

The AP Art History Exam

Exam Description

The AP Art History Exam is 3 hours long and includes both a multiple-choice section (1 hour) and a free-response section (2 hours). Student performance on the multiple-choice and free-response sections will be compiled and weighted to determine an AP Exam score.

Section	Question Type	Number of Questions	Timing	Percentage of Total Exam Score
I	Multiple-choice questions	80 questions total: approximately 35 discrete questions and 45 questions in sets	1 hour	50%
II	Free response: long and short essay questions	6 questions total: two 30-minute essay questions and four 15-minute essay questions	2 hours	50%

Time Management

Students need to learn to budget their time so that they can complete all parts of the exam. Time management is especially critical with regard to Section II, which consists of six essay questions. Students are allotted 2 hours to answer the six free-response questions. Questions 1 and 2 are long essay questions, and students are advised to spend 30 minutes on each. Questions 3 through 6 are short essay questions, and students are advised to spend 15 minutes on each. Throughout, the proctor will announce when each time interval has elapsed, but students may proceed freely from one question to the next. It is important for students to manage their time so they can effectively respond to each question. Students often benefit from taking a practice exam under timed conditions prior to the actual administration.

How Student Learning Is Assessed on the AP Exam

The following are general parameters about the relationship between the components of the curriculum framework and the questions that will be asked of students on the AP Exam:

- ▶ Students' achievement of the course learning objectives will be assessed throughout the exam.
- ▶ Students' application of art historical skills to the course content will be assessed throughout the exam.
- ▶ Students' in-depth knowledge of specific works of art (from the required course content of 250 works of art) will be assessed throughout the exam.
- ▶ Students' understanding of relationships among global artistic traditions included within the required course content will be assessed.
- ▶ Course content assessed on the exam will include contextual knowledge from the enduring understanding and essential knowledge statements.
- ▶ Exam questions may be accompanied by one or more color images of works of art. Images of the 250 works of art from the required course content will be the same views as those provided in the image set of the curriculum framework.
- ▶ Students will be provided with opportunities to demonstrate achievement of course learning objectives using works of art of their choice that are not included in the required course content of 250 works of art.

The following represents the relationship between the components of the curriculum framework and assessment questions for the AP Art History Exam:

Learning objectives (skills)

+ Enduring understandings/essential knowledge (context)

+ Work of art

Targets of assessment on the AP Art History Exam

Both the multiple-choice and free-response sections contain questions intended to assess achievement of multiple learning objectives and understanding of works of art from multiple content areas within the same question. This structure underscores the curricular emphasis on critical analysis and understanding of the interconnections and complex relationships among cultures, works of art, and art historical concepts.

Multiple-Choice Questions

The multiple-choice section will consist of 80 questions, including both discrete questions and sets of questions. Points are not deducted for incorrect answers. Questions will draw upon knowledge required by the curriculum framework and will address the learning objectives for the course.

Multiple-choice questions will assess students' ability to identify works, artists, and cultures from the required course content of 250 works of art, apply art historical skills to make deductions about unfamiliar works of art, and demonstrate critical analysis skills while applying an understanding of art historical concepts. In addition, multiple-choice question sets are designed to allow students to consider works of art and ideas from multiple perspectives and to demonstrate a deep, rich, and holistic understanding of the artworks and the relationships of their form, function, content, and context.

Free-Response Questions

Within the free-response section of the exam, students will demonstrate application of art historical skills within the course learning objectives as they respond to questions using works of art they have studied from the required course content or works they chose to study beyond the required course content.

All free-response questions include either images of works of art (from the required course content, except in the case of attribution questions) or a list of works from the required course content in place of image(s) to prompt student responses. For questions that require students to identify a work of art, students should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. Students will earn credit for the identification if they provide at least two accurate identifiers beyond any included in the question, but students will not be penalized if any additional identifiers they provide are inaccurate. Student responses must be presented in essay form.

This section contains two types of questions. Two 30-minute long essay questions are presented to elicit a multifocused perspective in the response and allow students to explore topics in depth. The long essay questions are also designed to offer students the opportunity to demonstrate deep understanding of complex issues in the discipline, discuss multiple aspects of artworks, and analyze relationships among works of art. Students have the option (in long essays only) of responding to the questions using works of art of their choice that are beyond the required course content. Four 15-minute short essay questions are presented to elicit a focused perspective in the response and offer students the opportunity to explore works of art and art historical concepts and relationships.

Sample Exam Questions

The sample questions that follow illustrate the relationship between the curriculum framework and the redesigned AP Art History Exam and serve as examples of the types of questions that will appear on the exam. Each question is followed by the main content area(s) and learning objective it addresses. A question may also address other learning objectives, but only the primary one is listed. For multiple-choice questions, the correct answer is also provided (see page 214). Scoring guidelines and descriptions of what good responses will include for the free-response questions are provided in the next section.

Section I: Multiple-Choice Questions

There are 80 multiple-choice questions on the exam; this includes both discrete questions and sets of questions. The following are meant to serve as examples of the types of questions that may appear on the exam.



© Princeton University Art Museum/Art Resource, NY

1. Figurines such as the one shown can be considered most similar in content to the
 - (A) terra cotta fragment from Lapita
 - (B) beaker with ibex motifs
 - (C) Ambum Stone
 - (D) jade *cong*

Content Area(s)	Learning Objective
Global Prehistory	3.5 Students analyze relationships between works of art based on their similarities and differences.

2. Although the cave paintings in the Great Hall of the Bulls at Lascaux were originally interpreted as depictions of hunting scenes, they have more recently been interpreted as paintings intended to
- (A) warn people about dangerous animals threatening villages
 - (B) portray scenes of animal domestication
 - (C) document a series of animal-based rituals
 - (D) tell a mythic narrative of human origins

Content Area(s)	Learning Objective
Global Prehistory	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.

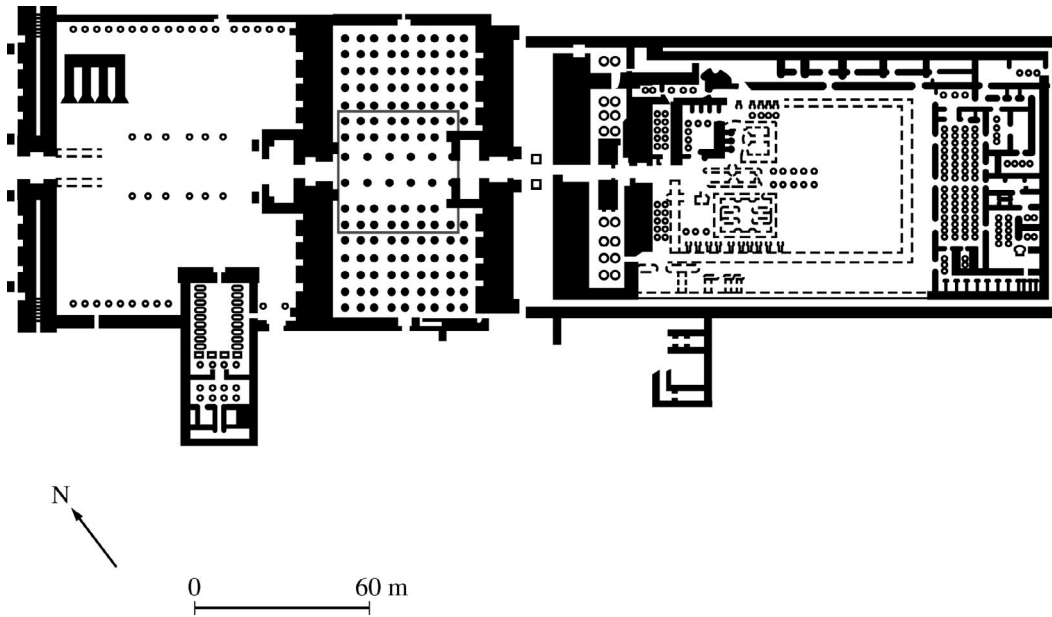
3. Which of the following statements is true of both the Standard of Ur from the Royal Tombs at Ur and the Palette of King Narmer?
- (A) They portray dynastic succession.
 - (B) They celebrate military victory.
 - (C) They designate the king as a sun god.
 - (D) They depict an enemy's military banner.

Content Area(s)	Learning Objective
Ancient Mediterranean	3.5 Students analyze relationships between works of art based on their similarities and differences.

Questions 4–6 refer to the following images.



© Yann Arthus-Bertrand/Corbis



The image and the plan show two views of the same structure.

4. The form of the columns in the hypostyle hall was intended to recall the
- (A) dense clusters of papyrus reeds on the Nile
 - (B) statuesque figures of the pharaoh and his family
 - (C) palm trees that grow near desert oases
 - (D) celestial rays that emanate from the crown of Amun-Re

Content Area(s)	Learning Objective
Ancient Mediterranean	1.3 Students describe how context influences artistic decisions about creating a work of art.

5. A pharaoh progressing through the temple complex was intended to encounter
- (A) spaces arranged at oblique angles, which culminated in a majestic, light-filled foyer
 - (B) spaces that were increasingly dark and mysterious, leading to the inner sanctum housing the cult statue
 - (C) a series of open courtyards and halls illuminated with clerestory windows that led to the pharaoh's throne room
 - (D) narrow, serpentine walkways that mimicked the flow of the Nile River, terminating at a sacred pool

Content Area(s)	Learning Objective
Ancient Mediterranean	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

6. Which of the following aspects of ancient Egyptian beliefs is reflected in the program of relief carvings and hieroglyphics that cover the interior and exterior surfaces of the temple complex?
- (A) The temple priests were the sole intercessors between gods and humans.
 - (B) The pharaoh possessed divinely granted power to maintain order on earth.
 - (C) Egyptian gods were in constant conflict with foreign deities.
 - (D) Ordinary humans could reign as gods in the afterlife.

Content Area(s)	Learning Objective
Ancient Mediterranean	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

Questions 7–10 refer to the following image.



© Erich Lessing/Art Resource, NY

7. The formal qualities of the work shown identify it as an example of an
- (A) Early Byzantine icon because of the heavily contoured figures in a shallow space
 - (B) Early Byzantine icon because of the inclusion of aerial perspective
 - (C) Early Christian manuscript because of the use of gold leaf and saturated colors
 - (D) Early Christian manuscript because of the flattened, frontal figures

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.1 Students identify a work of art.

8. The materials and art-making process used to create the work demonstrate the influence of
- (A) ancient Roman wall paintings
 - (B) New Kingdom papyrus illustration
 - (C) ancient Greek red-figure vase painting
 - (D) Late Antique Egyptian funerary portraiture

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

9. The steady gazes and frontal poses of the foreground figures likely affected the original audience by
- (A) encouraging a personal connection with holy figures
 - (B) modeling appropriate manners at court
 - (C) monitoring the viewer's moral conduct
 - (D) demonstrating reverence for community elders

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.2 Students analyze how formal qualities and/or context elicit a response.

10. While some Christian worshipers at the time of the work's creation saw such works as necessary to their devotions, others objected because they believed that the works
- (A) encouraged the commercialization of religion
 - (B) were too expensive for most Christian congregations to own
 - (C) tempted the faithful to worship them as idols
 - (D) failed to depict the human form naturalistically

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.

11. The church of Sainte-Foy at Conques is similar to other Romanesque pilgrimage churches in that it
- (A) contains radiating chapels for the veneration of relics
 - (B) rejects the use of the axial plan exemplified by the basilica
 - (C) provides separate spaces allowing dignitaries to view the Mass privately
 - (D) was constructed in accord with the liturgical requirements of the Council of Trent

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

12. The decoration of the Pyxis of al-Mughira draws on Islamic artistic traditions in that it
- (A) includes only aniconic imagery
 - (B) incorporates calligraphic inscriptions
 - (C) was created through the process of repoussé
 - (D) is accentuated by richly polychromed surfaces

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.

13. Although the bound rods in Jean-Antoine Houdon's portrait statue of George Washington allude to republican ideals of ancient governance, they may also refer to
- (A) Washington's willingness to surrender all claims to power
 - (B) the original thirteen colonies that revolted against Britain
 - (C) a Roman emperor who chose life as a civilian after war
 - (D) a society of retired army generals who served as senators

Content Area(s)	Learning Objective
Later Europe and Americas	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.

Questions 14–17 refer to the following image.



© The Gallery Collection/Corbis

14. When creating *Olympia*, Édouard Manet was influenced primarily by the conventions of
- (A) Etruscan sarcophagi
 - (B) Renaissance nudes
 - (C) Rococo genre scenes
 - (D) Neoclassical history paintings

Content Area(s)	Learning Objective
Later Europe and Americas	2.3 Students analyze the influence of a single work of art or a group of related works on other artistic production.

15. With the creation of *Olympia*, Manet inspired

- (A) the development of a looser style that uses unblended brushstrokes
- (B) the birth of a new type of portrait painting, as encouraged by the Paris Salon
- (C) a revival of interest in the form of the Classical female nude
- (D) a resurgence of the use of chiaroscuro to create gradual tonal shifts

Content Area(s)	Learning Objective
Later Europe and Americas	2.3 Students analyze the influence of a single work of art or a group of related works on other artistic production.

16. An innovation that Manet employed in the painting was

- (A) the sensuous modeling of the female nude
- (B) strong light and dark contrasts to create a flattening effect
- (C) the use of historical references to create a mythological allegory
- (D) choosing an interior scene for his depiction of a female nude

Content Area(s)	Learning Objective
Later Europe and Americas	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.

17. Which of the following is the primary reason that the public found Manet's *Olympia* objectionable?

- (A) The nude woman was modeled on Classical statuary.
- (B) The nude woman was a recognizable member of Parisian high society.
- (C) The direct gaze of the nude woman was perceived as provocative.
- (D) The representation of nude women was strictly forbidden in the Paris Salon.

Content Area(s)	Learning Objective
Later Europe and Americas	3.2 Students analyze how formal qualities and/or context elicit a response.



Bridgeman Images © 2014 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

18. This version of Diego Velázquez's *Las Meninas* can be attributed to Pablo Picasso for which of the following reasons?
- (A) Because of the inclusion of the artist's self-portrait
 - (B) Because of the fractured figures
 - (C) Because of the representation of deep interior space
 - (D) Because of the use of diffused light

Content Area(s)	Learning Objective
Later Europe and Americas	3.4 Students justify attribution of an unknown work of art.

19. The use of steel made it possible for the Carson, Pirie, Scott and Company Building to have which of the following architectural innovations?
- (A) Steam-powered elevators that enabled access to multiple stories
 - (B) An open floor plan and large expanses of glass
 - (C) Cantilevered terraces surrounding a central courtyard
 - (D) An elevated spire supporting a radio transmitter

Content Area(s)	Learning Objective
Later Europe and Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

20. The stone Walls of Saqsa Waman at Cusco exemplify Inka architectural conventions in that they
- (A) incorporate standardized stone blocks assembled in a lattice-like pattern
 - (B) employ complex vaulting techniques for the creation of spacious interiors
 - (C) consist of megalithic stone blocks joined without the use of mortar
 - (D) utilize buttresses to contain the lateral thrust of the reinforcing arches

Content Area(s)	Learning Objective
Indigenous Americas	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.



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21. On the basis of style and medium, the work shown can be attributed to which of the following?
- (A) The Kwakwaka'wakw
 - (B) The Eastern Shoshone
 - (C) The Lenape
 - (D) The Puebloans

Content Area(s)	Learning Objective
Indigenous Americas	3.4 Students justify attribution of an unknown work of art.

Questions 22–24 refer to the following image.



© Brooklyn Museum/Corbis

22. The sculpture was created by a
- (A) queen and her sisters as part of her coronation
 - (B) military leader before going into battle for the first time
 - (C) carver and a specialist combining elements of form and substance
 - (D) group of blacksmiths at a family shrine

Content Area(s)	Learning Objective
Africa	3.1 Students identify a work of art.

23. The nails and other materials added to the sculpture are intended to

- (A) activate the spiritual power residing in the figure
- (B) express the physical strength and status of the warrior
- (C) recall the historical narrative of the local community
- (D) demonstrate the wealth of the sculpture's owner

Content Area(s)	Learning Objective
Africa	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

24. This type of sculpture is most often used in which of the following contexts?

- (A) Coronations and affirmations of dynastic succession
- (B) Resolution of disputes and curing of physical ailments
- (C) Burial practices for elite individuals
- (D) Priestly rituals for veneration of ancestors

Content Area(s)	Learning Objective
Africa	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

25. The exterior decoration of the Treasury at Petra attests to the manner in which Nabataean architects were influenced by the

- (A) monumental entrances of New Kingdom Egyptian temples
- (B) advanced engineering of imperial Persian architecture
- (C) rich ornamentation of Hellenistic architecture
- (D) hybrid animal forms that guarded Assyrian citadels

Content Area(s)	Learning Objective
West and Central Asia	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.

Questions 26–28 refer to the following images.



© Jose Fuste Raga/Corbis



© Michele Falzone/JAI/Corbis

The temple on the left is the Lakshmana Temple in India.

26. The temple on the right is
- (A) Nan Madol in Micronesia
 - (B) Angkor Wat in Cambodia
 - (C) Borobudur Temple in Indonesia
 - (D) Todai-ji in Japan

Content Area(s)	Learning Objective
South, East, and Southeast Asia	3.1 Students identify a work of art.

27. The creation of the temple on the right demonstrates the
- (A) incorporation of a natural mountain into the architectural design
 - (B) construction of a major Buddhist monument, far from the capitol
 - (C) use of modern surveying equipment to achieve precise measurements and alignments
 - (D) importation of Hinduism from India by royal patrons for political purposes

Content Area(s)	Learning Objective
South, East, and Southeast Asia	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

28. The temples shown share all of the following features EXCEPT that neither

- (A) contains a subshrine that incorporates a processional bronze
- (B) commemorates the life and achievements of a king
- (C) exemplifies a panchayatana temple design
- (D) re-creates symbolically the cosmic Mount Meru

Content Area(s)	Learning Objective
South, East, and Southeast Asia	3.5 Students analyze relationships between works of art based on their similarities and differences.

29. Basalt was used to construct complexes in Nan Madol because it

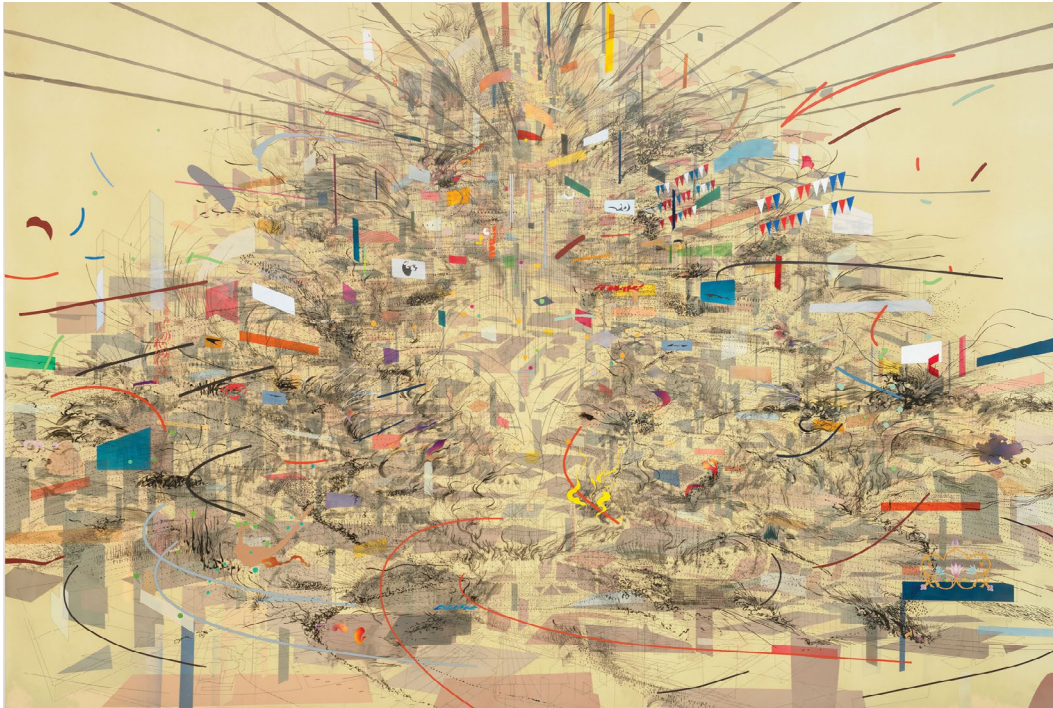
- (A) either cooled or retained heat in buildings during different seasons
- (B) is a light material, making it easy to transport across water
- (C) fractured into columnar shapes that were useful for construction
- (D) was difficult to quarry, meaning the cost to do so indicated great wealth

Content Area(s)	Learning Objective
The Pacific	1.2 Students explain how artistic decisions about art making shape a work of art.

30. El Anatsui's *Old Man's Cloth* and Ai Weiwei's *Kui Hua Zi (Sunflower Seeds)* address which of the following?

- (A) Site specificity because both works were commissioned for particular locations
- (B) Seriality because small, discrete items are accumulated in shifting arrangements
- (C) Commodification because the materials are readily available for purchase
- (D) Postnationalism because both works were designed to avoid regional and national references

Content Area(s)	Learning Objective
Global Contemporary	3.5 Students analyze relationships between works of art based on their similarities and differences.



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31. On the basis of style, the work shown can be attributed to

- (A) Mariko Mori
- (B) Wangechi Mutu
- (C) Julie Mehretu
- (D) Kiki Smith

Content Area(s)	Learning Objective
Global Contemporary	3.4 Students justify attribution of an unknown work of art.

Questions 32–34 refer to the following image.



© Luke Macgregor/Reuters/Corbis

32. The title of this work addresses social exclusion through its reference to
- (A) ethnic classification
 - (B) ancient prophecy
 - (C) a racist epithet
 - (D) a familiar stereotype

Content Area(s)	Learning Objective
Global Contemporary	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

33. The installation challenges institutional authority by means of its creation within

- (A) a government building
- (B) a university library
- (C) an art museum
- (D) an international airport

Content Area(s)	Learning Objective
Global Contemporary	1.3 Students describe how context influences artistic decisions about creating a work of art.

34. Among other reasons, the artist created a crack in the floor to allude to the

- (A) destructive forces of climate change
- (B) plight of unwanted immigrants
- (C) loss of innocence in childhood
- (D) physical decay of the human body

Content Area(s)	Learning Objective
Global Contemporary	1.2 Students explain how artistic decisions about art making shape a work of art.

Answers to Multiple-Choice Questions

1. D	8. D	15. A	22. C	29. C
2. C	9. A	16. B	23. A	30. B
3. B	10. C	17. C	24. B	31. C
4. A	11. A	18. B	25. C	32. A
5. B	12. B	19. B	26. B	33. C
6. B	13. B	20. C	27. D	34. B
7. A	14. B	21. B	28. A	

Section II: Free-Response Questions

There are six free-response questions on the exam: two long essay questions and four short essay questions. For the long essay questions, students will be provided with a list of works to choose from when writing their responses. Each list will include three to five works of art from the required course content, all well-aligned with the question topic. Long essay questions may also allow students to respond using appropriate works of art of their choice from within or beyond the AP Art History required course content. The following are meant to serve as examples of the types of questions that may appear on the exam.

Long Essay Questions



Photo © Kira Perov

Suggested time: 30 minutes

1. The work shown is a video still of *The Crossing* by Bill Viola. In this work, Viola uses water conceptually to transmit meaning.

Select and completely identify another work of art that uses water conceptually to transmit meaning.

What meaning is transmitted in each work? Using visual or contextual evidence, analyze at least two similarities between the two works in terms of how water is used conceptually to transmit meaning.

Then, using visual or contextual evidence, analyze at least two differences between the two works in terms of how water is used conceptually to transmit meaning.

To answer this question, you may select a work from the list below or any other relevant work of art. When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or 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.

Alhambra

Fallingwater

Spiral Jetty

Under the Wave off Kanagawa (Kanagawa oki nami ura), also known as the Great Wave, from the series Thirty-six Views of Mount Fuji

Content Area(s)	Learning Objective
Global Contemporary and Variable	3.5 Students analyze relationships between works of art based on their similarities and differences.

Suggested time: 30 minutes

2. Many works of art are intended to convey an interpretation of a culture’s history.

Select and completely identify one work of art that conveys an interpretation of a culture’s history.

Identify the intended audience of the work.

Describe the historical content that the work is intended to convey.

Then, using specific visual and contextual evidence, analyze how the work conveys that historical content.

To answer this question, you may select a work from the list below or any other relevant work of art. When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or 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.

Alexander Mosaic from the House of Faun, Pompeii

The Burghers of Calais

Lukasa (memory board)

Content Area(s)	Learning Objective
Variable	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.

Short Essay Questions



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© RMN-Grand Palais/Art Resource, NY

Suggested time: 15 minutes

3. The images show an overview and a detail of the Parthenon.

Why was this site chosen for the Parthenon?

Using specific visual and contextual evidence, explain how the sculptural program of the Parthenon addresses both the religious function of the building and its political significance.

Content Area(s)	Learning Objective
Ancient Mediterranean	1.3 Students describe how context influences artistic decisions about creating a work of art.



© Corbis

Suggested time: 15 minutes

4. Attribute this painting to the artist who painted it.

Completely identify the painting by the same artist in the required course content.

Then, using specific visual evidence, justify your attribution by comparing the two works.

How do both works demonstrate the artist's ongoing experimentation with form through landscape?

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or 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.

Content Area(s)	Learning Objective
Later Europe and Americas	3.4 Students justify attribution of an unknown work of art.



© Stuart Forster/Robert Harding World Imagery/Corbis



© David Pearson/Alamy

Suggested time: 15 minutes

5. The architectural complex in the top image is the tomb of the Mughal emperor Humayun, created in Delhi, India, c. 1570 C.E. The architectural complex in the bottom image is the Taj Mahal, created in Agra, India, between 1632 and 1653 C.E.

Using specific evidence, explain how the tomb of the Mughal emperor Humayun influenced the design, function, and setting of the Taj Mahal.

How do both architectural complexes convey an Islamic vision of paradise?

Content Area(s)	Learning Objective
South, East, and Southeast Asia	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.



© AZA/Archive Zabé/Art Resource, NY



© The Bodleian Libraries, The University of Oxford

Suggested time: 15 minutes

6. The work in the top image is the Calendar Stone from Templo Mayor. The work in the bottom image is the frontispiece of the Codex Mendoza. Both of these works relate to the presentation of time.

What major historical event occurred between the creation of these two works that brought about changes in the presentation of time?

Who was the audience for each work?

Using specific visual and contextual evidence, compare how time is presented in each work.

Content Area(s)	Learning Objective
Early Europe and Colonial Americas	3.5 Students analyze relationships between works of art based on their similarities and differences.

Scoring Guidelines and What Good Responses Will Include

Free-Response Question 1

Scoring Guidelines

Task	Learning Objective	Points
<p>Accurately identifies another work of art that uses water conceptually to transmit meaning.</p> <p>Identifying a work of art includes title or designation, artist and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned. If the work appears on the list provided, two accurate identifiers NOT included on the list must be given for the point to be earned.</p>	3.1 Students identify a work of art.	0–1 point
<p>Accurately explains the meaning that is transmitted in the selected work of art.</p>	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–1 point
<p>Accurately explains the meaning that is transmitted in <i>The Crossing</i>.</p>	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–1 point
<p>Accurately uses specific visual or contextual evidence to analyze the similarities between the two works in terms of how water is used conceptually to transmit meaning.</p> <p>The first point is earned for accurately using specific visual or contextual evidence to describe two or more similarities between the two works.</p> <p>The second point is earned for analysis: for accurately using specific visual or contextual evidence to explain the relationship between each similarity and how water is used conceptually to transmit meaning.</p> <p>OR</p> <p>One point is earned for using specific visual or contextual evidence to thoroughly analyze one similarity between the two works in terms of how water is used conceptually to transmit meaning.</p>	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–2 points

Task	Learning Objective	Points
<p>Accurately uses specific visual or contextual evidence to analyze the differences between the two works in terms of how water is used conceptually to transmit meaning.</p> <p>The first point is earned for accurately using specific visual or contextual evidence to describe two or more differences between the two works.</p> <p>The second point is earned for analysis: for accurately using specific visual or contextual evidence to explain the relationship between each difference and how water is used conceptually to transmit meaning.</p> <p>OR</p> <p>One point is earned for using specific visual or contextual evidence to thoroughly analyze one difference between the two works in terms of how water is used conceptually to transmit meaning.</p>	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–2 points
Total Points		7 points

What Good Responses Will Include

A good response would completely identify the selected work of art and clearly explain the meaning transmitted, referencing specific aspects of the work. For example, at Alhambra (Granada, Spain; Nasrid Dynasty; 1354–1391 C.E.; whitewashed adobe stucco, wood, tile, paint, and gilding), water flowing through four intersecting channels in the Court of the Lions suggests ephemeral earthly blessings of Allah in a luxurious setting where the elite enjoyed elaborate rooms for bathing. The channels have been associated with the rivers of Paradise, and they connect at a fountain of 12 lions. Some have related the lions to the 12 signs of the zodiac, referencing cycles of time within a mystical, enduring cosmos. Therefore, associations with water at Alhambra can be interpreted as both temporal and eternal.

Robert Smithson's *Spiral Jetty* (Great Salt Lake, Utah, U.S.; 1970 C.E.; earthwork: mud, precipitated salt crystals, rocks, and water coil) is a site-specific earthwork at the spot where water from the Great Salt Lake in Utah began to impart a spiral form composed of 7,000 tons of rock through a process known as entropy. Processes of degradation attracted Smithson to the abandoned industrial site where machinery was left on the shore to decay. Depending on the level of the lake, the jetty has become submerged and then reappeared over time, covered with white salt crystals, suggesting cyclical, regenerative forces of nature. An ancient myth that the Great Salt Lake came into existence from a whirlpool created by water flowing from the Pacific Ocean inspired Smithson.

Katsushika Hokusai's *The Great Wave Off Kanagawa* (*Kanagawa oki nami ura*), also known as the Great Wave, from the series *Thirty-six Views of Mount Fuji* (1830–1833 C.E.; polychrome woodblock print; ink and color on paper) depicts a large, breaking wave threatening to swallow up three fishing boats and exemplifies Edo Japan's *ukiyo-e* — images of the floating world. This term originated from Buddhist descriptions of the transience of earthly existence. Scholars have likened the men in boats to samurai who, in the spirit of Zen Buddhism, conduct themselves with discipline in the face of chaos and destruction. This interpretation suggests a contrast between the wave and Mt. Fuji, a venerated site symbolic of immortality, visible on the far horizon. Hokusai's image reminds us that the forces of nature that the Japanese worshipped throughout their long history are not always benevolent and should be respected.

Frank Lloyd Wright's *Fallingwater* (Pennsylvania, U.S.; 1936–1939 C.E.; reinforced concrete, sandstone, steel, and glass) was designed to interact with its natural surroundings. Wright's plans for the asymmetrical structure, choice of building materials such as wood, glass, and stone, and siting of the home over a waterfall all contribute to the effect, interweaving the interior spaces of the home and the exterior environment of its woodlands location. Natural and built environments are synthesized, allowing a direct connection with nature. Wright incorporated a rock outcropping within the living room as a central hearth. A beam was bent to accommodate a tree, and glass was used for much of the exterior to lessen the demarcation between indoors and out.

If a work other than the ones listed above is discussed, then the response should also completely identify the selected work and focus on how its meaning is transmitted in ways similar to the examples provided.

A good response would also explain the meaning transmitted in Bill Viola's *The Crossing*, referencing specific aspects of the work to support assertions. For example, a response might describe the approaching male figure shown walking in slow motion on two different screens and how the figure is gradually consumed by fire on one screen and deluged by water on the other. Although the same soundtrack is used for each projection, viewers perceive the sound differently depending on which scenario is watched. The response might note that in the creation of this work, Viola has cited his childhood experience of almost drowning as “the most beautiful” and “without fear.” For Viola, water acts as a barrier between this world and the next, suggesting a search for the meaning of existence. The dualities around which our physical existence revolves are demonstrated through the depiction of fire combined with water — polarities that humans struggle to balance.

A good response would then use specific visual or contextual evidence to analyze the similarities between the two works with regard to how water is used to transmit meaning. For example, if the selected work is *Alhambra*, the response might point out that, symbolically, water in Viola's *The Crossing* exists as a primordial element that intersects the ordinary world of time and space and another, perhaps spiritual, realm. The figure's eventual disappearance alludes to the element's transformational properties. Channels of water that intersect at *Alhambra* also suggest a shift between the temporal and the eternal, flowing from a cosmic center in four directions. In both cases, the sound of water amplifies the viewer's experience.

Similar to how the destructive force of water in Viola's *The Crossing* unfolds gradually, water plays an entropic role in Smithson's *Spiral Jetty*. Transformation of the body by primordial elements can be compared with Smithson's jetty, which, over time, was submerged under water only to reemerge again, transformed with salt crystals. In contrast to the immediate gratification of mainstream media, Viola projects his images in slow motion, demanding from the viewer a patient response. In both cases, the act of looking is one of retrospection and meditation.

Pulling away from everyday life to confront danger, pain, and suffering is not only a theme found in much of Viola's video works but also a key component of rituals performed in various cultures as a rite of passage to transform individual consciousness. Although the cresting wave in Hokusai's print presents a terrifying challenge, the oarsmen position themselves in unison with the water's force and spirit. In both cases, resilience pervades where death fails to dictate the material end of the soul. Also, both Viola and Hokusai evidence influence of beliefs in which water is linked with spiritual power and transformation.

In *The Crossing*, water connects the ordinary world with one that transcends everyday experiences — a world that is perhaps spiritual. Similarly, going beyond the ordinary into realms of intuition and imagination is an aspect of Transcendentalism that Wright demonstrates with the organic architecture of Fallingwater, based on his belief that human life is a part of nature. At Fallingwater, water connects interior living spaces with the exterior natural environment as the creek flows through the home. Aural effects of water are employed by both Wright and Viola to heighten audiences' experience of the element: Sounds of the drops, trickle, and deluge of water falling on the figure in *The Crossing* emphasize its presence and force. The music of the creek was a notable aspect of Wright's first visit to the Fallingwater site; it contributed to his decision to build the home over the waterfall, ensuring the sound was an integral feature of his patrons' daily lives.

If a work other than the ones listed above is discussed, the response should focus on specific visual or contextual evidence to analyze how the two works are similar in terms of how water is used conceptually to transmit meaning.

A good response would then use specific visual or contextual evidence to analyze the differences between *The Crossing* and the selected work in terms of how water is used conceptually to transmit meaning. For example, the roar of water in Bill Viola's *The Crossing* differs greatly from the soothing flow and trickle of water in the Court of the Lions at the Alhambra. Instead of the darkened room of Viola's video projection, water at the Alhambra flows from a fountain in the open daylight of a courtyard, providing a sense of secluded harmony and comfort. The transformational suffering displayed in Viola's work relies on use of the human form coming in contact with the primordial elements of fire and water to investigate how our sense of self is wrought by isolation. Whereas water is used to assault the human form in *The Crossing*, to jar one's senses and disrupt feelings of complacency, contact with water at the Alhambra provides the visitor with a tranquil sensory experience born of an Islamic vision of paradise.

The use of technology in *The Crossing* may allude to the disconnect between contemporary life and our primordial, spiritual being: with the projected images of fire and water, the viewer is spared the physical sensations of heat or moisture. In contrast, in *Spiral Jetty* the experience is shaped not by color projectors and speakers but by the water level, time of day, and weather. Water is experienced in a

natural environment, not a darkened room, allowing the viewer to interact with its physical properties. Viola's use of a video loop allows him to repeat the experience of water for multiple viewers. Such repetition is virtually impossible at the *Spiral Jetty* due to the processes of entropy associated with water. No singular view of the water surrounding the jetty can be prescribed for the visitor.

The medium of video in Viola's *The Crossing* embodies the nature of water in its fluid documentation of time, space, and movement, highlighted by the increase in water falling, from a few drops of water to a torrential downpour. In contrast, Hokusai depicts a single moment in time when a great wave rises up, threatening the boatman below. Although impending doom may be suggested through dramatic use of scale, a 19th-century Japanese audience would expect the well-trained oarsmen to successfully avert danger. While the man in Viola's work undergoes a deathlike disappearance, the figures in Hokusai's print remain steadfast and triumphant. Instead of water transforming our existence from one world to the next, the great wave operates as a test of endurance and resolve in our current state.

While *The Crossing* explores transformational aspects of water, at Fallingwater it is more of a relational force. There water doesn't subsume all as it does in *The Crossing* — it connects people with the natural surroundings of a building. Further contrasts include the presentation of water as an unconstrained natural element at Fallingwater, its flow unimpeded by the structure, providing a harmonious view and sound to observers. In *The Crossing*, the flow and sound of water are modulated by the artist, and the effect on those who interact with it — both the subject of the video and audiences — may be overpowering. Viola uses water as an abstract, symbolic element within an artificial environment, and audiences of *The Crossing* experience it as manipulated by the artist. Visitors to Fallingwater, on the other hand, directly experience water as a real element of nature, explicitly unaltered by the architect as a focus of his structure.

Free-Response Question 2

Scoring Guidelines

Task	Learning Objective	Points
<p>Accurately identifies a work of art that conveys an interpretation of a culture's history.</p> <p>Identifying a work of art includes title or designation, artist and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned. If the work appears on the list provided, two accurate identifiers NOT included on the list must be given for the point to be earned.</p>	3.1 Students identify a work of art.	0–1 point
<p>Accurately identifies the intended audience of the work.</p>	3.1 Students identify a work of art.	0–1 point
<p>Accurately describes the historical content that the work is intended to convey.</p>	1.1 Students differentiate form, function, content, and/or context work of art.	0–1 point
<p>Accurately uses specific visual evidence to analyze how the work conveys that historical content.</p> <p>The first point is earned for accurately describing specific visual evidence used within the work to convey historical content.</p> <p>The second point is earned for analysis: for explaining the relationship between the visual evidence and how the work conveys that historical content.</p>	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–2 points
<p>Accurately uses specific contextual evidence to analyze how the work conveys that historical content.</p> <p>The first point is earned for accurately describing specific contextual evidence used within the work to convey historical content.</p> <p>The second point is earned for analysis: for explaining the relationship between the contextual evidence and how the work conveys that historical content.</p>	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.	0–2 points
Total Points		7 points

What Good Responses Will Include

A good response would select and completely identify a work of art from the list provided that conveys an interpretation of a culture's history. For example, a response might focus on the *Alexander Mosaic* from the House of Faun, Pompeii (Republican Roman; c. 100 B.C.E.; mosaic); *The Burghers of Calais* (Auguste Rodin; 1884–1895 C.E.; bronze); the *lukasa* memory board (Mbudy Society, Luba peoples [Democratic Republic of the Congo]; c. 19th to 20th century C.E.; wood, beads, and metal); or a work of art of the student's choice (from within or beyond the required course content), such as *Darkytown Rebellion* (Kara Walker; 2001 C.E.; cut paper and projection on wall).

A good response would likely identify the intended audience of the *Alexander Mosaic* as the wealthy and powerful residents of the House of Faun and their guests. The response may include evidence in support of this identification, such as the discovery of the mosaic as part of the floor of a house thought to have been built after Roman conquest of Pompeii to be the residence of a member of the Roman ruling class.

For *The Burghers of Calais*, a good response would identify the intended audience as those who commissioned the work — the town council of Calais, France, to commemorate the bravery of local heroes — as well as the citizens of Calais where the sculpture is displayed.

For the *lukasa*, a good response would identify the intended audience as initiates into the Mbudy association of the Luba people. The Mbudy group was established in the 1700s to preserve and disseminate historical knowledge of the Luba sacred kingship. Highly trained, experienced specialists within the group read the memory board during rituals to teach Mbudy members about the accomplishments and relationships of cultural heroes and kings.

With respect to *Darkytown Rebellion*, a good response would indicate that the installation's audience is primarily museumgoers who are confronted by, and may inadvertently become part of, the brutal depiction of an imagined rebellion of slaves, making the work into a performative, participatory piece.

A good response would describe the historical content that the *Alexander Mosaic* is intended to convey by discussing the depiction of a decisive fourth-century battle of armies of Greek king Alexander the Great and Persian king Darius III. In the scene, Alexander is leading his army, spearing a king's guard, and Darius has called for retreat from his chariot. The response may present the theory that the mosaic is a copy of an earlier Greek painting of the Battle of Issus.

Rodin's sculpture was intended to commemorate an episode during the Hundred Years' War. A good response may discuss how, during the 11-month siege of Calais in 1347, with dwindling food and water, six of the city's leaders offered themselves as hostages to English King Edward III in exchange for the freedom of the city. King Edward III accepted the offer, ordering the men to deliver the keys to the city to his camp and then be executed, but his wife, Philippa, persuaded the king to spare the lives of the burghers as she believed their deaths would be a bad omen for the child she carried.

A good description of the historical content the *lukasa* is intended to convey would note that the memory board is used as a mnemonic aid by Mbudye specialists who recite genealogies, names of kings, and political events within their group. The *lukasa* can include historical content about journeys, paths, and migrations along with the histories of kings. The foundations of Luba sacred kingship and the layout and procedures of the court is information brought forth by the *lukasa*. When Mbudye specialists read or perform the *lukasa*, they reinterpret history with varied rhetoric and political opinions. Present events are explained in terms of how they relate to the sacred past.

A good response regarding the historical content that *Darkytown Rebellion* was intended to convey could mention that Walker's installation was partly inspired by an anonymous late 19th-century landscape painting with African American caricatures called *Darkytown*. Walker developed the content as a fictional depiction of the brutalities of slavery in the antebellum United States based on a combination of many historical accounts and stories about slaves and slave owners. Walker depicts historical relationships of race, gender, and power.

A good response that uses specific visual and contextual evidence to analyze how the *Alexander Mosaic* conveys historical content would likely discuss the representation of a triumphant Alexander the Great leading the Macedonians to outflank the Persian army and rush the chariot of Darius III. A Persian nobleman protecting the king is speared, allowing the king to be driven away (in defeat) to relative safety, while members of his army are literally crushed beneath the chariot. Analysis may address how the style of representation supports the notion of the mosaic recreating a fourth century B.C.E. Greek painting, including the limited range of colors used by Greek painters of the time, use of light and shadow to model figures and depict movement, and dramatic demonstration of action and emotion. The response may also comment on how Alexander and Darius first battled at Issus, in southern Turkey, in 333 B.C.E.; they later fought at Gaugamela, northern Iraq, in 331 B.C.E., with Darius escaping via chariot in both encounters.

To analyze how *The Burghers of Calais* conveys historical content, a good response is likely to include information about Rodin reading an account of the siege of Calais and the actions of the six burghers (or city leaders) to inform his work. Rodin decided to show the aspect of the narrative in which the burghers are leaving the city to journey to the English King Edward III's camp, bearing the keys to the city and wearing ropes around their necks, believing they are to be executed. A good response may analyze Rodin's innovative, realistic, and expressive portrayal of the six men in ragged clothes, demonstrating defeat, sorrow, uncertainty, and resolve, and defiance among the figures (one man's jaw is firmly set, another has outstretched arms and an open mouth, and another holds his head in his hands). In his depiction of the heroes who are sacrificing their lives for their city and its occupants, Rodin evidenced the ravages of starvation and the fear of death. He also described these aspects in his writing about the work, and hoped to be praised for showing the truth of history instead of the more conventional approach of presenting glorified, triumphant heroes that his commissioners/patrons wished to see. Although Rodin presented the men at eye level so they would become part of the daily life of the residents of Calais, who would hold themselves to the same level of honor, commissioners of the sculpture sought a more traditional, heroic, and grand depiction of the men, so they elevated the work by placing it upon a high pedestal for display in a public park.

Writing about how the *lukasa* conveys historical content using specific visual and contextual evidence is likely to include an explanation of how a *lukasa* is read by a specialist according to the relationship between the beads, pins, and symbols applied to and carved into the flat wooden object. Each bead signifies an individual, place, or status; they can be combined in different ways to function like a code. The largest central bead in the top section of the board represents the king for whom the *lukasa* was made. Smaller surrounding beads may represent the king's officers, and bumps across the center of the board stand for thrones inside the king's palace. Lines of beads can symbolize travel. White is the color of the spirit world and enlightenment in Luba culture, and it can represent spirit mediums on the memory board. Mbudye specialists trace symbols and paths on the board with their fingers to read, interpret, and transmit sacred historical knowledge. The back of the *lukasa* is carved to look like a tortoise shell, the symbol of Luba royalty. Lines within the shell motif correspond with the king's heroic deeds.

A good response that uses specific visual and contextual evidence to analyze how historical content is conveyed in *Darkytown Rebellion* is likely to mention Walker's use of the Victorian medium of silhouette combined with the use of modern technology (electronically projected light) to create a surreal landscape containing grotesque images of caricatured, stereotypical African American and white figures that depict slavery in the antebellum American South. Walker's silhouettes include a flag-bearer, master and starving young slaves, nursing mother, woman in a hoop skirt and bonnet attacking a smaller figure, and various mutilated bodies and parts, interspersed with projected shapes of colored light. By including the shadows of present-day figures of viewers of the scene with the cut-paper historical figures *within* the scene via projected light, the historical content is intermingled with the present, demonstrating the influence of past events on our culture today, especially with respect to relations of race, gender, and power. Additionally, by referencing the 19th-century landscape painting *Darkytown*, Walker questions how the distorted figures from the past relate to today's conceptions and depictions of African Americans.

Free-Response Question 3

Scoring Guidelines

Task	Learning Objective	Points
Accurately explains why this site was chosen for the Parthenon.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific visual evidence to explain how the sculptural program of the Parthenon addresses the religious function of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific contextual evidence to explain how the sculptural program of the Parthenon addresses the religious function of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific visual evidence to explain how the sculptural program of the Parthenon addresses the political significance of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Accurately uses specific contextual evidence to explain how the sculptural program of the Parthenon addresses the political significance of the building.	1.3 Students describe how context influences artistic decisions about creating a work of art.	0–1 point
Total Points		5 points

What Good Responses Will Include

A good response would accurately explain why this site was chosen for the Parthenon. For example, a response might begin by pointing out that the Parthenon was sited on the highest point of the Acropolis, the sacred rock at the pinnacle of the city of Athens. This defensible summit provided distant views and made the Parthenon visible from great distances. Mythology describes important events that took place at the Acropolis, such as a battle between Athena and Poseidon. Archeological evidence indicates that the site has been used since Neolithic times. It has served as a fortress, protecting places of worship. A Mycenaean citadel occupied the site, followed by an early temple dedicated to Athena Polias (patron of the city), and then a larger temple, which was pillaged by the Persians. The fortified location was the site of the treasury of the Delian League — a predecessor of the Athenian empire. The site of the Acropolis was appropriate for the Parthenon because of its royal, divine, and physically dominant attributes, and because of the actual and imagined historical events associated with it, connecting the new Athenian empire to the past.

A good response would then use specific visual and contextual evidence to accurately explain how the sculptural program of the Parthenon addressed both the religious function of the building and its political significance. Regarding the religious function of the building, the response should address the fact that the Parthenon temple was built to glorify Athens and its divine patron and protector, the goddess Athena. The sculptural program of the Parthenon included abundant reliefs, friezes, and statues, including a (now lost) 38-foot-tall sculpture of Athena as the goddess of victory. Metopes depicted the battle of the mythological Lapiths and centaurs; pediment sculptures depicted the birth of Athena and the battle of Poseidon and Athena for patronage of the city.

The detail image presented shows the Plaque of the Ergastines, from the frieze on the east side of the Parthenon. The women depicted are *Ergastinai* — members of the Athenian aristocracy who wove the *peplos* garment offered to the statue of Athena. They are walking in procession at the close of the Panathenaic Festival, which was held in Athens in honor of Athena. As they progress to the assembly of gods, the Ergastines are greeted by two priests. The gods and goddesses of Olympia are shown as spectators at the events of the festivals in which Athenians are taking part. The Parthenon being set within the sanctuary complex of the Acropolis, its sculptural program, the huge statue of Athena, and the gold and silver dedications to her that were once housed there all suggest that the Parthenon served a religious function. The Parthenon expressed the piety of the Athenian state that funded its creation.

A good response is likely to address the political significance of the building by mentioning that the Parthenon's sculpture of Athena, goddess of victory, created of gold and ivory, alludes to Athenian wealth and power. The Parthenon also housed the treasury. Depictions of mythological battles (featuring Theseus of Athens and Greeks versus Amazons) symbolize war with the Persians, and ultimately, victory. The representation of battle between Athena and Poseidon shows Athenians judging the merits of each god, underscoring Athenian attitudes about their own power and significance as leaders of the Aegean empire.

The Parthenon's inner Ionic frieze representing the Panathenaic Festival juxtaposes an imagined, elite-oriented political reality (important Athenians and deities are represented but not commoners or slaves) with grand religious claims, thereby elevating the body politic to mythic status. Participants in the procession give offerings to the treasury, contributing to the wealth of the empire. Tribal heroes from Attica are depicted to reinforce past glory. There is a conflation of religious and political realms — the beneficence of the gods combined with metaphorical battles won and sacrifices made — to reinforce the idea of the divine guidance of the Athenian state.

Free-Response Question 4

Scoring Guidelines

Task	Learning Objective	Points
Accurately attributes the painting to the artist who painted it.	3.4 Students justify attribution of an unknown work of art.	0–1 point
Accurately identifies the painting by the same artist in the required course content. Identifying a work of art includes title or designation, name and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned.	3.1 Students identify a work of art.	0–1 point
Justifies the attribution by comparing the two works, using specific visual evidence.	3.4 Students justify attribution of an unknown work of art.	0–1 point
Accurately explains how the work shown demonstrates the artist’s ongoing experimentation with form through landscape.	1.2 Students explain how artistic decisions about art making shape a work of art.	0–1 point
Accurately explains how the work by the same artist in the required course content demonstrates the artist’s ongoing experimentation with form through landscape.	1.2 Students explain how artistic decisions about art making shape a work of art.	0–1 point
Total Points		5 points

What Good Responses Will Include

A good response would accurately attribute the painting to Paul Cézanne and accurately identify the painting in the required course content by the same artist as *Mont Sainte-Victoire*, oil on canvas, created between 1902 and 1904 C.E.

A good response would then justify the attribution by comparing the two works using specific visual evidence. For example, in both works, a landscape is constructed with bold, short brushstrokes. Cézanne flattens out forms to call attention to the physical properties of his medium in each of the landscapes. Other qualities shared by the two works are a sense of stillness, evenly distributed lighting, and absence of human activity. Although neither painting would have been considered “finished” by the academic standards of the day, the works both achieve unity through use of a restricted palette, echoing of forms, parallel brushstrokes, and a balance of contrasting elements. These qualities contribute to what Cézanne called “harmony in parallel with nature.”

Finally, a good response would accurately explain how both works demonstrate the artist's ongoing experimentation with form through landscape. Although Cézanne was deeply attached to his homeland in Provence, and to nature in general, neither view depicted in the paintings was chosen for its historical interest or picturesque qualities. His principal interest appears to have been to use his surroundings to explore the formal properties of painting.

Cézanne demonstrates a lack of interest in academic techniques such as the use of linear perspective and clarity of form. In his *Houses in Provence*, Cézanne avoids perspectival exactness by both revealing and obscuring the underside of roof eaves and the flat tops of rocks. The colors tend to have an equal intensity that flattens the space and breaks down the distinction between near and far objects that would be required in a traditional, illusionistic approach. His concern for harmony is detected in the blue shadows used to unify the surface.

In *Mont Sainte-Victoire*, areas of color and man-made structures are placed in apparently random places throughout the canvas, lacking the specificity of detail that one might derive from a direct observation of the natural, visible world. A huge iron cross on Montagne Sainte-Victoire, visible at the time and from some distance, does not appear in any of Cézanne's numerous paintings of the site. This late work is part of a series of paintings of the mountain that became increasingly abstract. Its patchwork of a restricted range of colors is constructed with more gestural brushwork, seeming far more "unfinished" when compared with academic paintings as well as many of his Cézanne's own earlier works.

Free-Response Question 5

Scoring Guidelines

Task	Learning Objective	Points
Accurately uses specific evidence to explain how the tomb of the Mughal emperor Humayun influenced the design of the Taj Mahal.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Accurately uses specific evidence to explain how the tomb of the Mughal emperor Humayun influenced the function of the Taj Mahal.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Accurately uses specific evidence to explain how the tomb of the Mughal emperor Humayun influenced the setting of the Taj Mahal.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Accurately explains how the tomb of the Mughal emperor Humayun conveys an Islamic vision of paradise.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point

Task	Learning Objective	Points
Accurately explains how the Taj Mahal conveys an Islamic vision of paradise.	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of works.	0–1 point
Total Points		5 points

What Good Responses Will Include

A good response would use accurate and specific evidence to explain how the tomb of Humayun influenced the design of the Taj Mahal. For example, it would likely point out that, like Humayun's Tomb, which was built nearly 100 years earlier, the Taj Mahal is built upon a platform. In addition, both structures employ a nine-fold plan, with eight rooms surrounding a central chamber; the tombs are at the center; and rooms are octagonal. Both complexes feature a walled garden with waterways dividing them into four units. Both monuments have large, rectangular pishtaq entrances framing pointed-arch iwan niches. Humayun's Tomb and the Taj Mahal both possess a bulbous dome above the tomb at the center of the complex and Hindu-inspired chhatra pavilions and chamfered corners. They both have twin cenotaphs and display pietra dura (images made of cut, polished colored stones).

A good response would also explain, using accurate and specific evidence, how the tomb of Humayun influenced the function of the Taj Mahal. For example, responses would likely include that both complexes were built to honor an esteemed family member: Humayun's wife, Biga Begum, supervised the building of her husband's tomb, and the Taj Mahal was constructed to memorialize Shah Jahan's favorite wife, Mumtaz Mahal. Both complexes also display the vast resources accessible to their patrons, demonstrating power and authority. In both structures, the mausoleum is set on a high platform analogous to a throne. The throne, along with other symbols of imperial power, underscored semidivine status. When Humayun's Tomb was completed, the emperor Akbar performed a rite of circumambulation that imbued the complex with a sacred character. This rite was performed by Shah Jahan at the Taj Mahal for the same purpose. Also, like the tomb of Humayun, the Taj Mahal emphasizes the Mughal dynastic connections to the great ruler Timur.

A good response would then explain, using accurate and specific evidence, how the tomb of Humayun influenced the setting of the Taj Mahal. For example, both the tomb of Humayun and the Taj Mahal are situated within a large garden known as a *chahar bagh*, or "fourfold garden." Both complexes are entered from the south and divided by channels of water into quarters. In both cases, fountains were used to amplify the sensual experience by providing a cooling mist and at times, in the bright sun, a prismatic rainbow. Like Humayun's Tomb, the Taj Mahal was built along the Yamuna river and is impressive to travelers arriving by boat.

Finally, a good response would explain how both architectural complexes convey an Islamic vision of paradise. For example, a response might point out that the lush gardens of the Taj Mahal and the tomb of Humayun recall the description of Paradise in the Koran as an enclosed, blissful space through which run four rivers where believers can quench their thirst. The water channels at Humayun's Tomb are directed to vanish beneath the mausoleum on one side and reappear on the

other, alluding to a Quranic verse describing rivers flowing beneath the garden of Paradise. Inscriptions on the entrance gateway at the Taj Mahal complex and calligraphy set in the frame of the southern iwan make references to Paradise and also suggest a vision of the Day of Judgment, where God sits on a majestic throne similar to that of the elevated mausoleum, rewarding the faithful with all the pleasure Paradise affords. Vibrant floral inlays with gems, along with carved reliefs of flowers within the dado inside and outside the Taj Mahal provide further evocations of Paradise.

Surrounding the large central dome at both Humayun's Tomb and the Taj Mahal are pavilions, known as *Hasht Bihisht*, or "Eight Paradises," which are derived from the Persian tradition of garden pavilions surrounding a central space. The octagonal layout of these structures alludes to the eight levels of paradise for Muslims. Reflecting pools of the Taj Mahal recall the fountains used for ablution at a mosque, suggesting not only a ritual cleansing before prayer but the redemptive power a vision of paradise provides.

Free-Response Question 6

Scoring Guidelines

Task	Learning Objective	Points
Accurately identifies the major historical event that occurred in the time between the creation of these two works that brought about differences in how time is presented in the two works.	3.1 Students identify a work of art.	0–1 point
Accurately identifies the audience for the Calendar Stone.	3.1 Students identify a work of art.	0–1 point
Accurately identifies the audience for the Codex Mendoza.	3.1 Students identify a work of art.	0–1 point
Accurately uses specific visual evidence to compare how time is presented in each work.	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–1 point
Accurately uses specific contextual evidence to compare how time is presented in each work.	3.5 Students analyze relationships between works of art based on their similarities and differences.	0–1 point
Total Points		5 points

What Good Responses Will Include

A good response would begin by accurately identifying the major historical event that occurred in the time between the creation of these two works that brought about differences in how time is presented in the two works. The event was the Spanish invasion or “conquest” of the Mexica/Aztec Empire led by Hernán Cortés. This event culminated in 1521, between the creation of the Calendar Stone (1375–1520 C.E.) and the creation of the Codex Mendoza (1541–1542 C.E.). It was a continuation of the European takeover of the Americas, which had begun with Columbus’s arrival in 1492. The Spanish conquest took three years, ending with the siege of Tenochtitlan, the Mexica capital, and resulted in the deaths of an estimated 240,000 indigenous people.

A good response would accurately identify the audience for the Calendar Stone by explaining that the Calendar Stone is believed to have been placed as a pavement on the top of the Templo Mayor on the side dedicated to the Aztec patron deity *Huitzilopochtli* (god of war). The Calendar Stone was used for human sacrifices, which occurred directly on the face of *Tlaltecuhтли* (devouring earth) in the center of the stone; thus, the audience for the Calendar Stone consisted of Aztec priests, rulers, highest elites of the society, and the victims of sacrifice.

A good response would accurately identify the audience for the frontispiece of the Codex Mendoza by explaining that the Codex Mendoza was commissioned by Antonio de Mendoza, first viceroy of New Spain, for presentation to Emperor Charles V of Spain. It was created from copied parts of pre-Conquest indigenous manuscripts and intended to aid the Spanish monarch in understanding his new Mexica subjects. This presentation of the Spanish takeover as a part of Mexica history has a strikingly Colonial message, which the monarch would have expected and appreciated.

A good response would then accurately use specific visual and contextual evidence to compare how time is presented in each work.

The subject of the Calendar Stone, which is an apocalyptic monument, is the end of a major era of time called the Fifth Sun. The face in the middle of the stone represents the devouring earth (*Tlaltecuhтли*). According to the Mesoamerican creation story, Tlaltecuhтли called for blood to repay the debt to the gods who sacrificed themselves to create humans. Tlaltecuhтли is shown inside the movement glyph, representing the belief that the Fifth Sun would end in an earthquake. Around the face are the dates of the ends of previous eras. Moving outward, a band symbolizes the Aztec ritual calendar, with sun rays/cardinal points and fire serpents carrying the sun through day and night. These are arranged in a circular fashion, embodying the cyclical worldview. The juxtaposition of Aztec ritual and solar calendars emphasizes the endless movement of large and small units of time. Human sacrifices to Earth were posited as necessary to continue time. The Calendar Stone served as a political statement about the Aztec’s responsibility to continue the cycles of time by conquering and sacrificing other Mesoamerican peoples.

The Codex Mendoza is in a book format, with individual pages, introducing the relatively new European representation of an inherently linear type of communication. Each page addresses information from a specific time period without flowing from one to the other, which is different from how time is presented in pre-Hispanic recording and art. The frontispiece of the Codex Mendoza addresses

time directly, juxtaposing the settling of Tenochtitlan (the eagle on the cactus is a mythological representation of homeland), Mexica conquests (figures holding the hair of another showing victory), and Mexica defeat by the Spanish (smoke coming out of the square by the lower right corner). The squares with glyphs record years spanning pre- to post-Hispanic times. The rectilinear presentation is repeated with the depiction of the four-part city, areas of Aztec battles, and the surrounding frame, opposed to the circular, cyclical arrangement of the Calendar Stone. The page border is an accommodation to cyclicity within a rectangular page, but a gap at the top left edge prevents the formation of a closed, connected shape because Spanish linear time, unlike the cyclical Aztec conception, does not repeat.

The frontispiece demonstrates the beginning and ending of Mexica dominance in time. Like the Calendar Stone, the codex shows violence, death, and victory as aspects of time but in indigenous and Spanish terms. However, descriptions of who was sacrificed and when the era ended are different in the two documentations. While the Spanish expected to encounter others in their explorations, the Mexica were unaware of the possibility of invasion by such distant foreigners. In the Aztec worldview, important events repeated cyclically, making the unprecedented invasion by such an alien people particularly chaotic to the Mexica. These two works reflect their respective cultures. European invasion resulted in a more linear portrayal of time in the frontispiece of the Codex Mendoza, compared to the preinvasion holistic, cyclical representation seen in the Calendar Stone.