



Chief Reader Report on Student Responses: 2025 AP[®] Art History Free-Response Questions

• Number of Students Scored	25,633		
• Number of Readers	139		
• Score Distribution	Exam Score	N	%At
	5	4,108	16.0
	4	5,969	23.3
	3	6,707	26.2
	2	6,190	24.1
	1	2,659	10.4
• Global Mean	3.10		

The following comments on the 2025 free-response questions for AP[®] Art History were written by the Chief Reader, Sigrid Danielson, Associate Professor, Grand Valley State University, Allendale MI. 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: Human Activity Within Landscape Painting

	Max Points:	Mean Score:
Point 1	1	0.63
Point 2	1	0.93
Point 3	1	0.89
Point 4	1	0.80
Point 5	1	0.44
Point 6	1	0.46
Point 7	1	0.22
Point 8	1	0.30

Total Max Points: 8

Overall Mean Score: 4.66

What were the responses to this question expected to demonstrate?

Responses were expected to demonstrate core skills related to art historical thinking, including visual analysis, contextual analysis, comparative analysis, interpretation, and argumentation. To earn all eight points, the response needed to accurately accomplish the following tasks:

- Select and identify another painting that depicts human activity within a natural landscape.
- Describe a visual characteristic for each work.
- Using specific visual evidence from both paintings, explain two differences in how the artists depicted human activity in the natural landscape.
- Make a claim that explains one similarity or difference for why the artists depicted human activity in the natural landscape.
- Support the claim using specific contextual evidence from *Hunters in the Snow* and the selected comparison painting.

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 accurately identified another work that depicted human activity within a natural landscape. The majority discussed one of the paintings provided for comparison. Most opted for Fragonard's *The Swing*, with fewer selecting Fan Kuan's *Travelers among Mountains and Streams*. Almost no responses discussed *The Court of Gayumars*—the third work on the list of options.
- For responses that incorporated items off the list of required works, the most common was José María Velasco's *The Valley of Mexico from the Hillside of Santa Isabel* (*El Valle de México desde el Cerro de Santa Isabel*).

- Most responses were able to describe at least one visual characteristic for *Hunters in the Snow*, frequently listing the hunters, dogs, snow, or winter activities. Similarly, most responses were able to describe at least one visual characteristic of the chosen comparison work.
- Most responses were successful in citing visual evidence from both works to explain how the artists depicted human activity in the natural landscape in their work.
 - Frequently, responses contrasted the depiction of commoners and hard work in *Hunters in the Snow* to the representation of leisure, romance, or scandal in *The Swing*.
 - Other responses focused on the cold, winter weather of *Hunters in the Snow* compared to the lushness of the garden in *The Swing*.
- Most responses were able to provide specific contextual evidence for *The Swing* and *Travelers among Mountains and Streams*.
 - For the most common comparison, *The Swing*, most responses opted to explain an aspect of the Rococo era or demonstrate knowledge of patronage with this work.
 - The responses seemed to generally understand the Daoist worldview that informed *Travelers among Mountains and Streams*.
- The unknown painting used for free-response question (FRQ) 3 was similar to the Velasco work in the required image set. It could be possible that some responses used that image to develop the content for FRQ 1.

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

The most common student misconceptions were demonstrated in the following ways:

- Though most responses were able to provide one identifying element (e.g., France, oil paint, Chinese, or ink), some did not provide a second identifying element to earn the point.
- A few responses included discussion of a print, rather than a painting, for the comparison work, such as Francisco Goya's *And there's nothing to be done* (*Y no hai remedio*) or Katsushika Hokusai's *Under the Wave off Kanagawa* (*Kanagawa oki nami ura*).
- Most responses were generally good at identifying visual evidence; some were less effective in connecting that evidence to the role of humans within the landscape. For example:
 - Many of those responses focused on general descriptive elements of color without specifically explaining how the colors connected to the depiction of human activities in the landscape.
 - Some attempted to discuss value or contrast, but the information was incorrect or lacked specificity.
- Some responses that successfully articulated a claim still struggled with linking context back to the theme of humans and the landscape. Most often these would reiterate a formal aspect of the work rather than develop contextual evidence as requested by the prompt.
- There were very few responses that attempted to provide specific contextual evidence from the anchor work, *Hunters in the Snow*. Many seem to confuse the word *context* with the work's subject or theme.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> In part C some responses struggled to compare the depiction of human activity in the landscape. 	<ul style="list-style-type: none"> “One difference in how the artists depicted human activity in the landscape is in the importance and size of humans in the painting relative to the importance and power of nature. In <i>Hunters in the Snow</i>, Bruegel places a party of humans with their dogs in the foreground of the painting, and makes their silhouettes quite large, making them relatively more important in the image. In contrast, <i>Travelers among Mountains and Streams</i> depicts humans as much smaller; although they are also in the foreground, their importance is diminished by their small stature, overtaken by trees, boulders, and the monumental mountain in the background.”
<ul style="list-style-type: none"> In part D responses struggled to provide contextual evidence to support the claim as specified by the prompt. 	<ul style="list-style-type: none"> “<i>Hunters in the Snow</i> reflects the reality of European relationships with nature in the 16th century, a relationship where they saw no issue in using nature's resources to support their life.” And “<i>Travelers among Mountains and Streams</i> reflects the Daoist understanding of humans as merely a small part of the greater world.”

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?

Instructors could develop a guided activity to focus on the specific language of the prompt—in this case, the phrases “human activity” and “in the natural landscape.”

- TIP:** Students could highlight key words of the prompt and develop a concept map for each work they intend to discuss. This practice helps them create a habit of identifying those key words across the task points.

Students remember visual detail and narrative content in works of art like *Hunters in the Snow*. Teachers should focus class discussion or small-group activity by having students identify specific visual details that help tell a story. They can also encourage students to make connections between narrative details and the historical or social context of the work.

- TIP:** Smarthistory/Khan Academy and the websites of the museums housing the paintings are useful to help students see the smaller details included in the images.

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

- The *AP Art History Course and Exam Description* includes a section on Developing Art Historical Thinking Skills (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 AP Art History Exams 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 and 7 (2024) and Practice Session 1 (2023).
- For examples of FRQs from past AP Art History Exams, including scoring guides and sample responses, check out the AP Art History Exam Questions page on AP Central:
<https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- The AP Art History (APAH) teaching community is another great resource, which includes materials and resources shared not only by the 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/Contextual Analysis

Topic: Contemporary Installation and Making Meaning

	Max Points:	Mean Score:
Task A	1	0.52
Task B	1	0.57
Task C	2	1.35
Task D	1	0.42
Task E	1	0.20

Total Max Points: 6

Overall Mean Score: 3.07

What were the responses to this question expected to demonstrate?

Responses were expected to demonstrate core skills related to art historical thinking, including visual analysis, contextual analysis, interpretation, and argumentation. To earn all six points, the response needed to accurately accomplish the following tasks:

- Select and identify an installation from the Global Contemporary unit (1980 CE to Present) in which the artist uses an installation to communicate political, cultural, or personal meaning.
- Provide an historical claim or thesis that establishes a line of reasoning.
- Provide visual and/or contextual evidence to support that claim.
- Explain how the evidence relates to the claim.
- Demonstrate a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.

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:

- Almost all responses attempted to complete the identification and most earned the point.
 - Of the provided installations, *En La Barbería no se Lloro (No Crying Allowed in the Barbershop)* and *Kui Hua Zi (Sunflower Seeds)* were equally popular as choices. *Shibboleth* was selected less frequently.
 - Some responses engaged works from beyond the provided list, including Maya Lin's Vietnam Veterans Memorial, Yinka Shonibare's *The Swing*, Kara Walker's *Darkytown Rebellion*, and Nam June Paik's *Electronic Superhighway*.
- Most responses provided the required identifiers for the selected work to earn the point.
 - Almost all responses were able to identify the artist and then provide a second identifier, such as materials, date, or culture of origin.
 - Responses that opted for a work from off the list consistently provided the artist and title.

- Although many responses attempted to articulate a defensible claim for the selected work, this proved one of the more challenging tasks for this question. Responses that provided a specific claim connecting the work to meaning typically stressed political or cultural aspects, rather than personal meaning.
 - Most responses about *En La Barbería no se Lloro (No Crying Allowed in the Barbershop)* asserted that the installation was an exploration of Puerto Rican identity and masculine norms.
 - Most responses that engaged *Kui Hua Zi (Sunflower Seeds)* argued that the work served as a political commentary or that it examined the role of individuality in China.
 - For the least-chosen work, *Shibboleth*, most responses argued that the work addressed issues of being an outsider or they focused on the experience of immigrants.
- Almost all responses were able to provide at least one example of visual or contextual evidence to support the claim, with most earning both points for this task. For example:
 - Most responses accurately used visual evidence by describing the materials or components of the selected installation.
 - Responses that focused on *En La Barbería no se Lloro (No Crying Allowed in the Barbershop)* provided specific visual elements of the installation, such as the barber chair, the Puerto Rican flag, or the videos of young men crying.
 - Responses for *Kui Hua Zi (Sunflower Seeds)* often stated that the seeds were made from painted porcelain.
 - Responses discussing *Shibboleth* most often explained the long crack that defined the work.
 - Many responses earned the point for contextual evidence as well, demonstrating an understanding of the selected work, particularly information about historical and cultural context.
 - Some responses explained the cultural context for *En La Barbería no se Lloro (No Crying Allowed in the Barbershop)*, noting that the barbershop was a space associated with masculinity.
 - Some students knew the historical context for *Kui Hua Zi (Sunflower Seeds)* and were able to make a connection between the sunflower imagery and Chairman Mao or the Cultural Revolution, or they knew about the use of the sunflower seed as a symbol of solidarity during hard times. Some understood that the seeds in the installation were produced by hand.
 - Some responses stressed aspects of exhibition for *Shibboleth* and *Kui Hua Zi (Sunflower Seeds)* explaining how the works were installed, displayed, and stressed interaction in their original contexts.
- Although some responses did not make a specific claim statement, they earned the reasoning point by connecting their evidence to an argument addressing the prompt.
- Some responses added complexity to the discussion, either by elaborating with relevant connections between the evidence and the claim or by explaining about the nuance for the work, its creator, or its context. Most responses earning this point provided relevant connections or added nuance rather than corroborating multiple perspectives or considering diverse views. For example:
 - Many stressed how Osorio's work referenced the significance of these sites in Puerto Rican culture or the artist's first experience in the barbershop as a rite of passage.
 - Many offered a nuanced understanding of Ai Wei Wei's life and work, providing accurate details of his biography, such as his experiences with arrest and surveillance.

- Some responses elaborated on topics associated with the exhibition for *Kui Hua Zi (Sunflower Seeds)*, such as how access was restricted after a time because of safety concerns.
- A few responses noted that Jingdezhen region was historically associated with porcelain production. But they rarely made an overall claim that Ai Wei Wei’s work examines the history of porcelain in China.
- Some responses that focused on *Shibboleth* discussed the biblical origins for the term as a metaphor, connecting it to the installation’s meaning.

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

The most common student misconceptions were demonstrated in the following ways:

- Some responses provided identifiers that were too general to earn the point for identification.
- Some responses that focused on works beyond the provided list discussed examples that were outside the date range or were not installations as specified by the prompt.
 - Several responses discussed Yayoi Kusama’s *Narcissus Garden* (1966) or Claes Oldenburg’s *Lipstick (Ascending) on Caterpillar Tracks* (1969), which are outside of the date range.
 - Others addressed works that are not installations, such as Frida Kahlo’s *The Two Fridas*, Shirin Neshat’s *Rebellious Silence*, or Jeff Koons’s *Pink Panther*.
- Some responses struggled with the claim task and simply restated the language of the prompt or otherwise did not attempt to provide a thesis.
- Some responses did not convey relevant or accurate visual or contextual evidence.
 - Most often when the response did not earn the point for evidence, it provided contextual information that was inaccurate or lacked specificity.
 - When contextual evidence was provided, some responses lacked an explanation for how the information supported the claim to earn the analysis point.
- Many responses demonstrated considerable knowledge of the works and an understanding of their historical contexts but struggled with the complexity task and how information could be used to earn the point.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • In part A responses such as “latin america” were too general to earn the identification point. 	<ul style="list-style-type: none"> • “<i>En la Barberia no se Lloro</i> or <i>No Crying Allowed in the Barbershop</i> made in 2011 is a mixed media artwork that depicts puerto rican culture.”
<ul style="list-style-type: none"> • In part B responses such as “The Kui Hua Zi (sunflower Seeds) shows cultural or personal meaning in their work” restated the prompt instead of making an art historically defensible claim. 	<ul style="list-style-type: none"> • “This work sends a cultural message, through the history of porcilin in china.” • “This work communicates political, cultural, and personal meaning because it presents stereotypes often associated with Puerto Rican men”

<ul style="list-style-type: none"> In part C some responses revealed inaccurate understandings of the work’s context. 	<ul style="list-style-type: none"> “One of the leaders of the country would call the people his sunflowers, and that is why the artist chose to make sunflower seeds” “The work of art is set in a barbershop because a barbershop is a place that only men go.”
<ul style="list-style-type: none"> In part D some responses did not make a connection between evidence and the claim. 	<ul style="list-style-type: none"> “By painting the barbershop as a place of masculinity, the artist connects it to his culture by highlighting the issues with stoicism in masculine culture.”
<ul style="list-style-type: none"> In part E many responses did not attempt to provide information that demonstrates a deep understanding of the work. 	<ul style="list-style-type: none"> “The artwork is composed of individually crafted porcelain seeds, each hand-painted by artisans in Jingdezhen, a city known for porcelain production.”

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?

Students should practice structuring complex answers, such as writing claims, finding evidence, and making connections between their evidence and the claim they present. Practice corroborating, qualifying, or modifying a claim by adding evidence will increase students’ deeper understanding of the skills.

- TIP:** Students can practice applying claims, evidence, analysis and complexity to a variety of required works by using a graphic organizer to support their recognition of component parts of visual/contextual analysis needed for this FRQ.

An example for linking claim and evidence when building an argument is presented below:

- **CLAIM:** In Ai Wei Wei’s *Kui Hua Zi (Sunflower Seeds)*, the artist comments on the role of mass production in the modern world.
- **EVIDENCE:** The sunflower seeds are individually handcrafted from painted porcelain, and one hundred million of these seeds fill the installation space.
- **ANALYSIS:** The handcrafted quality of this vast number of seeds creates a commentary on China’s role as a global manufacturing power, simultaneously referencing and subverting the ideas associated with mass production and the “Made in China” phenomenon.
- **COMPLEXITY:** Although visitors to the exhibition were initially allowed to interact with the work, access was later restricted because of potential safety concerns.
- **TIP:** Students should be advised to select from the examples suggested in the prompt. If they decide to write about another example, they should confirm that it aligns with the requirements of the prompt.
- **TIP:** Students could practice describing works based only on their titles, since images are not provided for this FRQ and visual evidence for the response is based on recall.
- **TIP:** Students could practice with games for identification, such as projecting an image for identification at the start of class.
- **TIP:** To gain a deeper understanding of contemporary works, students can listen to interviews with contemporary artists.

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

- The *AP Art History Course and Exam Description* includes a section on Developing Art Historical Thinking Skills (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 AP Art History Exams 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 focus specifically on architectural works in Unit 4 (2022).
- For examples of FRQs from past AP Art History Exams, including scoring guides and sample responses, check out the AP Art History Exam Questions page on AP Central:
<https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- The APAH teaching community is another great resource, which includes materials and resources shared not only by the 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: José María Velasco, *The Valley of Mexico (El Valle de México)*

	Max Points:	Mean Score:
Task A	1	0.97
Task B	1	0.93
Task C	1	0.76
Task D	1	0.63
Task E	1	0.31

Total Max Points: 5

Overall Mean Score: 3.60

What were the responses to this question expected to demonstrate?

Responses were expected to demonstrate the art historical thinking skill of visual analysis to an unknown work and demonstrate the application of content knowledge. To earn all five points, the response needed to accurately accomplish the following tasks:

- Describe two visual characteristics of the unknown selected artwork, *The Valley of Mexico (El Valle de México)* by José María Velasco.
- Use visual evidence to explain how the artist created a sense of spatial depth.
- Use visual evidence to explain how the artist indicated a specific location in Mexico.
- Explain how *The Valley of Mexico (El Valle de México)* demonstrates continuity with nineteenth-century Romantic landscape paintings.

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 points for accurately describing two visual characteristics of this work.
 - Most of the responses provided simple observations, but some provided detailed descriptions.
- Almost all responses attempted to explain how the artist created a sense of depth, demonstrating that there were multiple avenues to earn the point.
 - Responses consistently incorporated discussion of atmospheric perspective, specific shifts in scale, position in the picture plane, or use of overlapping forms.
- Most responses attempted to link visual elements in the painting to a specific location in Mexico.
 - At a basic level, many connected the depiction of mountains, the water, or the town to their understating of Mexica/Aztec culture and history.
 - Some built upon related contextual information such as sacred histories and specific names of landscape features or cities, based on an understanding of other works in the required image set.
- A few responses specifically discussed this painting in relation to the work by José María Velasco in the required image set.

- Some responses demonstrated a clear understanding of Romanticism and its connection to this painting, using a variety of strategies. For example:
 - Responses overwhelmingly made connections between Romanticism and the choice of nature as a subject or the appreciation of nature.
 - Some responses discussed the significance of depicting individuals in relation to the landscape.

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

The most common student misconceptions were demonstrated in the following ways:

- Some responses skipped over the description of visual characteristics and focused on subsequent tasks in the prompt.
- A few responses were unable to use visual evidence to explain the depiction of depth. For example, one response described content, people, and mountains without explaining how they contributed to a sense of depth.
- Generally, responses were less confident in identifying the landscape as a specific place in Mexico, but many students attempted to this task by using observation and information about the image provided in the prompt. There was a noticeable difference between strong explanations, and those that provided just enough information to earn the point.
- Many responses attempted, but struggled, to connect key concepts and characteristics of European Romanticism to the anchor painting.
 - Some demonstrated confusion with terminology by substituting Roman or Romantic for Romanticism. This led to inaccuracies when explaining visual characteristics, working with chronology, and providing appropriate contextual information.
 - Some focused on brush strokes and the use of oil paint in ways that were connected to Impressionism or Expressionism, rather than Romanticism.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • Some responses to task B did not connect the artist’s use of visual elements to the effect of depth in the painting: “Velasco creates a sense of depth through the mountains and clouds, with some bodies of water” 	<ul style="list-style-type: none"> • The artist “creates a sense of depth with atmospheric perspective” • “the mountains appear smaller in the background while the bushes appear bigger in the foreground, depicting the large mountains as far in the distance.”
<ul style="list-style-type: none"> • Some responses to task C did not connect the visual details of the painting to a specific location. 	<ul style="list-style-type: none"> • “The sprawling valley itself, the large body of water that can be made out in the middle left of the canvas, and the towering mountain range are all physical aspects that any viewer familiar with the valley would be able to recognize.”

<ul style="list-style-type: none"> Some responses to task D discussed general characteristics of the painting without making connections to specific traditions of Romantic landscape painting. 	<ul style="list-style-type: none"> It “follows Romantic painting conventions as the artist seek to endow the viewer with reverence and awe for a Mexican landscape.” “the humans in the piece are extremely small compared the the mountains and sky above them, as well as the trees... This characteristic of the piece shows continuity with nineteenth century romantic landscape paintings because it is emotionally meant to arise the same feelings - those of the sublime.”
--	---

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?

Mexico and the broader Americas have specific, regional artistic practices as well as ties to works produced in Europe. Instructors can foster learners’ understanding of these connections in various ways. This FRQ requires close observation and analysis. Providing students with opportunities to look, talk, and write about what they see enhances those skills. Short exercises can be incorporated into classroom lessons to practice working with visual and cultural evidence.

- TIP: First 5 Things** – Teachers can have individual students call out the first five things they notice about an image or work. When a student responds with “mountains,” they can be encouraged to provide information to develop a description and include color, location, mood, or additional adjectives.
- TIP: 5 Small Things** – To help students understand artistic decisions and context, teachers can call on them to identify five small things that they observe in an image or work. These observations become the foundation for a discussion that builds an understanding of the differences between visual and 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 *AP Art History Course and Exam Description* includes a section on Developing Art Historical Thinking Skills (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 AP Art History Exams 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 AP Art History Exams, including scoring guides and sample responses, check out the AP Art History Exam Questions page on AP Central:
<https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- The APAH teaching community is another great resource, which includes materials and resources shared not only by the 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 Forbidden City

	Max Points:	Mean Score:
Task A	1	0.80
Task B	1	0.69
Task C	1	0.69
Task D	1	0.34
Task E	1	0.53

Total Max Points: 5

Overall Mean Score: 3.05

What were the responses to this question expected to demonstrate?

Responses were expected to primarily demonstrate the art historical thinking skill of contextual analysis applied to a work from the required image set. To earn all five points, the response needed to accurately accomplish the following tasks:

- Describe one visual characteristic of the Forbidden City.
- Describe the historical function of the Forbidden City.
- Use two examples of specific contextual evidence to explain how the historical function of the site influenced the design of the Forbidden City.
- Use specific visual evidence to explain why scholars have interpreted the Forbidden City as an expression of social and/or political hierarchy in Chinese society.

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 describe at least one visual characteristic of the work, and many responses accurately described multiple visual characteristics.
 - Most described the surrounding or red walls, or the red buildings of the Forbidden City.
 - Many provided descriptions of the roofs of the Forbidden City.
 - Some responses described the surrounding moat or the three doorways/entrances of the Forbidden City.
- Most responses accurately described the function of the Forbidden City as a palace, housing for the emperor, or as a complex protecting the rulers or elite of China.
- Some responses described the function as one of exclusivity, keeping elites in and separated from the broader population.

- Many responses accurately connected aspects of historical context to the design of the Forbidden City, stressing that because it was for the elite, the complex was lavishly designed. For example:
 - Many explained that because the Forbidden City was intended for nobility or to be exclusive, it is walled off or has limited entrances. These were also used as evidence for separating different groups of people within the Forbidden City.
 - Some associated the site's walls or limited access with a need for protection due to prior political or military conflict.
- Some responses explained that because the complex contained residents with various roles in the community, the complex was walled off and included buildings of various sizes.
- Some responses explained how the cultural context and Chinese spiritual, social, and political beliefs, such as Confucianism, Feng Shui, and strict social hierarchy, were influential for the design. For example, some stressed the symmetry of the layout, presence of an inner/outer court, alignment with the cardinal directions, and emphasis on the central axis.
- Many responses accurately used visual evidence to explain why scholars have interpreted the Forbidden City as an expression of social or political hierarchy. For example:
 - Some discussed how the exterior and interior walls reinforced hierarchy because they created a sense of exclusivity, keeping working classes out and social elites, such as the emperor and his family, within.
 - Some linked the size of buildings or those with more elaborate decoration to use by or access for higher status individuals as an expression of hierarchy in Chinese society.

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

The most common student misconceptions were demonstrated in the following ways:

- Some responses attempted to provide visual characteristics of the Forbidden City but did so without specifics.
 - They included generalizations, such as the roofs were identical to one another or were characteristic of Chinese styles.
 - They asserted that the buildings were big or clustered together but did not use descriptions specific to the Forbidden City.
- Some responses expressed that it functioned as a place of protection, but they did not state whom it protected.
- Some responses provided inaccurate information about the overall function of the Forbidden City. For example:
 - Some identified it as a place of worship for the people of China, a marketplace, or a place of economic activity for the people of China.
 - Others stated that people were welcome inside the structure.
- Some responses provided inaccurate information about the layout of the complex, describing it as unorganized, confusing, or containing buildings clustered together. These responses did not earn points because the Forbidden City is organized in a symmetrical manner.

- A few responses attempted to address the context, but they restated content from the prompt without adding any new information or developing the discussion of context.
- Some responses struggled to explain why scholars have interpreted the Forbidden City as an expression of social and/or political hierarchy. For example:
 - Some provided explanations for its use that emphasized worship, gatherings, or visits.
 - Some used contextual evidence instead of the required visual evidence.
- Several responses attempted to address visual or contextual elements with a discussion of the image from the curriculum of the Tiananmen or Front Gate that includes a portrait of Chairman Mao. But because the tasks focused on the historical or imperial usage of the Forbidden City, these responses did not earn the point.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> • Some responses to task A provided general descriptions rather than specific visual characteristics of the Forbidden City: “One visual characteristic of the Forbidden city is that they all look like good ,big, high quality buildings which was probably for the higher ranks like nobles, and emperors in chinese society.” 	<ul style="list-style-type: none"> • “The Forbidden City has 4 walls and is surrounded by a moat. The buildings have red walls and yellow roofs, colors associated with Chinese rulers.”
<ul style="list-style-type: none"> • Some responses to task B inaccurately described the function of the Forbidden City: “One historical function of the Forbidden city is its religious use, hepling the people pray to the gods.” 	<ul style="list-style-type: none"> • “A historical function of this city is the housing of the emperor and this is also where they probably did important meetings.”
<ul style="list-style-type: none"> • Some responses to tasks C and D did not provide sufficient contextual evidence connecting the site’s design and its function: “The groups of buildings as well serves to provide a confusing layout of the city that may confuse newcomers, as well as keep people safe and contained rather than scattered and unprepared if there were an attack.” 	<ul style="list-style-type: none"> • “The Forbidden City was created for royalty, so its lavish, elaborate design is a reflection of that. It's adorned with high quality materials, vibrant colors, and extremely detailed decor with gold accents.”
<ul style="list-style-type: none"> • Some responses to tasks C and D restated the the prompt without providing additional information or analysis: “The historical function of the site influenced the design of the forbidden city.” 	<ul style="list-style-type: none"> • “The site had seen a lot of war, so the city was built to encapsulate its people protecting them from harm or any unfamiliar faces, you can see this clear with the ginormous wall and small three doors that are the only way of entry.”

<ul style="list-style-type: none"> Some responses to task E provided incorrect explanations: “The reason scholars have interpreted the forbidden city as an expression of social and/or political hierarchy is chinese society is because it is a huge place where people from china and go and worship, feel protected, and feel welcome.” 	<ul style="list-style-type: none"> “Another example of contextual evidence which explains how its function influenced the design process was China's embracing of confuscianism and Feng Shui principles in design. The complex’s design takes into account principles of feng shui and confucianism, such as balance and harmony with nature. These principles influenced certain aspects of the Forbidden city’s design, such as the symmetry of the complex and the numerous gardens.”
--	--

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?

Teaching the Forbidden City can be challenging due to its layered political, religious, and social meanings. However, the site provides a valuable opportunity to help students develop their ability to interpret architectural plans alongside images of key structures. It also deepens their understanding of how visual elements relate to historical contexts.

- TIP:** A useful lesson has students work in groups with copies of the plan for the Forbidden City. After a brief introduction, they explore the layout in relation to course content and selected websites. Depending on available time, the instructor either guides a “walk” through the complex or asks students to locate and analyze key structures using images. In both formats, students practice connecting the plan to imagery, function, and context.

Next, students analyze the *Portrait of an Official in Front of the Forbidden City*, a scroll not included in AP Art History’s required image set. They compare elements of the plan with those in the scroll, identifying architectural features and their symbolic associations with imperial power and social hierarchy. This reinforces students’ ability to apply course concepts to unfamiliar works with similar visual and contextual themes.

In a follow-up lesson, students repeat this process with plans and photographs of another architectural complex from the course curriculum, further strengthening their skills in visual and contextual analysis.

Lesson resources:

- Forbidden City Museum website, includes panoramic view and photographic details:
<https://pano.dpm.org.cn/#>
- UNESCO Beijing Palaces (Forbidden City) website, includes general and detailed photographs:
<https://whc.unesco.org/en/list/439/>
- Portrait of an official in front of the Forbidden City, hanging scroll, made in Beijing China, Ming Dynasty–collection of the British Museum:
https://www.britishmuseum.org/collection/object/A_1881-1210-0-87-CH
- Plans and images for other architectural complexes such as the Alhambra or the Mosque of Selim II

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

- The *AP Art History Course and Exam Description* includes a section on Developing Art Historical Thinking Skills (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 AP Art History Exams from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- For resources related specifically to FRQ4, see Practice Session 3 (2024) and Practice Session 3 (2023).
- For examples of FRQs from past AP Art History Exams, including scoring guides and sample responses, check out the AP Art History Exam Questions page on AP Central:
<https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- The APAH teaching community is another great resource, which includes materials and resources shared not only by the 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: Mayan lintel at Yaxchilán

	Max Points:	Mean Score:
Task A	1	0.40
Task B	1	0.78
Task C	1	0.52
Task D	1	0.48
Task E	1	0.15

Total Max Points: 5

Overall Mean Score: 2.33

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 visual analysis skills to support their attribution and to explain how the unknown artwork may have reinforced the values or beliefs of Mayan culture. To earn all five points, the response needed to accurately accomplish the following tasks:

- Provide a correct attribution of the anchor work, a Mayan lintel relief.
- Justify this attribution by describing two visual similarities of the work shown with other Mayan artwork(s).
- Use two examples of specific visual and/or contextual evidence to explain how the work shown may have reinforced the values or beliefs of Mayan culture.

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 provided an accurate attribution, identifying the relief as Mayan in origin.
- Most responses accurately identified visual similarities between the work and Mayan examples. Even when they misattributed the sculpture, responses were able to make connections to related objects created in the Indigenous Americas. For example:
 - Most responses identified the medium as limestone or stone to justify their attribution.
 - Many discussed the technique—relief, low relief, or bas relief—to support their claim.
 - Some identified specific elements, such as the glyphs, the depiction of bloodletting, and the serpent figure, as characteristic of Mayan visual culture.
 - Some supported their attribution by astutely comparing the work shown to other lintels or figures such as Lady Xook or other Mayan rulers depicted in the same series of reliefs located at Yaxchilán.
 - Some compared garments worn by the figure to the portraits of Lady Xook or other Mayan rulers depicted at Yaxchilán.

- A few described the use of profile views and their similarity with related Mayan works to support their attribution.
- Most responses employed a variety of visual or contextual information to accurately connect the anchor work to Mayan values or beliefs.
 - For visual support, some responses emphasized the link between the depiction of elaborate garments and social status. Others compared the depiction of a female figure to the lintel with Lady Xook engaging in a spiritual ritual. These examples reinforced the connection between Mayan values to the importance of social elites and women’s participation in society. A few responses discussed that the glyphs reinforced Mayan cultural beliefs by providing information about Mayan rulers.
 - For contextual support, many responses connected bloodletting to the importance of royalty in religious ceremonies reinforcing Mayan beliefs. A few discussed the visionary aspects or possible presence of ancestral figures to explain how the work may have reinforced Mayan religious beliefs and Mayan rulers’ connections to the ancestors.
 - A few responses pointed out this work’s setting in a religious temple, explaining that its location reinforced the role of royals as spiritual leaders in Mayan religious practice.

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

The most common student misconceptions were demonstrated in the following ways:

- Most responses demonstrated knowledge of Mesoamerican art, but many conflated the specific cultures of the Olmec, Maya, and Mexica-Aztec.
 - Many responses specifically misattributed the work to Mexica-Aztec, instead of Mayan culture.
 - A few incorrectly attributed the work to Egypt, citing similarities with the relief depicting Akhenaten, Nefertiti, and his Three Daughters.
- Many responses provided general information attempting to support an attribution but were not specific enough to earn the point. For example:
 - Many identified shapes such as “squares,” “patterns,” “blocks,” “quilts,” or “intricate designs” without providing a specific cultural connection.
 - Some identified the technique as “carving” or “engraving” instead of “relief.”
 - Some attempted to use generalizations about facial features or hairstyles to explain the attribution. They mentioned the shape of the figures’ eyelids or length of their hair instead of building a specific connection to Mayan art and culture, such as Lady Xook’s elaborate costume or jewelry.
- Some responses provided vague or inaccurate information about Mayan beliefs. For example:
 - Some cited generalizations about human sacrifice or food offerings, rather than specifically addressing the bloodletting ritual depicted in the work.
 - Others described aspects of Mayan values or beliefs but did not connect them to specific visual and/or contextual elements associated with anchor image.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> Some responses to task A incorrectly attributed the work: “This work can be attributed to the specific culture of the Aztec people.” 	<ul style="list-style-type: none"> “This work can be attributed to the Mayan Culture, and is similar to the the art found at the Yaxchilan complex.”
<ul style="list-style-type: none"> Some responses to task A did not provide sufficient information for a correct attribution: “This piece can be attributed to thse people as in this piece you can see the narrative being told with engraving.” 	<ul style="list-style-type: none"> “Another work created by the same culture was Yaxchilan and one visual evidence that shows the similarities between the two is the use of low relief carving to potray a religious ceremony.”
<ul style="list-style-type: none"> Some responses to tasks B and C did not provide specific descriptions to justify the attribution: “his hair is similar to other hair seen in other pieces in this society.” 	<ul style="list-style-type: none"> “the intricate meaningful text within the sculpture which closely resembles mayan text i've previously seen in images of sculptures on lintels in yaxchilan due to it being ordered in columns and each character being square shaped.”
<ul style="list-style-type: none"> Some responses to tasks D and E did not provide evidence explaining how the work reinforced Mayan cultural values or beliefs: “human sacrifice was occasionally necessary to appease the gods and attain bountiful harvests.” 	<ul style="list-style-type: none"> “This work also reinforces the belief in bloodletting that the Mayans had. The figure is holding a bloodletting bowl and talking to a spirit, showing that she has connected with the spirit world.”
<ul style="list-style-type: none"> Some responses to tasks D and E did not provide accurate explanations of how the evidence reinforced Mayan cultural values or beliefs: “It also could have reinforced beliefs that the Mayan people have power like no others because of the creatures.” 	<ul style="list-style-type: none"> “This society believed in the leader having a lot of power and he is able to communicate with the gods and ancestors which is shown by the ruler next to the creature. This society also believed in ancestors being very important and that the ancestors have lots of power and are always helping the leader which is why he is facing the creature.”

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?

Attribution questions can be challenging for students who have not practiced responding to them. Teachers can support student learning by assigning practice attributions on works from different units throughout the year.

- TIP:** When presenting a work from the required course content, it is useful for teachers to provide a comparison example by the same artist or from the same culture. This requires minimal time, reinforces key visual elements, and provides an opportunity to practice the skills of attribution.
- TIP:** When working with attributions, it is best to reinforce the use of specific visual or contextual evidence that is unique to a culture or artist. For example, the work shown features “Mayan glyphs”

that convey information about Mayan rulers, whereas simply identifying it as “text” could place the work within several cultural or temporal categories.

- **TIP:** Teachers should encourage students to base visual evidence in observation of the work shown and apply art historical vocabulary with precision. For example, hieratic scale is not one of the techniques used to demonstrate the social status in the Mayan work shown, as both figures are roughly equal in size.

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

- The *AP Art History Course and Exam Description* includes a section on Developing Art Historical Thinking Skills (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 AP Art History Exams from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- For resources related specifically to FRQ5, see Practice Session 4 (2024) and Practice Session 5 (2023).
- For examples of FRQs from past AP Art History Exams, including scoring guides and sample responses, check out the AP Art History Exam Questions page on AP Central:
<https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- The APAH teaching community is another great resource, which includes materials and resources shared not only by the 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: Ludovisi Battle Sarcophagus

	Max Points:	Mean Score:
Task A	1	0.93
Task B	1	0.81
Task C	1	0.45
Task D	1	0.36
Task E	1	0.10

Total Max Points: 5

Overall Mean Score: 2.65

What were the responses to this question expected to demonstrate?

Responses were expected to demonstrate an understanding of core skills related to art historical thinking, including visual analysis and contextual analysis with an emphasis on artistic traditions, specifically the concepts of continuity and change. To earn all five points, the response should accurately accomplish the following tasks:

- Describe two visual characteristics of the Ludovisi Battle Sarcophagus.
- Provide an example of visual evidence that explains how the work demonstrates continuity with Classical Greek sculpture.
- Provide an example of visual evidence that explains how the work demonstrates change from Classical Greek sculpture.
- Provide an example of visual or contextual evidence to explain why this work might be interpreted as a demonstration of social or political change.

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?

The responses addressed the course content in the following ways:

- Most responses were able to identify two visual characteristics of the Ludovisi Battle Sarcophagus.
 - The most frequent descriptions included “soldiers fighting,” “a man in the center on a horse,” “a man with his arms outstretched,” and “lions on the base.”
- Many responses were able to accurately identify aspects of continuity between the anchor work and Classical Greek sculpture.
 - Many connected the use of marble as a significant point of continuity between the sarcophagus and the arts of Classical Greece.
 - Many employed art historical terms such as “naturalistic” or “idealistic” to describe the how some of the figures depicted on the anchor work connected with aspects of Classical Greek sculpture.
 - Many accurately identified similarities between the proportions and the “stoic faces” of specific figures on the sarcophagus to conventions of Classical Greek art.

- Some responses correctly identified a change from Classical Greek art by comparing aspects of the sarcophagus to visual elements common to later Hellenistic art.
 - Some explained how the crowded composition, the battle scene, the overlapping figures, or the depiction of emotional intensity differed from artistic conventions of Classical era and were more aligned with Hellenistic art.
- Some responses were able to accurately use specific evidence to explain why the Ludovisi Battle Sarcophagus could be interpreted as a demonstration of social or political change in Rome.
 - Visual evidence was used most frequently in responses. They consistently identified the “chaotic” or “crowded composition” and the “lack of balance” in the composition as consistent with the social and political changes of third-century Rome.

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

The most common student misconceptions were demonstrated in the following ways:

- Though most responses were able to provide one identifying element, some did not offer a second identifying element and moved on to other parts of the prompt.
- Some responses struggled with the continuity and change points because they described a visual characteristic of the Ludovisi Battle Sarcophagus, but they did not explain how it represented a similarity with or a shift from conventions of Classical Greek sculpture.
- A few responses identified specific aspects of Classical Greek art and then attempted to apply them to the anchor work. This strategy led some to incorrectly attribute or describe visual characteristics in an effort to support assertions about continuity and change for the sarcophagus.
- Some responses did not respond to the specific tasks and restated them rather than connecting visual evidence to support or elaborate on the focus of the prompt.
- Many responses attempted, but struggled, to explain why the Ludovisi Battle Sarcophagus might be interpreted as a demonstration of social or political change in Rome.
 - Some responses made generalizations explaining that the battle or war depicted in the anchor work indicated a change in society or politics and rise of a new leader.
 - Some demonstrated confusion about religious practices. For example, they connected the sarcophagus to and the rise of Christianity, incorrectly asserting that the sarcophagus reflects a shift from Roman cremation to burial of the body.
 - A few responses were unfamiliar with the historical context, explaining that Greece was invaded by Rome which resulted in a social and political change.
- Some responses struggled with periodization, shifting the focus of the prompt to examine how the visual characteristics of the Ludovisi Battle Sarcophagus demonstrated continuity and change from the arts of Archaic, Hellenistic, or Late Roman eras.

<i>Common Misconceptions/Knowledge Gaps</i>	<i>Responses that Demonstrate Understanding</i>
<ul style="list-style-type: none"> Some responses to tasks C and D included incorrect information: “This work demonstrates continuity with Classical Greek by making all of the people be so close to each other.” 	<ul style="list-style-type: none"> “A change in classical Greek sculpture is that there is horror vaccui (fear of empty space) in this piece with figures stacked directly on top of each other, and there is very little negative space throughout the piece. Classical greek sculptre usually didn't have horro vacci and had more negativce space for a piece.”
<ul style="list-style-type: none"> Some responses to tasks C and D provided insufficient evidence to make a connection to traditions of Classical Greek sculpture: “drapery ... shows that this piece is beginning to show traits of hellenistic style.” 	<ul style="list-style-type: none"> "While in Classical Greek sculptures the more relaxed stance of the contraposto was used. . . the Ludovisi Battle Sarcophagus is much more chaotic and dynamic ... which was more typical of the Hellenistic Greek sculptures.”
<ul style="list-style-type: none"> Some responses to tasks C and D provided did not demonstrate the connection to specific traditions of Classical Greek sculpture. 	<ul style="list-style-type: none"> “The work demonstrates continuity with Classical Greek sculpture because of the perfect proportions and high detail. Even in the chaos of this work, the figures are made to have nicely balanced proportions and look natural and real in their poses, as exemplified by the man standing on the left of the work. This is a continuity with Classical Greek sculpture, and especially with works like the Doryphoros (Spearbearer).” “The figures are dynamic and seem to be in motion, they also exhibit emotion and a certain humanism that Classical Greecian sculpture was moving towards, but did not fully reach until the Hellenistic period. The fact that the figures in the Ludovisi Battle Sarcophagus are overlapping, showing a hectic and realistic battle scene differentiates it from the sculptures of Classical Greece.”

<ul style="list-style-type: none"> Some responses to task E did not demonstrate the connection between visual evidence and interpretations that the work demonstrates social or political change. 	<ul style="list-style-type: none"> “The horror vaccui gives a cluttered appearance to the whole piece which gives a chaotic and anxious effect and this reflected domestic turmoil as the Roman empire was in decline in this period. Furthermore, the figures are not as anatomically accurate as their previous Classical greek sculpture with inproportionate limbs and heads and this clearly reflects the domestic turmoil and slow fall of the Roman empire too with "typical" classical greek convention of realistic anamotomy falling apart.”
--	---

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 responding to questions about continuity and change, students need to practice using evidence to support their ideas. It is necessary for students to explain how a visual element demonstrates continuity with or change from the tradition. This prompt does not ask for a specific claim, but it does require more than listing the visual elements. The tradition needs to be clearly identified and described.

Providing opportunities for learners to explain, offer evidence, and discuss the relationship between examples can help build these skills.

- TIP:** As a class, students can identify a tradition and then select artworks that demonstrate continuity with that tradition. Students can chart specific visual and contextual evidence that supports continuity.
- TIP:** As a class, students can identify a tradition and then select artworks that demonstrate a change from that tradition. Students can chart specific visual and contextual evidence that supports change.
- TIP:** When teaching Greece and Rome it is beneficial to set a foundation and explain the changes that occur over time. Creating a class timeline, or having students create one in their notes, would be a good resource for them to understand how the visual elements of the artworks relate to the context in which they were created.

Many responses struggled to demonstrate an understanding of how the Ludovisi Battle Sarcophagus could demonstrate aspects of the social and political changes in Rome around the time of its production.

- TIP:** Smarthistory has a lengthy video about the Ludovisi Battle Sarcophagus. At 3:53 the narrators begin to discuss the social and political changes in Rome that are represented in the work. This series provides many extended discussions of the visual and contextual significance for the objects in the required image set.

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

- The *AP Art History Course and Exam Description* includes a section on Developing Art Historical Thinking Skills (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 AP Art History Exams from 2021–2024 that have helpful information for students and that review key concepts, theories, and skills.
- For support in responding to FRQ6, see Practice Session 5 (2024) and Practice Session 6 (2023).
- For examples of FRQs from past AP Art History Exams, including scoring guides and sample responses, check out the AP Art History Exam Questions page on AP Central:
<https://apcentral.collegeboard.org/courses/ap-art-history/exam/past-exam-questions>.
- The APAH teaching community is another great resource, which includes materials and resources shared not only by the 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.