

AP[®] ART HISTORY

2012 SCORING GUIDELINES

Question 1

Across the world, particular materials that have cultural significance have been used to shape the meaning of works of art.

Select and fully identify two specific works made from materials that have cultural significance. At least one of your choices must come from beyond the European tradition. For each work, analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of the work within its cultural context. (30 minutes)

Background

This question asks students to identify two specific works of art made from materials that have cultural significance. At least one work of art must come from beyond the European tradition. Students must then analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context. The intent of this question is to measure students' ability to analyze how the physical materials used in creating a work of art shape its meaning within a specific cultural context.

Particular materials shape not only the formal aspects of works of art but also the manner in which they convey meaning. For instance, the materials used to make a work of art may reflect the values, intentions, and expectations of its creator, its patron, and/or its intended audience. In this manner, consideration of the use of materials must extend beyond purely formal aspects to engage with broader questions related to the cultural context in which the selected works were produced and viewed.

To this end, students need to be able to explain why the materials used in the two specific works they have chosen are culturally significant. To do this, they must analyze the context for which the object was created. This might include a discussion of any ritual functions associated with that material and its uses and/or any symbolic significance the material possessed. Relics often have great cultural significance across cultures. If known, a particular work's reception in its original context could be analyzed to reinforce the material's cultural significance.

Many students might respond by selecting at least one work of art made from luxury materials, such as gold, which has been widely valued for its scarcity, its malleability, and especially its reflective properties, creating associations with light and the divine. As such, appropriate responses could include references to religious or funerary works of art made of gold, such as the Romanesque reliquary of Sainte Foy in France or the Silla Kingdom crowns excavated from royal tombs in South Korea. The use of lapis lazuli, diorite, and porphyry would also be appropriate. Works from cultures beyond the European tradition, such as those originating on the African continent, might include royal or ritual objects incorporating ivory, bronze, beads, gold, or certain kinds of wood. In pre-Columbian and Native American contexts, relevant imperial and religious works were often made of jade, ceramics, wood, feathers, and animal hide or paper. In Asia, culturally significant materials were often fashioned from bronze, jade, ceramics, and particularly porcelain, silk, wood, paper, or lacquer.

However, materials need not be precious to have cultural significance. Modern or contemporary examples might include works that use particular materials to comment on consumerism; for example, by using objects that are generally considered disposable, such as the rims of metal bottle caps woven into the hangings of El Anatsui or the magazine clippings in the collages of Richard Hamilton. Appropriated objects, such as Duchamp's *Fountain*, are acceptable materials. Similarly, the found objects used by Jaume Plensa, Pepon Osorio, and Chris Ofili all shape the meanings of their respective works within very specific cultural contexts. With all such works, the appropriateness of the example depends on the analysis of the materials and how the materials' cultural significance shapes the meaning of the particular work.

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Question 1 (continued)

Two Tasks for Students

1. Select and fully identify two specific works of art, at least one of which must come from beyond the European tradition. The works must be made from materials that have cultural significance.
2. Analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context.

Points to Remember

Materials should not be confused with techniques or processes. For example, paper is a material; printmaking is a process.

For this question, it is important that works of art are linked to their correct materials, which are considered part of the work's identification and also impacts the accuracy of the analysis.

A full identification means that the identity of the specific work discussed is clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

Works may be in any medium, from any time period, but at least one of the works must come from beyond the European tradition. Although ancient Egypt and the ancient Near East are acceptable choices, the intent of this question is to draw from areas such as Africa (beyond ancient Egypt), the Americas, Asia, Islamic cultures, and Oceania.

If a global contemporary work is chosen to serve as an example from beyond the European tradition, the student must clearly connect the artwork with the artist's cultural origins.

If a student provides more than two examples, the two better examples should be scored, keeping in mind that one example must still come from beyond the European tradition.

Students may write about the same culturally significant material in two different works.

Prehistoric examples, such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge, are not acceptable choices and should not be scored.

Notes written in the blank space above the essay should not be scored.

Students are not asked to compare and contrast the two works.

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Question 1 (continued)

Scoring Criteria

9–8 points

Response demonstrates thorough knowledge and understanding of the question.

The student fully identifies two appropriate works of art made from materials that have cultural significance. The student correctly identifies and coherently analyzes how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context. The response may include minor errors that do not have a meaningful impact on the analysis.

A score of **8** may be earned when the response is slightly unbalanced — focusing more on one example than on the other, although both are well represented — and/or includes several minor errors that do not have a meaningful impact on the analysis.

7–6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student fully identifies two appropriate works of art made from materials that have cultural significance. The student correctly identifies and coherently analyzes how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context. However, the response may be somewhat unbalanced and/or may include minor errors that have some impact on the analysis.

The score of **6** may be earned when the essay is significantly unbalanced and/or contains several minor errors that have some impact on the analysis.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate works of art made from materials that have cultural significance. The response correctly identifies and discusses how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context; however, the discussion is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the works may be mostly accurate, whereas the discussion of the other includes errors that impact the response.

OR

The student identifies **only one** appropriate work of art, but the analysis demonstrates thorough knowledge and understanding of how the use of particular materials shapes the meaning (religious, social and/or political) of that work within its cultural context.

NOTE: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate work of art correctly and coherently.

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate works of art made from materials that have cultural significance. The identifications of the works and/or materials may be incomplete, implied, and/or contain errors. The response discusses how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context, but the discussion is limited, overly unbalanced, digressive and/or contains significant errors.

OR

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Question 1 (continued)

The student identifies **only one** appropriate work of art linked to its correct materials, but the discussion demonstrates sufficient knowledge and understanding of how the use of particular materials shapes the meaning (religious, social, and/or political) of that work within its cultural context.

The score of **3** may be earned if both examples are appropriate and linked to their correct materials but the discussion contains many significant errors.

2–1 point

Response demonstrates little knowledge and understanding of the question.

The student identifies two appropriate works of art made from materials that have cultural significance.

The identifications of the works and/or materials may be incomplete, implied, and/or contain errors.

Although the response demonstrates some general familiarity with the issues raised by the question, the discussion is weak, overly descriptive, unbalanced, digressive and/or contains significant errors.

OR

The student identifies **only one** appropriate work of art linked to its correct materials. The discussion demonstrates some knowledge and understanding of how the use of particular materials shapes the meaning (religious, social, and/or political) of that work within its cultural context.

A score of **1** may be earned, even with one or more appropriate works of art linked to their correct materials, when the discussion is either irrelevant or too limited to ascertain the student's level of knowledge and understanding.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student may identify two appropriate works of art but fails to identify the materials correctly. The student demonstrates no discernible knowledge or understanding of the relationships between materials and culture.

OR

The student attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable choices, or consists entirely of incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

— This is a blank paper only.

ART HISTORY
SECTION II—Part A

Time—1 hour
2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

- 1. Across the world, particular materials that have cultural significance have been used to shape the meaning of works of art.

Select and fully identify two specific works made from materials that have cultural significance. At least one of your choices must come from beyond the European tradition. For each work, analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of the work within its cultural context.
(30 minutes)

Two works of art that are significantly shaped by the materials they were constructed with are Robert Smithson's Spiral Jetty and the Great Friday Mosque in Africa. Without the Spiral Jetty's natural basis of construction and the Great Friday Mosque's mudbrick facade, these works would be much less innovative and lack the strong influence

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that they have had over the works of art ~~works~~ succeeding them.

Smithson's Spiral Jetty is not only a site-specific work constructed in the midst of nature; it is a work constructed completely out of nature as well. Smithson created a harmony between his work and its location by intertwining the two. Spiral Jetty is clearly a man-made work, but its natural components of rocks, water, and sand integrate it into Utah's beautiful Salt Lake. The use of nature as Smithson's medium is very culturally significant because he constructed Spiral Jetty during a time when human activity and technology were gaining rapid speed. Much of the art of his contemporaries was based upon videography and other modern technology. Smithson provided a radical juxtaposition to these works, working only with nature and on purely natural sites.

Another strong cultural significance in Smithson's Spiral Jetty is its lack of permanence. The Jetty comes and goes with the tides of the lake, and its visibility is determined by nature's patterns. This is an important symbol of Smithson's work as many humans viewed their civilization as dominant and even indestructible. Smithson reminds us that while our culture perceives itself as the leading force in the world, ~~we~~ we will always be subject to nature's forces. His choice of a spiral

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(30 minutes)

Shape also suggests this inferiority, as the spiral is often seen as the symbol for the cycle of life, birth, and death. In a world where individuals walked around with mindsets of power and indestructibility, the use of natural materials and the evidence of a natural dominance over humans in Smithsonian's work became a reminder to the American culture that we ~~are~~ are still ~~is~~ destructible.

Another work of art that uses material to ~~also~~ create a cultural significance is the Great Friday Mosque. The mosque is constructed mainly out of mud, one of the only materials available to work with in its African setting. Because mud easily erodes and dilapidates, a permanent external scaffolding is evident on the mosque at all times. When the mosque is in need of repair, community members gather to patch the walls and add mud layers to the outer scaffolding. This rebuilding of the community's sacred religious center provides an opportunity for bonding, creating an even closer community. Had the mosque been constructed of impaled stone or material, the community would

not have its embraced practice of rebuilding their beloved mosque.

Aside from rebuilding, the mudbrick used to create the Great Friday Mosque is culturally significant because it is unlike any other mosque in the Islam tradition. Islam is not native to Africa, and it is appropriate that such a native building technique be applied to this foreign religious center. While Islam is not a religion traditional to Africa, this community makes it so by worshipping it in ~~such~~ a structure so natural and characteristic to their homeland. The mudbrick of the Great Friday Mosque brings the community a chance to bond and a way to make Islam their own, making it extremely culturally significant.

Without the naturalistic nature of Smithson's Jetty and the mudbrick used to make the Great Friday Mosque, both works of art would be far less culturally significant. The materials with which they were made shape them into the influencing works that they have become in the world today.

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ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

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~~photo, rice paper, paper~~
~~marble statues, terracotta~~
~~pop art, illuminated manuscripts~~
~~ivory~~

- 1. Across the world, particular materials that have cultural significance have been used to shape the meaning of works of art.

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(30 minutes)

Art is intimately ~~related~~ ^{connected} to the world around us; therefore, the particular materials used in a work of art have significance. Two examples are Tibetan Buddhist sand mandalas and American pop art of the 20th century. Tibetan Buddhist sand mandalas are

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cosmic diagrams made out of colored grains of sand. ^{in Lama Tenzin Yiggyend's Mandal of Com-} ~~They are~~ The use of sand ^{is a} ~~is~~ ^{passion} integral to the purpose and sanctity of a mandala because ~~it is~~ sand underscores ^{many} ~~the~~ Buddhist ideals ~~of impermanence~~.

⊕ Specifically, a Buddhist monk must train for at least seven years ~~in~~ before he or she can create a mandala. This training includes memorizing teachings, reciting prayers, etc. Then, they can create a mandala. Each mandala takes several days to several months to create. The grains of sand must be placed in a specific pattern, generally depicting the house of a particular deity ~~in~~ + the deity within a "chakra". Small metal tools funnel the sand ~~th~~ with the help of specific vibrations of sound. The process of creating a mandala demands that the artist, ~~is~~ who ~~is~~ ~~a~~ must be a Buddhist monk, is highly disciplined in his or her approach.

⊕ Firstly, sand is a difficult medium to work with and ~~requires many years of training~~ artists must train ~~for many years~~ extensively ~~to~~ to prepare ~~for~~ to make a sand mandala. This attribute shows the Buddhist value of discipline.

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Question 1 is repeated for your convenience.

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(30 minutes)

~~Secondly, the ritual destruction of the mandala reflects the Bud~~

Secondly, the ritual return of ^{the mandala} sand to water reflects the Buddhist value of impermanence + detachment. ~~After~~ After a monk has completed a mandala, he/she must destroy it. This step is integral to the ~~creation~~ ^{mandala} process, as it demonstrates how nothing in our world is permanent.

The monk returns the sand to a body of water to recycle the mandala, an object of human creation, back to the earth.

~~Buddhist use sand to create as the~~ Buddhist use sand ~~to create~~ as the medium for mandalas because sand works so easily ~~moved~~ ^{dismantled}. Unlike a Greco-Roman marble statue, ~~or~~ which was made to stand the test of time, sand mandalas are created to be destroyed.

Twentieth century ~~pop art~~ ^{printmaking} revolutionized the popular perception of art through its choice of medium.

~~Printmaking altered popular perception of art because~~

~~in print~~ The invention of printmaking ~~allowed art to be distributed to the~~ made art accessible to the masses.

Andy Warhol's Soup Cans challenged earlier notions about what makes something art because his prints were so accessible. Firstly, ~~in~~ their subject matter, simple Campbell's Soup cans, were recognizable by all. Rather than depict abstract symbols like his predecessors, Warhol chose ~~something recognizable~~ an object that ~~all classes and~~ both artists & non-artists could relate to. Secondly, the prints of this simple object could be mass-produced and easily distributed. Printmaking's democratization of art reflected the social democratization of 20th century consumer culture.

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ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

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Sutton hood purse
Ishtar gate
Parthenon

- blue glazed brick
- gold message
- size

fountain
Justinian's Attendants

- ready made
- modern
- statement

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The materials involved in creating works of art have always portrayed cultural significance of the artwork world wide. Two examples of art that best signify this idea are the Ishtar gate that goes beyond the European tradition, as well as "fountain" by Duchamp.

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The Ishtar gate is a Babylonian work of art that sent a social and political message. The gate is made of blue glazed brick and interlaces of gold design. These ornate materials sent the message of extreme wealth and prosperity of the culture. In addition, the size of the gate combined with those materials gave the impression of immense power and indispensable wealth. The fact that this beautifully decorated gate was used for visitors shows that first impressions were key to the culture's beliefs.

The "fountain" by Duchamp was a work of art that shocked the public and sent a strong social message. The fountain was a ready-made work of art that was literally made out of a urinal. This is significant because Duchamp used a modern everyday object to send a message. The piece was intended to question the ideas of what art is, and the offensive object was intended to alter people's way of thinking. Messages such as this were common during this time period reflecting the new art and thinking movements of the time. Using scandalous or offensive objects was very significant to this particular culture because of the post-war mood.

In conclusion, material has always

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(30 minutes)

had a strong tendency to display cultural traditions and ways of thinking. Whether the artwork was intended for religious, social and political reasons, the material in which it was created from proved to have a lasting significance.

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AP[®] ART HISTORY

2012 SCORING COMMENTARY

Question 1

Overview

This 30-minute question asked students to select and fully identify two specific works of art made from materials that have cultural significance. One of the examples had to come from beyond the European tradition. Students then had to analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its culture. The intent of the question was to measure students' ability to analyze how the physical materials used in creating a work of art shape its meaning within a specific cultural context.

Sample: 1A

Score: 9

This response demonstrates thorough knowledge and understanding of the question by analyzing how the use of particular materials shapes the meaning of two works of art within their cultural contexts. The response correctly identifies two appropriate works and their materials: Robert Smithson's *Spiral Jetty*, made from rocks, water, and sand; and the Great Friday Mosque, Africa, made from mud and mud brick. While the response does not identify Djenné, Mali, as the site of the Great Friday Mosque, it is clear through the description that this is the specific mosque being analyzed. This is considered a minor error that does not have a meaningful impact on the analysis.

The response then coherently analyzes how the use of particular materials shapes the meaning of each work within its cultural context. Smithson's work is described as "not only a site-specific work constructed in the midst of nature; it is a work constructed completely out of nature as well." The response explains how the materials shape meaning by proposing *Spiral Jetty* as both a "man-made" and a natural work as a counterpoint to the technologically focused era of its construction, distinguishing Smithson's work from other contemporaneous artists whose work consisted of "videography and other modern technology." Because *Spiral Jetty* emphasizes nature and impermanence through its materials, location, and symbolism, the response presents it as a critique of American cultural domination, which is associated with ideas of civilization and indestructibility.

Similarly, the analysis of the Great Friday Mosque highlights the significance of the natural materials — mud and mud brick — which in this case relates to the harsh local landscape. The response emphasizes the materials' application — the artistic process—as an integral aspect of the work by describing how the annual replastering of the mosque unites the community, strongly linking material with social meaning. The response notes, "Had the mosque been constructed of imported stone or [other] material, the community would not have embraced practice of rebuilding their beloved mosque." The significance of the mosque's material is further associated with its region and how Islamic architecture was translated into local materials and practices. The response states that "[w]hile Islam is not a religion traditional to Africa, this community makes it so by worshipping it in a structure so natural and characteristic to their homeland," providing "a chance to bond and to make islam [*sic*] their own."

The response links both works thematically to natural materials and summarizes that without these materials, "both works of art would be far less culturally significant." Although the comparative structure of the response is not required by the question, it contributes greatly to the coherence and sophistication of the response, thereby adding to the analysis.

AP® ART HISTORY
2012 SCORING COMMENTARY

Question 1 (continued)

Sample: 1B

Score: 5

This response demonstrates some knowledge and understanding of the question by discussing how the use of particular materials shapes the meaning of one work of art within its cultural context. The response identifies one appropriate work, Lama Tenzin Yingjen's *Mandala for Compassion*, and its material, sand. The response provides a correct and very detailed analysis of the Buddhist practice of creating the sand mandala, thereby demonstrating a thorough understanding of the object. The response discusses sand as a material crucial to the construction of this kind of mandala because of its impermanent nature. The response also identifies the difficulty in mastering the material of sand as important to how meaning is shaped with the cultural context: "[A]rtists must train extensively to prepare to make a sand mandala. This attribute shows the Buddhist value of discipline." The response further links sand to the Buddhist ideal that nothing in the world is permanent. The response discusses the religious iconography and construction of the mandala and the training of the monks who create the mandalas.

By contrast, the second work that is identified, Andy Warhol's *Soup Can*, is not associated with any specific materials and thus does not respond to the question. The discussion of *Soup Can* confuses materials with processes, focusing on printmaking in a vague and general manner. For this reason the Warhol discussion earned no credit.

Sample: 1C

Score: 4

This response demonstrates limited knowledge and understanding of the question by discussing how the use of particular materials shapes the meaning of two works of art within their cultural contexts. The response identifies two appropriate works of art and their materials: the *Ishtar Gate*, made of glazed brick, and Marcel Duchamp's *Fountain*, a readymade urinal. The response discusses the use of particular materials but is less analytical than descriptive. It is also overly general and simplistic, discussing the content of the works rather than analyzing how the use of particular materials shapes the meaning of each work within its cultural context. The response does briefly connect the ornate materials of the *Ishtar Gate* with social and political meaning, stating that the monument "sent the message of extreme wealth" and "immense power" of its culture to visitors. However, there are minor errors and implied connections in this discussion.

With regard to Duchamp's *Fountain*, the connection between the work and its culture is implied rather than stated directly through the discussion of the urinal as "a modern everyday object" in association with new movements that share "a post-war mood." The response does not specifically associate *Fountain* with Dadaism, which would have contributed to a more specific cultural identification. That said, the response is more thorough in its treatment of *Fountain* than the *Ishtar Gate* because of the attempt to analyze Duchamp's use of the urinal as an artistic material through the statement that the decision to use an "everyday object" was intended "to send a message" and "to alter peoples [*sic*] way of thinking." The response recognizes that within its culture, a urinal would be considered an "offensive object," and its use as art reflects "the new art and thinking movements of the time."