

2024



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# AP<sup>®</sup> Art History

## Scoring Guidelines

**Question 1: Long Essay Comparison**


**8 points**

**A. Select and completely identify another work of art that demonstrates exchange between different cultures.**

**1 point**

<p><b>1 point</b> One point for at least two accurate identifiers beyond the titles given in the question prompt</p>		
<p><b>Comparison object: Treasury at Petra</b></p> <p><b>Examples of acceptable identifiers:</b></p> <ul style="list-style-type: none"> <li>• Date: c. 400 BCE–100 CE, or +/- 100 years of original creation</li> <li>• Materials: sandstone, cut rock</li> <li>• Location: Petra, Jordan</li> <li>• Culture: Nabataean Ptolemaic, Roman (Hellenistic)</li> </ul>	<p><b>Comparison object: Bandolier Bag</b></p> <p><b>Examples of acceptable identifiers</b></p> <ul style="list-style-type: none"> <li>• Date: c.1850 CE, or +/- 50 years of original creation</li> <li>• Materials: beadwork on leather</li> <li>• Culture: Lenape (Delaware tribe, Eastern Woodlands)</li> </ul>	<p><b>Comparison object: <i>Pisupo Lua Afe (Corned Beef 2000)</i></b></p> <p><b>Examples of acceptable identifiers</b></p> <ul style="list-style-type: none"> <li>• Artist: Michael Tuffery</li> <li>• Date: 1994, or +/- 10 years of original creation</li> <li>• Materials: mixed media; flattened cans of corned beef, metal rivets</li> <li>• Culture: New Zealand; Global Contemporary</li> </ul>

**B. Describe at least one visual characteristic of both the *Screen with the Siege of Belgrade and Hunting Scene* and your selected work. 2 points**


<p><b>1 point</b> Response describes a visual characteristic of <i>Screen with the Siege of Belgrade and Hunting Scene</i>.</p> <p><b>1 point</b> Response describes a visual characteristic of the selected work.</p>		
	<p><b>Object shown: <i>Screen with the Siege of Belgrade and Hunting Scene</i></b></p> <p><b>Examples of acceptable descriptions</b></p> <ul style="list-style-type: none"> <li>• The screen has two sides.</li> <li>• The work is a folding screen (<i>biombo</i>).</li> <li>• The screen has several panels.</li> <li>• The screen includes a lacquered wood frame at the top and bottom.</li> <li>• There are descriptions written in Spanish (of the scenes).</li> <li>• The screen depicts the viceroy's coat of arms.</li> <li>• One side of the work shows a battle scene.</li> <li>• Two powerful armies are fighting on one side of the screen.</li> <li>• The Great Turkish War is depicted.</li> <li>• A battle between the Hapsburg forces and Ottoman forces is shown.</li> <li>• The other side of the screen depicts a hunting scene based on an earlier European work (e.g., a Medici tapestry design, a Dutch print).</li> <li>• The composition includes figures, plants, and animals.</li> <li>• The design includes vines, garlands, and flowers.</li> <li>• The screen has a gold-colored background.</li> <li>• The work is made with tempera and resin on wood, and shell inlay (<i>enconchado</i>).</li> <li>• The scenes include classical elements (e.g., floral swags, lion heads, etc.).</li> </ul>	
<p><b>Comparison object: <i>Treasury at Petra</i></b></p> <p><b>Examples of acceptable descriptions:</b></p> <ul style="list-style-type: none"> <li>• The work is a rock-cut façade.</li> <li>• There are (Corinthian) columns on the façade.</li> <li>• Figurative sculpture is carved directly into the rock.</li> <li>• Architectural elements are carved out of rock.</li> <li>• The columns support a pediment.</li> <li>• The pediment is divided or broken.</li> <li>• The columns are engaged.</li> <li>• The columns are decorative.</li> <li>• There is a single entrance.</li> <li>• There are ornate architectural details.</li> </ul>	<p><b>Comparison object: <i>Bandolier Bag</i></b></p> <p><b>Examples of acceptable descriptions:</b></p> <ul style="list-style-type: none"> <li>• The bag has colorful patterns.</li> <li>• The work has floral designs.</li> <li>• Abstract patterns decorate the work.</li> <li>• Colorful (silk) ribbons hang from the bag.</li> <li>• The designs on the bag are symmetrical.</li> <li>• The designs use contrasting colors.</li> <li>• The bag incorporates floral patterns from the Plain/Prairie regions of North America (the Prairie Style).</li> <li>• There is a long (shoulder) strap.</li> </ul>	<p><b>Comparison object: <i>Pisupo Lua Afe (Corned Beef 2000)</i></b></p> <p><b>Examples of acceptable descriptions:</b></p> <ul style="list-style-type: none"> <li>• The sculpture is in the shape of a large bull.</li> <li>• It is made from recycled tin (corned beef) cans.</li> <li>• It is created from pieces of metal.</li> <li>• The pieces of metal are fastened together with metal fasteners (e.g., bolts, rivets).</li> <li>• The work has bright colors (e.g., yellow, red).</li> <li>• The cans have been cut and shaped to create the work.</li> <li>• The work is life-sized.</li> </ul>

**C. Using specific visual evidence from both the *Screen with the Siege of Belgrade and Hunting Scene* and your selected work, explain at least two similarities and/or differences in how the interaction between cultures is demonstrated in each work. **2 points****

<p><b>1 point</b> Response accurately uses visual evidence from <i>Screen with the Siege of Belgrade and Hunting Scene</i> and ONE comparison object to explain a similarity or difference in how the interaction between cultures is demonstrated.</p> <p><b>1 point</b> Response accurately uses visual evidence from <i>Screen with the Siege of Belgrade and Hunting Scene</i> and ONE comparison object to explain ANOTHER similarity or difference in how the interaction between cultures is demonstrated.</p>		
<p><b>Comparison object: Treasury at Petra</b></p> <p><b>Examples of acceptable explanations</b></p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Both works demonstrate cultural interaction through design elements, such as:             <ul style="list-style-type: none"> <li>○ The treasury’s inclusion of pediments, columns, and other classical architectural elements.</li> <li>○ The treasury’s classical temple-like form.</li> <li>○ The screen’s multi-paneled format is from Japan/Asia.</li> <li>○ The screen’s use of lacquered (or lacquer-like) elements connects it to Asia/ Japan.</li> <li>○ Gold leaf used in the screen is often used with Japanese lacquerware.</li> <li>○ The presence of shell inlay from Indigenous traditions.</li> <li>○ The screen’s European subject matter and classically inspired garlands/swags hanging from animal heads.</li> <li>○ European artistic techniques, such as modeling in light and shadow, the inclusion of decorative frames, etc.</li> </ul> </li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>• The Treasury at Petra includes forms inspired by Greek architecture while the screen references European subjects/artistic traditions.</li> <li>• The Treasury at Petra is decorated with Greco-Roman style statues, while the subject matter of the screen is adapted from European two-dimensional forms (Dutch print, French tapestry).</li> </ul>	<p><b>Comparison object: Bandolier Bag</b></p> <p><b>Examples of acceptable explanations</b></p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Both works demonstrate cultural interaction through materials, such as:             <ul style="list-style-type: none"> <li>○ The bandolier bag’s use of glass beads, metal cones, wool thread, and silk ribbons from Europe/Asia.</li> <li>○ The screen’s use of Western medium.</li> <li>○ The screen’s use of lacquered (or lacquer-like) elements connects it to Asia/ Japan.</li> <li>○ Gold leaf used in the screen is often used with Japanese lacquerware.</li> </ul> </li> <li>• Both works demonstrate cultural interaction through their subject matter, such as:             <ul style="list-style-type: none"> <li>○ The floral designs of the bandolier bag were based on the traditions of other Indigenous groups.</li> <li>○ The screen depicts European hunting/battle scenes and classical decorative elements.</li> </ul> </li> <li>• Both works demonstrate cultural interaction through the use of imported forms, such as:             <ul style="list-style-type: none"> <li>○ The bandolier bag originated from European settlers/U.S. soldiers.</li> <li>○ The screen’s garlands/swags hanging from animal heads are classically inspired.</li> <li>○ The screen’s multi-paneled format is from Japan/Asia.</li> </ul> </li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>• The bandolier bag uses Indigenous abstracted designs and patterns while the screen uses Western realism in its depiction of subject matter.</li> <li>• The Bandolier bag is an imported form from Europe while the screen is an imported form from Japan.</li> </ul>	<p><b>Comparison object: <i>Pisupo Lua Afe (Corned Beef 2000)</i></b></p> <p><b>Examples of acceptable explanations</b></p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Both works demonstrate cultural interaction through materials and techniques, such as:             <ul style="list-style-type: none"> <li>○ <i>Pisupo Lua Afe</i>’s use of recycled cans that contained corned beef, a food product from Europe.</li> <li>○ The screen’s use of Western medium.</li> <li>○ The screen’s use of lacquered (or lacquer-like) elements connects it to Asia/ Japan.</li> <li>○ Gold leaf used in the screen is often used with Japanese lacquerware.</li> </ul> </li> <li>• Both works use techniques derived from European artistic practices of their time periods. (The screen is influenced by Renaissance European art, and <i>Pisupo Lua Afe</i> is influenced by global contemporary artistic practices.)</li> <li>• Both works demonstrate cultural interaction through their subject matter, such as:             <ul style="list-style-type: none"> <li>○ <i>Pisupo Lua Afe</i> depicts a bull, which was introduced to the region by the British.</li> <li>○ The screen depicts European hunting/battle scenes and classical decorative elements.</li> </ul> </li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>• <i>Pisupo Lua Afe (Corned Beef 2000)</i> uses recycled corned beef cans (an imported food product) while the materials used in the screen were all from the region.</li> <li>• <i>Pisupo Lua Afe (Corned Beef 2000)</i> uses the form of a non-native/European species (the bull) while the screen uses a form imported from Japan/Asia.</li> </ul>

**D. Make a claim that explains a similarity or difference in how the interaction between different cultures influenced each work. Use specific contextual evidence from the *Screen with the Siege of Belgrade and Hunting Scene* and your selected work to support your claim. 3 points**

<p><b>1 point</b> Response articulates a claim about ONE similarity or difference in how the interaction between different cultures influenced <i>Screen with the Siege of Belgrade and Hunting Scene</i> and one comparison object.</p>		
<p><b>Comparison object: Treasury at Petra</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>Both works show how empires that controlled expansive territories created opportunities for artistic exchange.</li> <li>Both works were created in the context of empires that ruled diverse cultural groups.</li> <li>The style of each work indicates that global trade routes influenced artistic production in different cultures.</li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>The style of the Treasury at Petra demonstrates the role of trade in cultural exchange, while the screen communicates the impact of imperial rule on artistic production.</li> <li>The Treasury at Petra demonstrates exchange along the Silk Route/ Silk Road, while the screen communicates the impact of imperial rule on artistic production.</li> </ul>	<p><b>Comparison object: Bandolier Bag</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>Both works demonstrate how artistic production in specific places was influenced by empires that controlled large expanses of territory.</li> <li>Both works were created in the context of empires that ruled diverse cultural groups, which led to the blending of Indigenous and imported artistic traditions.</li> <li>The style of each work indicates that global trade routes influenced artistic production in different cultures.</li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>Whereas the bandolier bag demonstrates the use of (synthesis of) foreign materials within Indigenous design traditions, the screen shows the acceptance/introduction of European artistic elements and subject matter that occurred in colonial Mexico.</li> <li>The bandolier bag was used within a native social and cultural context while the screen was used by European and Creole elites.</li> </ul>	<p><b>Comparison object: <i>Pisupo Lua Afe (Corned Beef 2000)</i></b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>Both works were created in the context of empires that controlled large expanses of territory and influenced art throughout their empires.</li> <li>Both works are evidence of the artistic exchange that occurs within empires that rule diverse cultural groups.</li> <li>The style of each work indicates that global trade routes influenced artistic production in different cultures.</li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li><i>Pisupo Lua Afe (Corned Beef 2000)</i> is critical of colonialism’s impact on Indigenous peoples while the screen reinforced European cultural values.</li> </ul>

<p><b>(D continued)</b></p> <p><b>1 point</b> Response accurately uses specific contextual evidence from <i>Screen with the Siege of Belgrade and Hunting Scene</i> in the explanation.</p> <p><b>1 point</b> Response accurately uses specific contextual evidence from ONE comparison object in the explanation.</p>		
<div style="display: flex; align-items: flex-start;"> <div style="flex: 1;">  </div> <div style="flex: 2; padding-left: 10px;"> <p><b>Object shown: <i>Screen with the Siege of Belgrade and Hunting Scene</i></b></p> <p><b>Examples of acceptable descriptions</b></p> <ul style="list-style-type: none"> <li>• Spanish colonial power imposed its cultural/artistic traditions throughout its territories.</li> <li>• The battle imagery is based on a Dutch print of the same subject.</li> <li>• The hunting scenes are based on Dutch prints/French tapestries that are adaptations of designs from Italian tapestry traditions.</li> <li>• The Spanish colonial project used Baroque architectural forms that included classical elements to evoke European/Spanish artistic traditions.</li> <li>• Indigenous populations in colonial territories adapted/ integrated their own cultural practices with European elements.</li> <li>• The form of the screen itself is based upon Japanese examples that are based on Chinese prototypes.</li> <li>• The construction and imagery of this screen relate to the global aspirations of the Hapsburg family of Spain.</li> <li>• With inspiration from both Asia as well as Europe, this object embodies the centrality of New Spain (Mexico) to the Hapsburg Empire.</li> <li>• Commercial trade routes allowed for the import and exchange of materials, artistic styles, formats, and subject matter among different cultures.</li> </ul> </div> </div>		
<p><b>Comparison object: Treasury at Petra</b></p> <p><b>Examples of acceptable specific contextual evidence</b></p> <ul style="list-style-type: none"> <li>• The decorative architectural elements of the façade are similar to Greek and Roman buildings, while the construction technique (rock cut) is typical of local architecture.</li> <li>• The Treasury of Petra was positioned on an important trade route between Rome and the East.</li> <li>• The Indigenous cultural group (the Nabataeans) were nomadic people who played a major role in trade along the Silk Road and helped facilitate cultural interaction between East and West.</li> <li>• Commercial trade routes allowed for the import and exchange of materials, artistic styles, formats, and subject matter among different cultures.</li> </ul>	<p><b>Comparison object: Bandolier Bag</b></p> <p><b>Examples of acceptable specific contextual evidence</b></p> <ul style="list-style-type: none"> <li>• The form of the work is American/European in origin.</li> <li>• The form originated as an ammunition bag worn by American/ European soldiers.</li> <li>• The imagery was connected to the Indigenous beliefs, traditions, and experience in a colonial context.</li> <li>• The use of the bag was adapted by the Indigenous population as a status symbol.</li> <li>• Symbolism associated with Indigenous beliefs can be found in the colors and beadwork used to decorate the bag.</li> <li>• As Indigenous groups were relocated and moved around the Plains regions of the United States, they were influenced by the different Native American artists and creators.</li> <li>• Beads and ribbon were introduced from European trade.</li> </ul>	<p><b>Comparison object: <i>Pisupo Lua Afe (Corned Beef 2000)</i></b></p> <p><b>Examples of acceptable specific contextual evidence</b></p> <ul style="list-style-type: none"> <li>• Canned corned beef was introduced into the Pacific through international trade/trade with the West.</li> <li>• Canned corned beef’s role as a major staple in the diet of Pacific islanders impacted cultural forms and practices.</li> <li>• Canned corned beef is often used as a gift by Pacific Islanders during celebrations and ceremonies.</li> <li>• Canned food has replaced traditional food sources in the Pacific Islands, resulting in major health problems among the Indigenous population.</li> <li>• Cattle, which was introduced to the Pacific through trade/interaction with the West, caused major damage to the natural ecosystems of the Pacific islands.</li> </ul>

**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.

Works of architecture built in Later Europe and the Americas often demonstrate a variety of architectural styles inspired by earlier time periods.

Select and completely identify one of the objects from the list below or any other relevant work of architecture from Later Europe and the Americas (1750 to 1980 CE) that demonstrates a revival of an earlier architectural style.

Explain why the architect adapted an earlier architectural style to design a building in the architect's own time

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:** Monticello

**Object 2:** Palace of Westminster (Houses of Parliament)

**Object 3:** House in New Castle County

Reporting Category	Scoring Criteria		
<b>A</b> <b>Identification</b> <b>(0-1 points)</b>	<b>0 points</b> Provides one or no accurate identifiers.	<b>1 point</b> Provides <u>two</u> accurate identifiers for selected work of art.	
	<b>Decision Rules and Scoring Notes</b>		
	<b>Object 1</b> Monticello  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"> <li>• Architect: Thomas Jefferson</li> <li>• Date of Creation: 1768–1809 C.E., or +/- 25 years of original creation</li> <li>• Materials: brick, glass, stone, and wood</li> <li>• Location: Virginia, USA</li> <li>• Style: Neoclassicism</li> </ul>	<b>Object 2</b> Palace of Westminster (Houses of Parliament)  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"> <li>• Architects: Charles Barry and Augustus W. N. Pugin</li> <li>• Date of Creation: 1840–1870 C.E., or +/- 25 years of original creation</li> <li>• Materials: limestone masonry and glass</li> <li>• Location: London, England (United Kingdom)</li> <li>• Style: (Neo)Gothic, Gothic Revival</li> </ul>	<b>Object 3</b> House in New Castle County  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"> <li>• Architects: Robert Venturi, John Rauch, and Denise Scott Brown</li> <li>• Date of Creation: 1978–1983 C.E., or +/- 10 years of original creation</li> <li>• Materials: wood frame and stucco</li> <li>• Location: Delaware, USA</li> <li>• Style: Postmodernism</li> </ul>



Reporting Category	Scoring Criteria		
<b>B</b> <b>Claim/Thesis</b> <b>(0-1 points)</b>	<b>0 points</b> Rephrases or restates the prompt. <b>OR</b> Makes a claim that is not defensible.		<b>1 point</b> Provides an art historically defensible claim or thesis that establishes a line of reasoning.
	<b>Decision Rules and Scoring Notes</b>		
	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> Monticello  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• Jefferson’s choice of classical style for his home promoted political ideals rooted in ancient Greece and Rome.</li> <li>• Jefferson designed Monticello using the classical style to reinforce political connections with France.</li> <li>• Jefferson used the classical style because he was influenced by Renaissance architecture.</li> </ul>	<b>Object 2</b> Palace of Westminster (Houses of Parliament)  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• Barry and Pugin used the Gothic style for the Palace of Westminster to encourage a sense of patriotism in the British public.</li> <li>• Barry and Pugin designed the Houses of Parliament in the Gothic style as a reaction to the Industrial Revolution.</li> </ul>	<b>Object 3</b> House in New Castle County  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• Venturi et al. revived an earlier architectural style as a reaction to the streamlined/undecorated style of modernist buildings.</li> <li>• Venturi et al. revived earlier architectural styles because they believed architects should embrace traditional styles.</li> <li>• Venturi et al. revived earlier architectural styles because they believed architects should adapt these styles to their own times.</li> </ul>	

Reporting Category	Scoring Criteria		
<b>C</b> <b>Evidence</b> <b>(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> Monticello  <b>Examples that earn a point include the following:</b>  <b>VISUAL</b> <ul style="list-style-type: none"> <li>• The structure has a symmetrical design.</li> <li>• The building has columns.</li> <li>• The building has a pediment.</li> <li>• The structure has a central, octagonal dome.</li> <li>• The structure has a continuous row of small columns that runs along the roofline.</li> <li>• The structure has two porches (porticoes) that each have a single entranceway.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>• Jefferson was influenced by classically inspired buildings he saw in France (e.g., Hotel de Salm).</li> <li>• Thomas Jefferson was a politician and statesman.</li> <li>• Jefferson’s interest in architecture led him to advocate for the use of classicism in creating buildings for the new American society.</li> <li>• Jefferson studied classical philosophy and humanism.</li> <li>• Jefferson was influenced by Palladio’s Villa Rotunda.</li> </ul>	<b>Object 2</b> Palace of Westminster (Houses of Parliament)  <b>Examples that earn a point include the following:</b>  <b>VISUAL</b> <ul style="list-style-type: none"> <li>• The building has pointed arches/angular architectural details.</li> <li>• The structure has Gothic tracery.</li> <li>• The structure uses Gothic perpendicular fan vaulting.</li> <li>• There are Gothic-style pinnacles.</li> <li>• Stained glass windows are present.</li> <li>• There are three Gothic-style towers.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>• The structure is located near other buildings in the Gothic style.</li> <li>• Architectural plans for rebuilding the Houses of Parliament called for use of either a Gothic style or an Elizabethan style.</li> <li>• A contest was held to determine who would be the architect of the Houses of Parliament.</li> <li>• The contest’s style requirements were to ensure that the building would fit in with the earlier structures surrounding the site.</li> <li>• The structure was located on the river Thames alongside industrial sites.</li> <li>• The structure’s appearance on the river Thames visually contrasted with factories and barges that used the river.</li> </ul>	<b>Object 3</b> House in New Castle County  <b>Examples that earn a point include the following:</b>  <b>VISUAL</b> <ul style="list-style-type: none"> <li>• Architectural elements from different historical periods are combined in the structure.</li> <li>• The vaulted interiors are reminiscent of Gothic and Neo-Gothic styles.</li> <li>• The high ceilings are reminiscent of buildings built in the Gothic style.</li> <li>• The interior is decorated with wooden arches.</li> <li>• The interior arches are painted with 19th-century designs.</li> <li>• The structure uses flattened classical architectural elements (e.g., columns).</li> <li>• Architectural cutouts give the appearance of a classical porch (portico).</li> <li>• The semi-circular window is reminiscent of Gothic-style windows (e.g., fan window, rose window).</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>• Venturi et al. emphasized how buildings have traditionally used symbolic elements on their facades to convey meaning.</li> <li>• The building is characteristic of late 20th century Postmodern architecture.</li> </ul>	

Reporting Category	Scoring Criteria		
<b>D</b> <b>Analysis and Reasoning</b> <b>(0-1 points)</b>	<b>0 points</b> Does not meet the criteria for one point.	<b>1 point</b> Explains how the visual and/or contextual evidence provided <u>supports the argument</u> .	
	<b>Decision Rules and Scoring Notes</b>		
	The response must explain the relationship between the evidence provided and an argument about the prompt.		
<b>Object 1</b> Monticello  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• Jefferson and other founders believed that classical architecture symbolized the importance of civic duty and good citizenship.</li> <li>• Jefferson and other founders believed that ideals about equality and egalitarianism were embodied in classical architecture.</li> <li>• Jefferson believed that classically inspired architecture symbolized the intellectual principles underlying the creation of the United States.</li> <li>• Jefferson felt that classically inspired architecture supported the moral foundation of the new country.</li> <li>• Jefferson believed the neoclassical style expressed revolutionary concepts.</li> </ul>	<b>Object 2</b> Palace of Westminster (Houses of Parliament)  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• Pugin idealized the Middle Ages as a time defined by moral strength.</li> <li>• Pugin saw a connection between Gothic architecture and spiritual and religious ideas.</li> <li>• Pugin believed the Gothic style opposed the architectural styles of the industrialized 19<sup>th</sup> century.</li> <li>• Pugin believed using an older style of architecture would emphasize quality craftsmanship.</li> <li>• The monumentality of Gothic architecture (e.g., the soaring towers, the screen-like façade) suggests a sense of English strength.</li> </ul>	<b>Object 3</b> House in New Castle County  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• The architects felt that architectural design should not just replicate a historical style but rather absorb it in a playful way.</li> <li>• The use of different historical architectural styles opposed the uniformity typical of modernist architecture.</li> <li>• Venturi and Brown argued that incorporating historical architectural styles could once again reflect the unique character and energy of a specified time and place.</li> <li>• The architects combined historical styles/references to allow the home to assert its own character.</li> </ul>	

Reporting Category	Scoring Criteria		
E Complexity (0-1 points)	<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> Monticello  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>Jefferson was influenced by classical orders reflected in buildings from antiquity and Italian Renaissance structures like those designed by Andrea Palladio.</li> <li>Despite being designed to evoke the spirit of democracy or republicanism by referencing the classical style, Monticello still functioned as a plantation with an enslaved labor force.</li> <li>Jefferson was critical of the architecture that surrounded him in colonial Virginia (i.e., Williamsburg) where he felt the structures were too British.</li> <li>Jefferson wanted to distinguish his home from earlier architecture associated with British rule of the colonies.</li> </ul>	<b>Object 2</b> Palace of Westminster (Houses of Parliament)  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>The Houses of Parliament needed to be rebuilt after a fire burned the original structure (in 1834).</li> <li>The Gothic style was practiced throughout medieval Europe, and its revival referenced earlier British history.</li> <li>Even though the design could be understood as a critique of the Industrial Revolution, the builders still employed industrial techniques and materials (like concrete) to ensure strength and stability.</li> </ul>	<b>Object 3</b> House in New Castle County  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>Venturi and Brown published an important book called <i>Learning from Las Vegas</i> that influenced the development of postmodern architecture.</li> <li>Venturi and Brown encourage a mixing of popular and traditional architectural forms of the past.</li> <li>In response to Mies van der Rohe’s belief that “less is more” in architecture, Robert Venturi is known for declaring “less is a bore.”</li> <li>Venturi is seen by some scholars as attempting to “rescue” classical architecture from its association with the Fascist dictators in the early 20th century.</li> </ul>	

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

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**(A)** Accurately describes ONE specific visual characteristic of *Tar Beach*. **1 point**

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

- The image is brightly colored.
- A group of figures are seated at a table.
- There are figures sleeping or lying down.
- Figures are flying in the sky.
- The work depicts a city.
- It is a fabric quilt.
- There is a flowered border.
- The clothing is detailed.
- The viewer can see the detailed food and drink objects on the table.
- A large bridge dominates the left middle and background of the image.
- There is writing on the surface.

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**(B)** Accurately describes ANOTHER specific visual characteristic of *Tar Beach*. **1 point**

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

- One from list in A.

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**(C)** Accurately uses specific visual evidence to explain how the artist creates spatial depth. **1 point**

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

- Diagonal lines suggest perspectival depth.
  - The upturned roof contributes to a sense of intuitive (tipped) perspective.
  - The closer objects are bigger.
  - The objects in the foreground are larger.
  - Objects that are far away are smaller.
  - The objects in the background are smaller.
  - The artist places things that are farther away higher up in the work.
  - Closer objects are placed lower in the work.
  - Items that are closer overlap items that are farther away.
  - Items that are farther away are overlapped by closer items.
  - Small squares create a frame around the central image.
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- 
- (D)** Accurately uses specific visual evidence to explain how the work tells or communicates a story. **1 point**

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

- The written text tells a story.
- Two of the figures are depicted multiple times to indicate different scenes in a story (a continuous narrative).
- The figures use animated gestures that indicate their actions and activities.
- The image is detailed and encourages the viewer to create meaning/build a narrative.
- A variety of activities take place in the image, suggesting different events.

- 
- (E)** Accurately uses visual or contextual evidence to explain why *Tar Beach* deviates from earlier artistic traditions in the 20th century. **1 point**

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

- Ringgold challenged hierarchies of materials/style/presentation through her choices of medium/subject matter/technique.
- Ringgold challenged expectations of 20th century art by choosing to combine traditions of European painting with story quilts that focused on African-American characters.
- Ringgold challenged earlier traditions of art by presenting a story that depicts people of color as the main characters.
- Ringgold used quilting (a traditional artform associated with women’s domestic crafts) to demonstrate its artistic value was comparable to earlier paintings and other media used by male artists.
- Ringgold’s choice of subject matter/materials connects to feminist and civil rights concerns in contrast to earlier works.
- Because Ringgold learned to quilt from her mother, her story quilts had a personal meaning for her in contrast to universal meaning that is characteristic of Modernism.

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**Total for question 3 5 points**

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

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**(A)** Accurately describes ONE visual characteristic of the Funeral Banner of Lady Dai. **1 point**

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

- The work is a T-shaped banner.
- Its primary color is red.
- The work is made of silk.
- The surface has symbols and images.
- There is a portrait of the Marquise of Dai (Lady Dai) at the center of the banner.
- A bi disc is shown in the center.
- Dragons' bodies are intertwined with a circular disc.
- Different realms of human existence are depicted.
- The subject matter includes a funeral ritual/banquet.
- The design includes paired images (e.g., ideal beings, mythological creatures, etc.) that create a sense of visual balance.

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**(B)** Accurately describes the original location of the work shown. **1 point**

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

- The work is from China.
- The banner was found in a tomb.
- The banner was draped over a coffin.
- The work was found in an elite burial site.
- The work was found in the Hunan Province.
- The work was found close to the Silk Route/Silk Road.

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**(C)** Accurately uses ONE example of specific visual or contextual evidence to explain how the subject matter of the work demonstrates Han dynasty beliefs about the universe. **1 point**

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

- The curving forms and linear pattern link the imagery together, which symbolizes Han Dynasty beliefs that humans are connected to both nature and spirit worlds.
- Horizontal registers distinguish the celestial realm, the earthly realm, and the underworld, which demonstrate Han Dynasty religious beliefs.
- There is a portrait of the Marquise of (Lady) Dai, which demonstrates she is preparing to go to Heaven or the celestial realm.
- Symbolic elements at the top of the banner (e.g., the sun, the raven, the moon, and the toad) were associated with heaven/the celestial realm during the Han dynasty.
- The imagery includes a scene of mourners performing a funerary ritual for the deceased, which demonstrates Han beliefs about the afterlife.
- Objects (offerings, jars of food/wine, and the body of the deceased) are depicted, which demonstrate the Han belief that these objects accompany the deceased into the afterlife.

- A bi disk is depicted, which is an object often found in tombs.
  - Figures of intertwined dragons are included, which are traditional symbols of the afterlife.
- 

**(D)** Accurately uses ANOTHER example of specific visual or contextual evidence to explain how the subject matter of the work demonstrates Han dynasty beliefs about the universe. **1 point**

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

- One from the list in C.
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**(E)** Accurately uses specific visual or contextual evidence to explain why this work of art has been interpreted as a symbol of elite social status. **1 point**

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

- The use of expensive materials suggests the wealth and high standing of the patron.
  - The elaborate techniques and refined craftsmanship suggest the patron’s wealth and elevated social status.
  - The large size of the silk banner (6 feet) is an indication of her elite status.
  - The banner has a portrait of Lady Dai, which is one of the first portraits of an individual in Chinese art.
  - Only members of the elite class could afford to commission an artist to paint their funerary articles.
  - Lady Dai’s body was placed inside an elaborate tomb that indicated her status (e.g., it included four nested coffins, wrapped in 20 layers of silk, grave goods, etc.).
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**Total for question 4 5 points**



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

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- (A) Correctly attributes the work shown to the specific culture from the Ancient Mediterranean (3500 BCE–300 CE) in which it was created. **1 point**

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

- The work was created in Ancient Greece.
- The work was created in Classical Greece.
- It is a Greek work of art.

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

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

- It is carved from marble like other Greek sculpture.
- The female figures are depicted in a naturalistic, but idealized manner.
- The faces of the female figures lack expressive detail.
- The female figures are depicted in an interior space framed or enclosed by architectural elements.
- The drapery clings to the bodies to accentuate each figure's form (wet drapery technique).
- It includes a large central figure, attended by a smaller, secondary figure.
- The use of architectural elements around the women suggests that they occupy an interior or domestic space.

- 
- (C) Accurately uses specific visual evidence to justify the attribution by describing ANOTHER relevant similarity between the work shown and other work by the same culture. **1 point**

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

- One from list in B.

- 
- (D) Accurately uses specific visual or contextual evidence to explain ONE way that the work shown demonstrates its use in a funerary context. **1 point**

**Examples of acceptable responses include:**

- The vertical (stele) format of the work reinforces its use as a grave marker.
- The large scale of the relief carving suggests it functioned in a funerary setting (similar to kouros figures and other funerary markers in the image set).
- The interaction between the two figures indicates the social status of the deceased.
- The presence of the human form (likely the deceased) would indicate the work's function as a grave marker in a family plot or tomb in a public cemetery.
- The differing scale of the two figures suggests the importance of the deceased.
- The larger figure represents the deceased.
- The inexpressive face of the deceased woman reflects the solemnity with which the Greeks viewed life and death.

- Women were often depicted in tomb sculpture because Athenian citizenship was dependent upon having a mother who was born to a male citizen of Athens.
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**(E)** Accurately uses specific visual or contextual evidence to explain ANOTHER way that the work shown demonstrates its use in a funerary context. **1 point**

**Examples of acceptable responses include:**

- One from list in D.
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**Total for question 5 5 points**

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

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- (A)** Accurately describes ONE material or technique used in the creation of the black-on-black ceramic vessel created by Maria Martínez and Julian Martínez. **1 point**

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

- The work was created with clay (terracotta).
- The work is earthenware.
- The pot has surface decoration.
- The vessel is decorated with abstract elements.
- The vessel's decorative imagery is comprised of abstract forms.
- Registers organize the imagery on the body of the vessel.
- Carefully planned patterns conform to the curves of the pot's body.
- The work was created using hand-building techniques like coiling rather than a potter's wheel.
- Pots were painted/covered with slip, then burnished.
- The different textures create surface decoration.
- The vessel was pit-fired.
- The artists created a wood fire to harden the vessel rather than a kiln.
- The artists added manure during the firing process.
- As part of the firing process, the artists smothered the fire.
- Smothering the fire reduced the oxygen content/created the black color.

- 
- (B)** Accurately describes ANOTHER material or technique used in the creation of the black-on-black ceramic vessel created by Maria Martínez and Julian Martínez. **1 point**

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

- One from list in A.

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

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

- Traditional Pueblo pottery is hand-coiled/burnished/decorated with slip/pit-fired.
  - The artists used repetitive design motifs (e.g., stylized natural imagery, geometric imagery), similar to earlier Pueblo works.
  - Making ceramics was a communal activity in Pueblo culture.
  - Traditional communal processes for creating the vessel included:
    - Clay was gathered locally.
    - The potters helped each other with tasks such as mixing the paints and polishing the slip.
    - Maria and Julian Martínez worked together to harvest the clay and fired the pottery.
    - Maria Martínez would form the vessels by hand and Julian Martinez would paint the designs.
  - The design was based on pottery sherds found on a local Ancestral Pueblo archaeological dig site.
  - The shape of the pot (the olla form) was a common design for Native American earthenware pots.
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- Julian Martínez painted pots with designs that interpreted traditional Pueblo and Ancestral Puebloan imagery.
  - Maria and Julian Martínez revived ancient Puebloan techniques to produce forms of striking shape, proportion, and texture.
  - The vessel has traditional imagery that references the natural world, such as a bird in flight, clouds, wind, and rain.

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**(D)** Accurately uses ONE example of visual or contextual evidence to explain how the work shown demonstrates change from earlier Pueblo artistic traditions. **1 point**

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

- Maria Martínez signed her name on the pots for the art market.
- The artists used new techniques for surface treatment, such as black surfaces and contrasting shiny and matte surfaces.
- The decoration is inspired by modern 20th century design (Art Deco).
- By signing her name, Maria Martínez deviated from traditional Puebloan communal artistic practices that did not sign individual works.
- The pot is a decorative or luxury object rather than a utilitarian object.
- The involvement of Julian Martínez in the artistic process was non-traditional since women were traditionally responsible for Pueblo ceramic production.

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**(E)** Accurately uses specific contextual evidence to explain why Maria Martínez and Julian Martínez's chose either to reference earlier Pueblo artistic traditions or to depart from earlier Pueblo artistic traditions. **1 point**

**Examples of acceptable responses include:**

- References to earlier Pueblo artistic traditions may include:
  - The popularization of inexpensive, mass-produced vessels inspired the Martínezes to find a way to continue Indigenous traditions.
  - Native American artists like the Martínezes maintained their cultural identity by modernizing ancient traditions and creating new art forms related to those traditions.
  - The Martínezes sought to revitalize their traditions to promote Native American participation in an increasingly global art market.
  - Native American traditional forms and motifs were used to assert that Indigenous Americans like the Martínezes should be viewed as artists rather than craft makers.
- Departures from earlier Pueblo artistic traditions may include:
  - The shape, color, and designs that the Martínezes used (bold, geometric forms and black surface) were influenced by contemporary design, non-Indigenous art forms, and the Art Deco movement.
  - The Martínezes sold their pots to tourists who were non-Native to raise money for the Pueblo.
  - The Martínezes' pots were beautiful objects that appealed to modern collectors rather than functional objects intended for everyday use.
  - Maria Martínez signed her name on her own pots as well as those made by other artists to raise their value in the art market.

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**Total for question 6 5 points**