vessel was made using a hand-coiling technique and some specified that it was not made using a pottery wheel. Some also knew that polishing or burnishing was part of the finishing process.
- Some responses were able to explain how the design patterns on the vessel were found on earlier Pueblo vessels. Some responses also that understood that Pueblo pottery making is communal and/or explained that pottery-making techniques were passed down from prior generations.
- Most responses correctly explained that the black-on-black technique was a change in tradition for Pueblo pottery, and many of them knew that prior to this style most Pueblo pottery was multi-colored or more brightly colored. Other responses explained changes in tradition by referring to Maria Martinez signing her pottery or that vessels like this one were made for the art market rather than as functional objects.
- Some responses were able to articulate that the Martinezes wanted to revitalize Pueblo traditions to give greater exposure to Native American art in the art market.

- Some responses explained that the Martinezes’ practice of selling their pottery to tourists was a means of raising money for their community, and some responses also included that Maria Martinez’s practice of signing others’ pottery was intended to gain more profit.

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

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

- Some responses described the vessel’s material simply as “ceramic.” This term is included in the object title and was provided in the prompt, so responses needed to cite a more specific material in order to earn the point.
- Some responses incorrectly indicated that the vessel was finished using a glazing process. Other responses inaccurately described a kiln firing process used to create the work.
- Many responses mentioned geometric patterns as part of an artistic tradition but did not explain the connection to Pueblo tradition by using any specific visual or contextual evidence for support.
- Some responses lacked an understanding that the black-on-black technique was a change from earlier decoration styles.
- Many responses made the claim that the Martinezes wanted to continue their Pueblo traditions but did not support this statement with specific contextual evidence.
- Some responses incorrectly asserted that the Martinezes deviated from Pueblo tradition to stand out and make a name for themselves.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • “The black-on-black ceramic vessel was created with... ceramic.” 	<ul style="list-style-type: none"> • “One material used in this vessel was clay.”
<ul style="list-style-type: none"> • “The traditional technique used by their tribe that involves making a kiln to fire the vessels” 	<ul style="list-style-type: none"> • “The Black on Black ceramic vessel... is baked covered in ash and with limited oxygen to get that black color.”
<ul style="list-style-type: none"> • “Earlier Pueblo traditions show continuity with each other traditions by using the same symbols and designs.” 	<ul style="list-style-type: none"> • “The black-on-black ceramic vessel displays abstracted designs that mimic images of the natural world... like clouds, rain, and mountains.”
<ul style="list-style-type: none"> • “The work shows continuity with Pueblo artistic traditions with the traditional patterns located on the vessel.” 	<ul style="list-style-type: none"> • “Martinez had influence from old pottery shards that came from people before them, with similar designs.”
<ul style="list-style-type: none"> • “Changes from previous Puebloan art as it does not utilize natural pigments and dyes... more modern techniques of stenciling and underglazing.” 	<ul style="list-style-type: none"> • “Unlike past traditions, this is the distinctive first use of black ceramic vessels, contrasting the distinctive red-brownish hues on previous vessels.”

- “They wanted to be unique by creating a new style of painting that they could be know for”

- “The only reason Maria Martinez departs from this tradition is because the signature makes it more valuable to the tourists, who were buying these.”

Based on your experience at the AP[®] Reading with student responses, what advice would you offer teachers to help them improve student performance on the exam?

- Teachers should clearly identify and describe particular artistic traditions. When responding to questions about continuity and change, students should be prepared to reference specific visual and contextual evidence to support their explanation of traditions.
- While not required for this particular prompt, other aspects within Thinking Skill 4 should also be taught and students need the opportunity to practice them. These include Skill 4.C that asks students to explain the influence of a work and Skill 4.D that asks students to explain the significance of the continuity and/or change in tradition.
- Provide students opportunities to practice using evidence to support a claim. While this question does not specifically ask for a claim, students are asked to make assertions about how the given work of art demonstrates continuity or change and those assertions also need to be supported with specific evidence.
 - As a whole class or in small groups, have students first say/write the tradition and then say/write the evidence for continuity or change from that tradition. Teachers can also assign this task to pairs where one student identifies the tradition and the other provides the evidence.
- Try to establish the broader context of works that may appear in isolation within the required image set. If students understand that works of art commonly exist within a broader cultural practice or artistic tradition, they can begin to draw deeper connections through visual and contextual comparison and analysis.
 - Something simple would be to show students other examples of Pueblo pottery so they can see the similarities and differences that exist between them all.
 - An in-depth artist study could also yield a good depth of knowledge about their inspiration and process. There is an excellent video showing Maria Martinez making her pottery that is linked to the Smarthistory page about this work. It has almost no dialogue and very little narration, so students can narrate what she is doing from the details found in the article. <https://www.youtube.com/watch?v=SkUGm87DE0k>.
- Teachers should provide students a basic understanding of pottery-making and the associated relevant vocabulary. Familiarity with additive, and sometimes subtractive, processes and various means of decorating and finishing can deepen students understanding and engagement with these works.
 - By studying other examples of ceramic vessels (the Beaker with ibex motifs, the Niobides Krater, and The David Vases) in the required image set in relation to the Martinezes’ vessel, teachers can cover subjects like decorating with slip, black- and red-figure Greek pottery, the Martinezes special firing technique and resulting unique finish, and the special requirements for decorating and firing porcelain.

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

- The APAH Course and Exam Description provides a section on “Developing Art Historical Thinking Skills” on pages 305–317. This section provides examples of questions and instructional strategies for incorporating the course skills into classroom teaching.
- Sign in to AP Classroom to access AP Daily videos and questions on the topics and skills addressed in this question. AP teachers can assign students short AP Daily videos as homework, warm-ups, lectures, reviews, and more. AP teachers can also use the AP Question Bank in AP Classroom to enable students to practice and get feedback on formative topic questions and past AP Exam questions. AP Classroom also contains review videos for the AP Art History Exam from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- Resources related specifically to this question include AP Daily Video (5.2) which focuses heavily on the Black-on-Black ceramic vessel, and for support in responding to FRQ6, see Practice Session 5 (2024) and Practice Session 6 (2023).
- For examples of FRQs from past APAH exams, including scoring guides and sample responses, check out the Course Exam page on AP Central: <https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- Additional resources may be found on the AP Art History Course Page on AP Central at: <https://apcentral.collegeboard.org/courses/ap-art-history/classroom-resources?course=ap-art-history>.
- The AP Art History Teaching Community is another great resource, which includes materials and resources shared not only by College Board, but also by other art history teachers from both K–12 and Higher Ed settings. The Discussion Board is the place to post questions, suggest resources, and exchange teaching ideas. Access the APAH Discussion Board by signing into your AP Dashboard.