

2026



AP[®] Art History

Scoring Guidelines

Question 1: Long Essay Comparison**8 points****A** (Point 1) Select and completely identify another work of art in which the human form is modified or reshaped.**1 point**

1 point One point for at least two accurate identifiers beyond the titles given in the question prompt		
Comparison object: Akhenaten, Nefertiti, and three daughters Examples of acceptable responses may include the following: • Date: Around 1353–1335 BCE, or any date within 1000 years of creation • Material: Limestone • Culture: New Kingdom Egypt; Egyptian • Style: Amarna period	Comparison object: <i>Fang byeri</i> Examples of acceptable responses may include the following: • Date: Around nineteenth to twentieth century CE, or any date within 25 years of creation • Material: Wood • Culture/Style: Southern Cameroon	Comparison object: Nio Guardians at Todai-ji Temple Examples of acceptable responses may include the following: • Artists: Unkei, Keikei • Date: Around 1203 CE, or any date within 100 years of creation. Temple construction dates (743 CE and 1700 CE) are also acceptable. • Material: Wood • Culture: Kamakura period; Japanese • Style: Kei School

B (Point 2 & Point 3) Describe one visual characteristic of the Statues of Votive Figures and one visual characteristic of your selected work. **2 points**

1 point Response accurately describes a visual characteristic of the Statues of Votive Figures. 1 point Response accurately describes a visual characteristic of ONE comparison object.		
 Object shown: The Statues of Votive Figures Examples of acceptable responses may include the following: • Each figure represents an individual person (one male, one female). • The figures are small in scale/portable. • The two figures differ in size. • The figures have cylindrical forms. • The statues are made of carved stone (gypsum/alabaster). • The figures wear long garments/robes. • The male figure is bearded. • Their eyes are emphasized with/created from (inlaid) stone/shell. • Their faces are upturned. • They are holding their hands together in front of them. • The figures hold small vessels/cups. • There is fringe at the bottom of one figure's clothes. • The figures stand on round bases.		
Comparison object: Akhenaten, Nefertiti, and three daughters Examples of acceptable responses may include the following: • There are two large figures/three small figures. • The work is a (sunken) relief sculpture. • A pharaoh (king) and his family are depicted. • Their poses are casual/informal. • The larger figures/king and queen are wearing crowns. • The larger figures are seated/holding the smaller figures/children on their laps. • Figures share affectionate gestures. • The bodily proportions are abstracted (e.g., swollen/protruding bellies, elongated heads, thin arms).	Comparison object: Fang byeri Examples of acceptable responses may include the following: • The work is a freestanding sculpture. • A male figure/ancestor is depicted. • The figure is carved from wood. • The wood has been polished/oiled. • The figure is nude. • The figure is in a seated position. • The bodily proportions are abstracted (e.g., elongated torso, shortened arms/legs, enlarged head, enlarged/protruding navel). • The figure has eyes that look down/are closed. • The mouth is downturned/frowning. • The figure has an elaborate hairstyle.	Comparison object: Nio Guardians at Todai-ji Temple Examples of acceptable responses may include the following: • The sculptures are freestanding. • The figures are larger than life. • The sculptures are carved from wood/painted. • The figures are depicted as a pair. • The figures depict warriors. • Their poses demonstrate exaggerated weight shift (contrapposto). • Their facial expressions/musculature are exaggerated. • They have menacing/angry facial expressions. • The figures hold weapons. • They make defensive/pushing gestures with their free hands.

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• There is a large circle/sun disk (Aten) at the top. • There are lines/rays extending from the disk to the figures. • Sun rays end in hands that reach to the figures. • There are hieroglyphics/text.	• The body is muscular. • The figure holds his hands together in front of him/he has clasped hands.	• The drapery appears in motion/has exaggerated movement/their heads are encircled by (swirling) drapery. • The figures stand in separate niches.
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- C** (Point 4 & Point 5) Using specific visual evidence from the Statues of Votive Figures and specific visual evidence from your selected work, explain two similarities and/or differences in how each artist has modified or reshaped the human form in their work. **2 points**

1 point Response accurately uses visual evidence from the Statues of Votive Figures AND one comparison object to explain ONE similarity OR difference in how the artist has modified or reshaped the human form in their work. 1 point Response accurately uses visual evidence from the Statues of Votive Figures AND one comparison object to explain ANOTHER similarity OR difference in how the artist has modified or reshaped the human form in their work.		
Comparison object: Akhenaten, Nefertiti, and three daughters Examples of acceptable responses may include the following: Similarities - The bodies of the figures in both works are exaggerated/abstracted (e.g., Akhenaten and his family have swollen bellies, curving backs, lack of defined musculature; the votive figures have cylindrical forms, hands are small, arms that lack defined musculature). - The figures in both works have stylized facial features (e.g., Akhenaten and his family have slanted/heavy-lidded eyes, full lips, angular faces, long chins; the votive figures have large eyes, textured hair/beard). Differences - The artist of the Egyptian relief emphasized physical aspects that make the figures look soft/fleshy, while the artists of the votive figures emphasized their rigid/cylindrical forms. - Akhenaten and his family wear clothes that emphasize their bodies, while the clothes of the votive figures hide their bodies. - While the artist of the Egyptian relief focused on reshaping the bodily form overall, the artists of the votive figures emphasized their eyes.	Comparison object: Fang <i>byeri</i> Examples of acceptable responses may include the following: Similarities - The proportions of the figures in both works are exaggerated/abstracted (e.g., the <i>byeri</i> has elongated torso, overdeveloped musculature; the votive figures have cylindrical forms, small hands, arms that lack defined musculature). - The figures in both works have stylized facial features (e.g., the <i>byeri</i> has bulging downcast eyes, a large forehead, protruding lips; the votive figures have large eyes, textured hair/beard). - The artists of both works emphasized certain body parts by making them bigger (e.g., the eyes of the votive figures; the musculature/head size/genitals/belly button of the <i>byeri</i>). Differences - The <i>byeri</i> has closed eyes to look introspective, while the votive figures have open eyes that make them look attentive. - The <i>byeri</i> is depicted nude, while the votive figures are shown clothed. - While the artist of the <i>byeri</i> figure reshaped the overall bodily proportions (e.g., emphasized musculature/head size/genitals/belly button), the artists of the votive figures emphasized their large eyes.	Comparison object: Nio Guardians at Todai-ji Temple Examples of acceptable responses may include the following: Similarities - The proportions of the figures in both works are exaggerated/abstracted (e.g., the Nio guardians have overdeveloped musculature, aggressive/contorted poses; the votive figures have cylindrical forms, thin arms that lack defined musculature, and small hands). - The figures in both works have highly stylized facial features (e.g., the Nio guardians have contorted/fierce expressions; the votive figures have wide eyes/reverent faces). Differences - The artist of the Nio guardian figures emphasized physical aspects that make the figures look aggressive, while the artists of the votive figures emphasized aspects that make them look attentive. - The guardian figures have overly developed musculature, while the votive figures lack defined musculature/the form is stylized/cylindrical. - The guardian figures have exaggerated/fierce facial expressions (e.g., bulging eyes, open/screaming mouths, facial contortions/wrinkles), while the votive figures have enlarged eyes that give them a watchful/anxious/attentive appearance (e.g., wide open/unblinking eyes, stoic expressions).

- D** (Point 6, Point 7, & Point 8) Make a claim that explains a similarity or difference in how the appearance of the human figure(s) in each work expresses the beliefs of the culture in which it was created. Use specific contextual evidence from the Statues of Votive Figures and specific contextual evidence from your selected work to support your claim.

3 points

1 point Response articulates a claim about ONE similarity or difference in how the appearances of the human figure(s) in the Statues of Votive Figures and ONE comparison object express beliefs of the cultures in which they were created.		
Comparison object: Akhenaten, Nefertiti, and three daughters Examples of acceptable responses may include the following: Similarities - The appearance of the figures in both works expresses their interaction with the divine. - Both works alter the human form to demonstrate a direct connection between certain individuals and the divine. Differences - The altered forms in the Akhenaten relief demonstrate a change in Egyptian religious ideas, while the votive figures demonstrate a continuity of Sumerian/Ancient Near Eastern religious beliefs. - The modified representation of Akhenaten and Nefertiti reinforces a political agenda, while the modified representation of the votive figures serves a religious function.	Comparison object: Fang <i>byeri</i> Examples of acceptable responses may include the following: Similarities - The appearance of the figures in both works expresses their interaction with the spiritual realm. - Both works alter the human form to demonstrate a connection between certain individuals and the spiritual world. Differences - The altered form of the <i>byeri</i> reinforces beliefs about the power of ancestors, while the forms of the votive figures demonstrate beliefs about the power of a deity. - The modified human forms of the <i>byeri</i> were used to teach a human audience about ancestors, while the modified representations of the votive figures were directed toward a divine audience. - The modified human form of the <i>byeri</i> was created to honor a specific ancestor, while the modified human forms of the votive figures were created to honor a deity. - The physical form of the <i>byeri</i> emphasizes the connection between the living and their ancestors, while the attentive expression of the votive figures expresses an interaction between humans and the divine.	Comparison object: Nio Guardians at Todai-ji Temple Examples of acceptable responses may include the following: Similarities - The appearance of the figures in both works expresses their relationship with the divine. Differences - The altered forms of the guardian figures communicate their role as protectors, while the forms of the votive figures communicate their role as offerings. - While the modified human forms of the Nio figures express their identity as nonhuman guardians that serve the divine, the modified human forms of the votive figures were used to express the connection between specific individuals and the divine. - The martial aspects of the Nio guardian figures express the importance of protecting religious values, while the attentive expression of the votive figures expresses the belief in the protective power of deities over humans.

(D continued) 1 point Response accurately uses specific contextual evidence from the Statues of Votive Figures in the explanation. 1 point Response accurately uses specific contextual evidence from ONE comparison object in the explanation.		
 Object shown: The Statues of Votive Figures Examples of acceptable responses may include the following: • Ancient Sumerians believed in many different deities. • City-states built temples for their patron deity where they believed that the god appeared to priests. • The simplified forms of the votive figures stood in the place of the average Sumerian because access to the temple was restricted to priests/privileged individuals. • The votive figures are thought to represent private donors. • Votive statues are believed to have been a way for community members to access the god's presence. • The statues were intended to offer eternal, uninterrupted adoration to the deity on behalf of the patrons. • Inscriptions on some votive figures offered prayers to the gods/names of donors. • The donors were likely individuals of elevated social status who could afford to commission such statues. • The vessels that are held by the statues might symbolize offerings that demonstrate Sumerian religious practices.		
Comparison object: Akhenaten, Nefertiti, and three daughters Examples of acceptable responses may include the following: • The pharaoh Akhenaten instituted a change in Egyptian religious beliefs (e.g., monotheism, the worship of Aten [Atenism]). • Changes in cultural beliefs under Akhenaten resulted in a new artistic style (Amarna style). • Aten was envisioned as a sun disk. • Under the new religion, the pharaoh was considered the prophet of Aten. • Under the new religion, the pharaoh and his wife/children were considered to have a privileged relationship with Aten. • As faithful followers of Aten, the royal family received symbols of life (ankhs)/blessings. • The relief was probably from a home altar dedicated to the Aten.	Comparison object: Fang <i>byeri</i> Examples of acceptable responses may include the following: • <i>Byeri</i> figures (originally) sat on top of the reliquary container to protect human remains/relics. • Ancestor worship was important in Fang culture. • According to Fang belief, ancestors continued to exert power in the afterlife/were believed to have influence over their descendants. • <i>Byeri</i> functioned to protect the spirit of the deceased from evil/to guard the relics from the gaze of women and uninitiated boys. • <i>Byeri</i> embodied the qualities that were valued by the Fang (e.g., tranquility, vitality, the ability to hold forces in balance). • <i>Byeri</i> were animated (similar to puppets) to perform the narrative of initiation rituals. • Fang village leaders based their power on their relationship to the founding family/clan/ancestors. • The ruler's relationship with ancestors was affirmed through rituals involving <i>byeri</i>.	Comparison object: Nio Guardians at Todai-ji Temple Examples of acceptable responses may include the following: • The statues' fierceness/musculature convey their role in protecting Buddhist values. • Guardian figures are often depicted at the entrance of Buddhist temples. • Buddhism was associated with the power and splendor of the imperial court in Kamakura period Japan. • A revival of Buddhist beliefs was promoted by the Shogun during the Kamakura period. • The aggressive poses/fierce expressions of the guardians reinforced the militaristic spirit of the Kamakura period. • The guardians, sometimes called the benevolent kings, are represented as Ungyo and King Agyo.

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.

Note: There are no images provided for Question 2.

Works of art produced by Indigenous cultures in the Americas express cultural values by referencing the natural world.

Select and completely identify a work of art from the Indigenous Americas (1000 BCE to 1980 CE) that expresses cultural values by referencing the natural world in its imagery or materials. You may select a work from the list below or any other relevant work from the same geographic area and time period.

Explain how the selected work expresses cultural values through its references to the natural world.

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.

Ruler's feather headdress (probably of Motecuhzoma II)
Intihuatana Stone from Machu Picchu
Maize cobs

Reporting Category	Scoring Criteria		
Row A Identification (0–1 points)	0 points Provides one or no accurate identifiers.	1 point Provides TWO accurate identifiers for selected work of art.	
	Decision Rules and Scoring Notes		
	Object 1: Ruler’s feather headdress (probably of Motecuhzoma II) Examples of acceptable responses may include the following: • Date: 1428–1520 CE, or any date within 50 years of creation • Materials: Quetzal/cotinga feathers and gold • Culture: Mexica (Aztec)	Object 2: Intihuatana stone from Machu Picchu Examples of acceptable responses may include the following: • Date: Around 1450–1540 CE, or any date within 50 years of creation • Materials: Granite • Location: Peru (Central Highlands) • Culture: Inka	Object 3: Maize cobs Examples of acceptable responses may include the following: • Date: Around 1440–1553 CE, or any date within 50 years of creation • Materials: Sheet metal/repoussé, metal alloys • Culture: Inka

Reporting Category	Scoring Criteria		
Row B Claim/Thesis (0–1 points)	0 points Rephrases or restates the prompt. OR Makes a claim that is not defensible.		1 point Provides an art historically defensible claim or thesis that establishes a line of reasoning.
	Decision Rules and Scoring Notes		
	The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt. A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response. A claim or thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.		
	Object 1: Ruler’s feather headdress (probably of Motecuhzoma II) Examples of acceptable responses may include the following: • The Ruler’s feather headdress shows the importance of the natural world in Mexica culture because it was made from brightly colored feathers. • The Ruler’s feather headdress communicates the power of the Aztec empire because it was made from materials obtained through tribute. • By using quetzal feathers associated with the divine, the Mexica showed that their ruler’s authority was given by the gods.	Object 2: Intihuatana stone from Machu Picchu Examples of acceptable responses may include the following: • The Intihuatana stone expresses the importance of the Sun in Inka religion. • The creation of the Intihuatana stone from living rock expresses the importance of nature in Inka religion. • The Intihuatana stone symbolically connects the Inka emperor to the sun god to reinforce his divine authority.	Object 3: Maize cobs Examples of acceptable responses may include the following: • The subject matter shows that maize was important because it was a main food source in Inka society. • The use of materials that represent the Sun and Moon shows how important nature was in Inka religion. • The representation of maize cobs from precious metals demonstrates the Inka emperor’s control over valuable natural resources.

Reporting Category	Scoring Criteria		
Row C Evidence (0–2 points)	0 points Does not meet the criteria for one point.	1 point Provides ONE specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.	2 points Provides TWO specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.
	Decision Rules and Scoring Notes		
	The evidence provided must be accurate, relevant, and art historically defensible.		
	Object 1: Ruler’s feather headdress (probably of Motecuhzoma II) Examples of acceptable responses may include the following: Visual Evidence - The headdress has many colorful feathers. - It prominently features long tail feathers. - Most of the feathers are bright green. - The feathers are iridescent/reflect light. - Gold/metal elements are fastened to the front of the headdress. - Feathers from different birds are used (in blue and green colors). Contextual Evidence - Artistic traditions of the Indigenous Americas valued natural and animal-based media such as feather work. - Green materials (such as Quetzal) were highly valued/had spiritual significance in Mesoamerican/Mexica (Aztec) culture. - Feather objects from tropical birds were luxury items in Mesoamerican/Mexica (Aztec) culture. - Feathers were associated with various symbolic/spiritual meanings. - Quetzal feathers were associated with fertility/wealth/power/the divine. - Quetzal feathers were commonly used in religious/ritual contexts.	Object 2: Intihuatana stone from Machu Picchu Examples of acceptable responses may include the following: Visual Evidence - The Intihuatana stone is an upright column. - The Intihuatana stone (and its platform) is carved directly into (the living rock of) a mountain. - The stone’s flat sides correspond with the four cardinal points. - The stone’s shape is irregular (defined by different angles and planes). Contextual Evidence - The Intihuatana stone was part of a ritual site at Machu Picchu. - Machu Picchu was a residence of/religious site/retreat of the Inka emperor. - The stone sits on an elevated site. - The site is surrounded by mountains. - Intihuatana stones were used to track the Sun’s movements (like a sundial or astronomical calendar). - The Intihuatana stones were used to support the worship of Inti/the Inka sun god. - Intihuatana stones were used to determine the times for religious ceremonies. - The Inka considered stone a living entity/substance.	Object 3: Maize cobs Examples of acceptable responses may include the following: Visual Evidence - The work is a naturalistic representation of maize/corn. - The work is a detailed and life-sized sculpture created in the round. - The sculpture shows corn on the stalk. - Husks are surrounding a pair of corn cobs. - The artist recreated different textures of the leaves and kernels. - The sculpture was created from an alloy that contains a combination of precious metals/silver and gold/copper. - Metallic objects reflect light, creating sacred associations with the Sun/celestial deities. Contextual Evidence - Maize was an important food in the Inka empire. - Maize was considered a sacred crop because of its ceremonial/ritual use. - Life-size maize cob sculptures were part of a garden of gold and silver that represented the Inka cosmos/empire at Qorikancha/the Inka main temple. - The garden at Qorikancha included animals and plants from different parts of the empire.

	• Quetzal feathers came from outside of the Mexica (Aztec) homeland and were acquired through long-distance trade. • The Mexica (Aztec) emperor demanded Quetzal feathers as tribute from conquered peoples. • Long green Quetzal (tail) feathers were reserved for royalty and gods. • Quetzal birds were considered sacred by the Mexica (Aztec) (birds could not be killed to obtain feathers).	• As an agricultural society, observation of seasonal patterns was important to the Inka to ensure communal well-being. • The Inka believed the landscape was inhabited by supernatural forces. • The Inka used carved boulders to represent their relationship with the earth. • The site of Machu Picchu was part of a sacred mountain landscape. • Intihuatana stones were considered a hitching post of the Sun (a point where the Sun was symbolically captured by priests). • There were several Intihuatana stones throughout the Inka empire. • Inti was the most important god in Inka religion. • The Inka emperor was considered a mediator between humans and Inti/the representative/embodiment of Inti on Earth. • The Inka considered themselves descendants of Inti (the sun god).	• The Inka connected gold with the Sun (“tears/sweat of the Sun”) and silver with the Moon (“tears of the Moon”). • The sun god (and moon goddess) were the most important Inka deities. • Qorikancha/the Inka main temple was directly connected to/controlled by the emperor. • Qorikancha was the main site of the Inka state religion (which regarded the emperor as the embodiment of the sun god/Inti). • The Inka considered themselves descendants of the sun god Inti (and the moon goddess Mama Quilla). • The Inka emperor was considered a mediator between humans and Inti/Inti’s representative/embodiment on Earth. • Inka metal statues were often used in sacred/ritual contexts/given as offerings.
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Reporting Category	Scoring Criteria		
Row D Analysis and Reasoning (0–1 points)	0 points Does not meet the criteria for one point.		1 point Explains how the visual and/or contextual evidence provided supports the argument.
	Decision Rules and Scoring Notes		
	The response must explain the relationship between the evidence provided and an argument about the prompt.		
	Object 1: Ruler’s feather headdress (probably of Motecuhzoma II) Examples of acceptable responses may include the following: - Because feathers were highly valued luxury materials in Mexica culture, their use in the headdress signaled the ruler’s elevated social status. - Because only the emperor and elite could acquire large quantities of rare quetzal/tropical feathers through tribute and trade, the headdress demonstrates the reach and power of the Mexica empire. - Because quetzal feathers were associated with important deities in Mexica belief, their use in the headdress reinforced the ruler’s authority and divine right to govern.	Object 2: Intihuatana stone from Machu Picchu Examples of acceptable responses may include the following: - The stone’s function to facilitate astronomical observations of the Sun demonstrates the importance of nature to the Inka. - Because the Inka believed mountains held spiritual power, carving the Intihuatana directly from living rock demonstrates the sacred importance of the natural landscape in Inka religion. - Because the Intihuatana stone was carved from a mountain and functions as a sundial, it symbolically connects Earth and the Sun, reflecting the Inka belief in a sacred relationship between natural forces. - Located at the imperial site of Machu Picchu, the Intihuatana’s connection to both the mountains and the Sun reinforces the Inka emperor’s role as a mediator between the earthly and divine realms, supporting his religious and political authority.	Object 3: Maize cobs Examples of acceptable responses may include the following: - The sculptural representation of maize cobs demonstrates the importance of corn/maize as a food staple and valued crop for the Inka. - The use of gold and silver, which symbolized the Sun and Moon, highlights the sacred status of maize in Inka religious belief. - Because the work was likely created as an offering to the sun god, it demonstrates the role of maize in Inka religious ceremonies. - Because the emperor was associated with the sun god, using celestial metals to represent maize reinforces his divine authority and responsibility for the empire’s prosperity.

Reporting Category	Scoring Criteria		
Row E Complexity (0–1 points)	0 points Does not meet the criteria for one point.	1 point Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.	
	Decision Rules and Scoring Notes		
	The response may demonstrate a complex understanding in a variety of ways, such as: - Explaining relevant and insightful connections between the evidence and the claim - Confirming the validity of a claim by corroborating multiple perspectives - Explaining nuance of an issue by analyzing multiple variables - Qualifying or modifying a claim by considering diverse or alternative views or evidence This complex understanding must be developed in the response and consist of more than a phrase or reference.		
	Object 1: Ruler’s feather headdress (probably of Motecuhzoma II) Examples of acceptable responses may include the following: - While it is represented flat in the museum, the headdress would have been in a three-dimensional shape when in use. - The headdress may have been a diplomatic gift from Moctezuma to Cortes. - The provenance and original function of the feather headdress is unclear. - The headdress could also have been worn by nobility/a priest/the representation of a deity. - While many Mesoamerican feather headdresses made their way into European collections, this is the only surviving example. - Feather objects are fragile and most have therefore not survived. - Feather workers were highly respected/privileged in Mexica (Aztec) society. - Originally the headdress may have included a golden beak, which would have made it/the wearer represent/resemble a (Quetzal) bird. - Quetzal feathers were associated with the important (Mesoamerican) god Quetzalcoatl/the Feathered Serpent (god of weather, creation, agriculture, craft, etc.).	Object 2: Intihuatana stone from Machu Picchu Examples of acceptable responses may include the following: - Although scholars have established likely theories about the Intihuatana stone, its precise function/meaning is not known. - Machu Picchu contains several structures with religious/astronomical significance, such as the Observatory, which might also have been used for sacred astronomical observation. - The number of religious structures at Machu Picchu indicates that the imperial family was very involved in the religious functioning of the empire. - The Intihuatana stone ensured the prosperity of the Inka empire because communal well-being depended on a positive relationship with the gods/successful harvest was dependent on proper timing/performance of rituals. - Because the Inka considered stone a living entity/substance, sculpted outcroppings were minimally worked.	Object 3: Maize cobs Examples of acceptable responses may include the following: - Most Inka metalwork is lost because gold and silver objects were melted down by the Spanish. - Because few Inka metal objects survive, our understanding of works like the maize cobs and their original context is limited. - When the Spanish invaded Cusco in 1534, they removed gold and silver maize sculptures from Qorikancha to assert control and display their conquest. - While the Inka favored more abstract imagery in other media, they used metal to create more naturalistic images. - The authenticity of the maize cobs has not been definitively determined/has been challenged. - While the European conquerors valued precious metals mostly for their material value, the Inka valued gold and silver mostly for their symbolic essence/spiritual significance. - Maize was used to make <i>chicha</i> beer, which played a central role in Inka social/religious ceremonies/rituals.

Question 3: Visual Analysis**5 points**

A	Accurately describes ONE visual characteristic of the work shown.	1 point
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Point 1

Examples of acceptable responses may include the following:

- The people are depicted in a variety of positions/are divided into groups.
- The work depicts many people inside a building/church.
- There is a tall (Gothic) window in the background (with tracery).
- There is a high level of naturalism.
- There is strong contrast between light and dark areas/tenebrism.
- There is a foreground, middle ground, and background.
- Vertical/horizontal compositional elements frame the scene.
- The light source comes from the right side/above.
- Bright colors are used (e.g., white, red, blue).
- There are a variety of textures/fabrics depicted.
- There are two dogs in the foreground.
- There are winged figures/angels (holding palm branch/cornucopia with fruits/gold pieces falling out).
- There are weapons visible in the background.

B	Accurately describes ANOTHER visual characteristic of the work shown.	1 point
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Point 2

Examples of acceptable responses may include the following:

- Another example from those listed in part A.

C	Accurately uses specific visual evidence to explain how the artist emphasizes the main subject, Marie de' Medici, in the work shown.	1 point
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Point 3

Examples of acceptable responses may include the following:

- The artist indicates that Marie de' Medici is the main subject by showing all the figures looking towards the queen.
- Rubens uses lighting to focus attention on the queen, which indicates she is the main subject.
- Rubens portrays Marie de' Medici wearing the longest cloak, which distinguishes her as the main subject.
- The artist depicts the queen taking up the most visual space in the composition, reinforcing that she is the main subject.
- Rubens includes a man putting a crown on Marie de' Medici's head, which emphasizes that she is the main subject.
- The artist depicts winged figures/angels flying towards the queen, indicating that she is the main subject.
- Rubens includes angels holding a palm branch/pouring gold pieces over the queen, reinforcing her significance as the main subject.
- The painter decorates the queen's garments with the French royal symbol (the fleur-de-lis), which distinguishes her as the main subject of the work.

D Point 4	Accurately uses specific visual evidence to explain how the artist creates a sense of drama or theatricality in the work shown. Examples of acceptable responses may include the following: • By using strong contrasts of light and dark, the artist creates a dramatic effect. • By incorporating diagonal elements, the painter creates a sense of dramatic movement. • The composition looks like a stage set with the figures in the foreground, which creates a sense of drama/theatricality. • The various gestures/expressions of the figures communicate emotion, reinforcing the drama of the narrative. • The painter includes many surrounding figures, which suggest supporting characters in a play. • The figures are depicted in extravagant costumes that heighten the theatrical effect of the scene. • Rubens depicts an extravagant space/architectural elements, which heightens the sense of drama. • Rubens includes supernatural beings/angels, which add to the sense of drama. • The artist depicts musicians playing in the background, which reinforces the theatricality of the event depicted.	1 point
E Point 5	Accurately uses specific visual or contextual evidence to explain how the work demonstrates continuity with other depictions of rulers. Examples of acceptable responses may include the following: • As in many other depictions of rulers, Marie de' Medici's royal status is signaled through her symbolic attire (fleur-de-lis cloak)/regalia (crown). • As in many other depictions of rulers, Marie de' Medici's authority is reinforced through the large number of attendants. • As in many other depictions of rulers, the artist emphasizes Marie de' Medici's wealth (through attire, gold, magnificent/fancy setting, well-dressed attendants) to express her power. • As in many other depictions of rulers, the artist suggests a connection between Marie de' Medici and the divine (e.g., through setting in church, angels blessing her, members of the clergy alongside her). • The work shows a coronation (crowning) in which Marie de' Medici is given secular/religious power, which is common subject matter for the depiction of rulers. • As in other depictions of rulers, the painting represents a historical event from the life of the queen.	1 point

Question 4: Contextual Analysis**5 points**

A	Accurately describes ONE visual characteristic of the building shown.	1 point
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Point 1

Examples of acceptable responses may include the following:

- The structure is multileveled.
- The structure is composed of rectilinear forms.
- Most of the architectural features emphasize horizontality.
- Terraces project outward into space.
- The structure uses cantilevers.
- The structure is composed of stone and concrete.
- Earth tones are used in the structure.
- The interior of the structure has an open plan.
- The building has windows.
- The interior of the structure was designed with low ceilings.
- The structure was designed around a large central hearth or fireplace.
- The building's design incorporates a waterfall.

B	Accurately describes the location of the building shown.	1 point
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Point 2

Examples of acceptable responses may include the following:

- The structure was built above a waterfall.
- The building is surrounded by a wooded forest.
- The structure is in a rural/remote setting.
- The house was constructed next to/over a river.

C	Accurately uses specific visual or contextual evidence to explain ONE way the setting	1 point
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Point 3

of Fallingwater influenced the architect's decisions when designing the building.

Examples of acceptable responses may include the following:

- The colors of the woods/rocks inspired Wright to use natural earth tones for Fallingwater (so that it would blend with the rest of the site).
- The natural beauty of the site inspired Wright to include (ribbon) windows to provide views of the surrounding scenery.
- The layered rock slabs of the site inspired the architect's use of horizontal (cantilevered) terraces.
- Wright built the house above the waterfall on the site so residents could hear the water from inside the house.
- Wright integrated existing rock outcroppings into the building to anchor the house to the site/reinforce its connection to the landscape.
- Because the house is built over a waterfall/surrounding woods, Wright extended the terraces outward to create the sense of being outside.
- In response to the lines created by the trees/rocks, Wright lowered the ceilings/emphasized horizontal lines to direct attention to the natural surroundings.

D Point 4	Accurately uses specific visual or contextual evidence to explain ANOTHER way the setting of Fallingwater influenced the architect’s decisions when designing the building. Examples of acceptable responses may include the following: • Another example from those listed in part C.	1 point
E Point 5	Accurately uses specific visual or contextual evidence to explain how Fallingwater demonstrates changes in architectural design in the early twentieth century. Examples of acceptable responses may include the following: • Fallingwater demonstrates the shift in the early twentieth century toward modernist designs that increased light/air in buildings/reduced barriers between interior and exterior space. • The cantilevered balconies/use of reinforced concrete in Fallingwater shows how early twentieth-century architects used new technology to create modernist architectural forms. • Fallingwater’s asymmetrical design shows how early twentieth-century architects moved away from the symmetry/balance of earlier architectural forms. • The large windows/terraces/natural materials at Fallingwater demonstrate the shift in twentieth-century architectural design to visibly connect the home’s interior to the surrounding environment (Wright’s idea of organic architecture).	1 point

Question 5: Attribution**5 points**

A Correctly attributes the work shown to the specific culture from South, East, or Southeast **1 point**
 Point 1 Asia in which it was created.

Examples of acceptable responses include the following:

- The work was created in India (Tamil Nadu).
- It is a Hindu work of art.
- The sculpture was created during the Chola Dynasty.

B Accurately uses specific visual evidence to justify the attribution by describing ONE **1 point**
 Point 2 relevant similarity between the work shown and other works created by the same culture.

Examples of acceptable responses may include the following:

- The figure represents Shiva/Shiva as Lord of Dance/Shiva Nataraja, which is a popular Hindu subject.
- Shiva is depicted in an active pose/with four arms, which was typical of other Chola bronze works.
- Like other Chola bronze sculptures, the subject is depicted in the round/as a freestanding sculpture.
- The sculpture demonstrates the sensuous/graceful/naturalistic forms that are characteristic of Chola style bronzes.
- Details of the figure's garments/jewelry/hair are consistent with other Chola/Indian representations.
- The sculpture's smaller scale/portable size is consistent with other Chola representations of Shiva.
- The iconography is consistent with other Hindu representations of this god (e.g., Shiva dancing in ring of fire, standing on demon, mudras, holding fire/drum).
- The work was made with the lost-wax casting technique like other Chola bronzes.
- Like similar works, there are holes in the base so this object can be carried in a Hindu procession.

C Accurately uses specific visual evidence to justify the attribution by describing ANOTHER **1 point**
 Point 3 relevant similarity between the work shown and other works created by the same culture.

Examples of acceptable responses may include the following:

- Another example from those listed in part B.

D Point 4	Accurately uses specific contextual evidence to explain ONE way the work shown demonstrates the religious beliefs or practices of the culture in which it was created. Examples of acceptable responses may include the following: • As part of Hindu practice, the sculpture was included in a shrine/temple/processions as an object of religious worship/devotion. • The iconography of the work shown reinforces Hindu beliefs in Shiva’s role as the creator/destroyer of the world. • The work’s subject matter reinforces Hindu beliefs about the cycle of death/rebirth (reincarnation, <i>samsara</i>). • The sculpture would have been adorned with clothes/flowers as part of ritual practice. • The bronze sculpture was designed to be carried in processions as part of religious practice. • The work shown adheres to established visual conventions for Shiva Nataraja, reflecting the belief that the deity inhabits the sculpture.	1 point
E Point 5	Accurately uses specific contextual evidence to explain ANOTHER way the work shown demonstrates the religious beliefs or practices of the culture in which it was created. Examples of acceptable responses may include the following: • Another example from those listed in part D.	1 point

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

A	Accurately describes the subject matter of the work shown.	1 point
Point 1	Examples of acceptable responses may include the following: • The subject matter is trees. • The abstract forms represent imagery from the natural world. • The work features an abstract design of overlapping vertical lines/trees. • The artist highlights his materials as part of subject (e.g., application of ink on paper, shades of black and gray, and properties of the ink/brush/paper). • The “summer trees” in the title may symbolize honorable friends standing together (in reference to Korean literati ideals).	
B	Accurately describes one material or technique used to create the work shown.	1 point
Point 2	Examples of acceptable responses may include the following: • The work was created using ink/seals/paper. • Song painted the work. • The artists used a brush to apply the ink. • There is a stamped impression (in Hangul/in the upper right corner). • A wide/large brush was dipped in ink and drawn downward. • Some lines were made with a thinner/smaller brush. • Some ink was applied when the paper was very wet. • Some ink was applied on dry paper. • Song used a technique known as ink-and-wash painting (<i>sumukhwa</i> in Korean).	
C	Accurately uses specific visual or contextual evidence to explain how the work demonstrates continuity with earlier artistic traditions in East Asia.	1 point
Point 3	Examples of acceptable responses may include the following: • The work demonstrates continuity through the use of ink-and-wash painting—a medium/technique with a long history of use in East Asia. • The red stamp (calligraphic characters) in the corner of the work suggests continuity through the use of seal marks traditionally employed by East Asian artists and collectors. • The simplicity/harmony of the composition demonstrates continuity with longstanding East Asian aesthetic values seen in earlier works. • The materials/techniques/title of work reference earlier painting traditions (e.g., calligraphic brushwork, depiction of nature) used by Korean/Chinese literati. • The ink-and-wash painting technique demonstrates continuity because of its association with Confucian scholarly/artistic traditions in East Asia. • The depiction of seasons/trees is characteristic of earlier traditions of East Asian landscape painting.	

D Point 4	Accurately uses specific visual or contextual evidence to explain how the work demonstrates change from earlier artistic traditions in East Asia. Examples of acceptable responses may include the following: • The more abstracted subject matter demonstrates change from the more representational imagery characteristic of earlier East Asian painting. • By blending East Asian artistic elements with modernist approaches to painting, the artist departed from earlier East Asian artistic traditions. • The work’s format departs from East Asian traditional artistic formats like hanging scrolls/handscrolls.	1 point
E Point 5	Accurately uses specific visual or contextual evidence to explain how the work shown might be interpreted as consistent with other examples of Global Contemporary art. Examples of acceptable responses may include the following: • Song’s work connects to Global Contemporary art because it uses traditional materials/subjects in new ways. • As seen in <i>Summer Trees</i>, many examples of global contemporary art also incorporate abstraction as an art-making practice. • Like many contemporary artists, Song’s work also examines local cultural traditions within the context of globalization. • Like other global contemporary artists, Song’s work also addresses timeless themes (e.g., spirituality/the natural world) amid rapid social/economic/political change. • As seen in this work, Song’s artistic practice is similar to other late twentieth-century artists who explore materials in a conceptual/process-driven manner. • The global recognition of a Korean work of art like <i>Summer Trees</i> demonstrates the expansion/inclusivity of the art world, which is characteristic of Global Contemporary art.	1 point