

AP[®] ART HISTORY

2015 SCORING GUIDELINES

Question 1

Architectural form is often determined by the intended function and meaning of the structure.

Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by both the intended function and meaning of the structure.

(30 minutes)

Background

This question asks students to select and identify two specific structures in which the architectural form was determined by both the intended function and meaning of the structure. One of the structures must come from beyond the European tradition. For each structure, students must use specific visual evidence to analyze how the architectural form was determined by both the intended function and meaning of the structure. The intent of this question is to have students demonstrate an understanding about the relationship between architectural form, function, and meaning.

For purposes of this question, architectural form can be defined as including the spatial layout, design process, construction, decoration, relationship to location, and aesthetic or physical qualities. Students may choose structures with functions that embody, perform, or evoke political, social, sacred, cultural, fantastical, or abstract meanings. Students may choose examples that represent the relationship between architectural form and theory. Although not required, students may discuss the relationship of form, function, and meaning in terms of the appropriation of elements from earlier architectural traditions.

Architectural examples to answer this question exist in almost every period and culture in global art history, reflecting a variety of intended functions and meanings. Many religious structures have architectural elements with metaphorical meanings, such as the single inner chamber of the Temple of Vishnu at Deogarh, which acts as a home for the deity; or the sacred precinct of the Great Stupa at Sanchi, which encourages a circumambulatory path that symbolizes the Buddhist's spiritual journey toward enlightenment. In the Great Mosque at Damascus, the recessed niche of the mihrab indicates the qibla wall, which points the prayerful towards the Muslim holy site of Mecca. The respective sizes of these structures reflect devotional practices that are, on the one hand, solitary and private and, on the other hand, communal. Mortuary buildings and complexes, such as the Pyramids of Giza in Ancient Egypt and the Taj Mahal in India, incorporated symbolic formal elements in their designs to underscore religious beliefs and to aggrandize, commemorate, or memorialize the dead. In terms of urban planning, the Forbidden City in Beijing served as both a capital city and seat of earthly power, aligning the ceremonial spaces along a central axis and investing the common city grid plan with a sense of cosmic order and harmony. Similarly, Machu Picchu in Peru demonstrated the political authority of a royal residence, incorporated sacred geographical alignment, and utilized innovative agricultural engineering that responded to its specific mountain location.

Architectural forms from the European tradition are also determined by a wide range of intended functions and meanings. Religious structures in Greece and Rome, such as the Parthenon and the Pantheon, demonstrated through their imposing size, harmonious proportions, and the durability of marble the centrality of religion and, by extension, the divine order of the gods. During the Gothic period, the towering external height, soaring vaults, and increased size of the clerestory windows of cathedrals such as Chartres signaled a change from apocalyptic theology and communicated God's presence through the symbolic use

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Question 1 (continued)

of light. In the 18th and 19th centuries, civic and government buildings mimicked earlier historical styles of architecture to signify the function of government as a moral, stabilizing force. Twentieth-century architects, such as Le Corbusier and Frank Lloyd Wright, employed modern materials to achieve divergent objectives in the realm of domestic architecture. Whereas Le Corbusier used concrete and steel to build a house that was a “machine for living in” — the Villa Savoye — Frank Lloyd Wright used these same materials in Fallingwater to open up the walls to the surrounding landscape to create a structure that seemed to grow out of its setting and promote the home as a sanctuary against the combative forces of modern life.

Three Tasks for Students

1. Select and clearly identify two specific structures in which the architectural form was determined by both the intended function and meaning of the structure. One of the structures must come from beyond the European tradition.
2. Use specific visual evidence to analyze how architectural form was determined by the intended function of the structure.
3. Use specific visual evidence to analyze how architectural form was determined by the intended meaning of the structure.

Points to Remember

For a structure to be appropriate for this question, it must be possible to analyze how the architectural form was determined by both the function and meaning of the structure. This will be easier to achieve with actual works of architecture, as opposed to representations of architectural forms in paintings.

Discussions of generic architectural types (such as a church, pyramid, mosque, or palace) are unlikely to yield the specific visual evidence needed for an appropriate analysis.

The identification of each structure must be clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the structure.

Structures may date from any time period. At least one of the structures must come from beyond the European tradition.

If two structures from beyond the European tradition are selected, the structures must come from different cultures. If two structures are selected from the same culture, the stronger response should be scored.

If a student provides more than two structures, the two strongest responses should be scored, keeping in mind that one structure must still come from beyond the European tradition.

Prehistoric examples, such as Stonehenge, about which little information regarding the culture that produced it is available, are not acceptable choices and should not be scored.

Students are not asked to compare or contrast the two structures.

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

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Question 1 (continued)

Scoring Criteria

9-8 points

Response demonstrates thorough knowledge and understanding of the question.

The student clearly and correctly identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. Using specific visual evidence, the student analyzes how the architectural form was determined by both the intended function and meaning of the structure. The response may include minor errors that do not have a meaningful effect on the analysis.

The score of **8** may be earned when the response is slightly unbalanced — with a stronger analysis of either one structure or the other, although both are represented — and/or includes several minor errors that do not have a meaningful effect on the analysis.

7-6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student correctly identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. Using specific visual evidence, the student analyzes how the architectural form was determined by both the intended function and meaning of the structure. However, the response may be somewhat unbalanced and/or may include minor errors that have some effect on the analysis.

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

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. Using visual evidence, the student addresses how the architectural form was determined by both the intended function and meaning of the structure. However, the response is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the structures may be mostly accurate, whereas the discussion of the other structure includes errors that affect the response.

OR

The student clearly and correctly identifies **only one** appropriate structure, but the response demonstrates thorough knowledge and understanding by using specific visual evidence to analyze how the architectural form was determined by both the intended function and meaning of the structure.

NOTE: This is the highest score a response can earn if the student identifies and analyzes only one appropriate structure correctly and coherently.

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Question 1 (continued)

4-3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. The identification of the structures may be incomplete, implied, and/or contain errors. Using visual evidence, the student addresses how the architectural form was determined by the intended function and/or meaning of the structure. However, the response is limited, digressive, overly unbalanced, and/or contains significant errors.

OR

The student correctly identifies **only one** appropriate structure, but the response demonstrates sufficient knowledge and understanding by using visual evidence to analyze how the architectural form was determined by both the intended function and meaning of the structure.

The score of **3** may be earned if both structures are appropriate, but the discussion contains many significant errors.

2-1 points

Response demonstrates little knowledge or understanding of the question.

The student identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. The identification of the structures may be incomplete, implied, and/or contain errors. The response demonstrates general familiarity with the issues raised by the question. However, the discussion is weak, overly descriptive, and/or contains significant errors.

OR

The student identifies **only one** appropriate structure, but the response demonstrates some knowledge and understanding by using evidence to address how the architectural form was determined by the intended function and/or meaning of the structure.

A score of **1** may be earned, even with two or more appropriate structures, when the discussion is 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 attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable structures, and/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

1A 1/3

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. Architectural form is often determined by both the intended function and meaning of the structure.

Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by both the intended function and meaning of the structure. (30 minutes)

Great mosque of C
Islamic
Islamic concept

Architecture throughout history has been defined by function and intended meaning.
So architect ~~must~~ consider not only what message his or her structure will convey,
but also how it will function in the context of human interaction + achieve a useful
designated purpose. Two works of architecture that particularly demonstrate designs dictated

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by both intended function + meaning as the early medieval Carolingian Palatine Chapel and the Great Mosque of ~~Qasr~~ Damascus from early Islamic architecture.

The Palatine Chapel was a royal chapel whose function was to serve as a place for the emperor Charlemagne to come worship and preside over his devout subjects, ~~also~~ ^{his} asserting ~~his~~ ^{the building} authority. Thus, ~~it~~ has dual function as a palace + a center of worship. It achieves its function via a central plan design, which concentrates worshippers in an area where the splendor of the ^{God and} altar is evident, and an outdoor balcony where Charlemagne would stand to look out over his subjects as they filed in. The building utilizes clerestory windows to create an ~~aura~~ ^{aura} of ~~majesty~~ ^{the} magnificence both of God and of Charlemagne himself. The meaning of the ~~structure~~ ^{structure} has also influenced its design. Charlemagne wanted to be seen as the successor to the Roman emperors, so he wanted the meaning of his personal palace chapel to be ~~associated~~ ^{the} ~~associated~~ ^{his} descent from Roman authority + ~~status~~ ^{thus, his} right to rule. This meaning was achieved through the use of porphyry, a hard purple stone, taken from Ravenna, an Italian city, is the source of the chapel, as well as through classical-inspired design. The central plan + dome, for example, ~~are~~ ^{are} trace their roots to the Roman Pantheon. So by referencing classical ~~source~~ ^{city} + structure in its design elements, the Palatine Chapel conveys its intended meaning to Carolingian subjects, a message of the power of their ruler. So the function + intended meaning of the Palatine Chapel both influenced its design in terms of plan + layout, materials, ^{+ other design} ~~architectural~~ ^{features}.

On the other hand, the Great Mosque of Damascus whose form is dictated by function and meaning is the Great Mosque of Damascus. The function of this structure was to serve as a place of worship, a place for people to congregate to pray. It achieves this function through its vast enclosed courtyard where worshippers could gather to intermingle ~~and~~ ^{and} show devotion by washing in a fountain. ~~By its sheer scale~~ ^{By its sheer scale} the mosque of Damascus ~~achieves~~ ^{achieves} its function of providing a place of worship, ^{with} ~~the~~ ^{tall} mosaic walls

Question 1 is repeated for your convenience.

1. Architectural form is often determined by both the intended function and meaning of the structure.

Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by both the intended function and meaning of the structure. (30 minutes)

Some mosaics depict ^{by depicting} the Quran's description of heaven - a garden with flowing water. ~~and conveying~~ ^{conveyed to the public} The meaning of the mosque was to ~~be~~ show the majesty of the Islamic religion ~~expressed~~. ~~to see~~ The mosque conveyed this meaning through its great minaret towers that flank the walls. These towers, impressive in scale & detail, were a depth & a purpose from a previous structure but were given new meaning & function in the mosque plan. The call to prayer would be heard 5 times a day from these towers, & the sheer scale & beauty of the towers & ^{crowds of} devout Muslims wanting to pray would ~~see~~ have undoubtedly conveyed the message of the power & majesty of the Islamic religion to those nearby.

Thus, function & intended meaning shape the form of architectural works in a variety of ways, whether it be materials used, type of layout or plan, or scale of the structure. Regardless of which method is used, every architectural work's design can be traced in some way back to the intended function & meaning of the structure.

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

1B_{1/2}

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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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.

New St. Peter's
arms of church
rejection of circle for oval
page 18
inclined walls to
increase

Mkari house
Pantheon
Hagia Sophia

Great Mosque at Djeme
mihrab
hypostyle hall
courtyard
qibla wall
mihrab dome

1. Architectural form is often determined by both the intended function and meaning of the structure.

Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by both the intended function and meaning of the structure. (30 minutes)

New St. Peter's, by Bernini, was erected during the Catholic Reformation in
the Baroque period. The church, at the time, was trying to bring people back
to Catholicism after the Protestant Reformation. ~~the church~~ The architectural
form for New St. Peter's is determined by both the intended function and

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meaning of the structure through the positioning of walls, rejection of the use of circle, and the spacing of the walls. The structure ~~contains~~ walls surrounding the courtyard which represented the arms of the church welcoming the people. ~~The~~ use of the oval shape for the courtyard instead of the circle ~~reveals~~ reveals the rejection of the circle in relation to Paganism. The structure also ~~contains~~ contains inclined walls to increase the size of the Church building when looking from ~~the~~ outside. The increased size demonstrates the ~~overwhelming~~ overwhelming power of the church.

~~The~~ The Great Mosque at Djenne, by unknown, was created for the use of Muslim worship. The Great Mosque at Djenne determined both the intended function and meaning of the structure in its architectural form through the use of the minaret, hypostyle hall, courtyard, and qibla wall. The minaret was constructed as a high tower overlooking the surrounding areas. ~~Because~~ Because of its high height, the minaret was able to call Muslims to prayer ~~from~~ from the surrounding areas. The hypostyle hall was constructed inside the Mosque. Because of its vast space interior, the hypostyle hall ~~was~~ ~~had~~ had enough capacity to hold a large ~~group~~ group of Muslims during their prayer. The courtyard ~~outside~~ the hypostyle ^{hall} was ~~made~~ made to hold Muslims after their calling. The qibla wall was located in the hypostyle to indicate the direction Muslims should be facing during prayer. This was the case because the qibla wall always faced the origin of the birthplace of Muhammad which was Mecca. The mihrab dome is located inside the Mosque to indicate the Qibla wall.

ART HISTORY
SECTION II—Part A

Time—1 hour
2 Questions

1C 1/4

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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Santa Costanza - 4th century AD. Late Imperial Rome

Mosque of Selim II 11th century AD
Frank Lloyd Wright Robie House

1. Architectural form is often determined by both the intended function and meaning of the structure.

Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by both the intended function and meaning of the structure. (30 minutes)

Undoubtedly, architecture is often determined by its intended function and the meaning behind the structure. In numerous cases throughout history, architecture was used to portray the power of

monarchy or rulership, as well as religions' ^{1C2/H} establishments. Such is the case of the building Santa Costanza, built in the 4th century AD under the Rule of Constantine in Late Imperial Rome.

At this point in Roman history, Constantine had established religious tolerance and promoted Christianity throughout the Roman Empire. Accordingly, the church of Santa Costanza served as one of the earliest monumental Christian buildings that promoted the Christian Religion and the strength of the Emperor through its form and function. Certainly, the building was built as a designated place of worship; however, since Christianity was previously intolerated throughout the Roman Empire, Santa Costanza also stood as the first adaptation of pre-existing Roman architecture into a Christian structure. Indeed, Constantine took the model of a secular Roman mausoleum with a centralized floor plan and Rome with a circular arcade, and turned it into a model for Christian religious practice. The adaptation of a mausoleum was significant because it was both functional for Christian worship but had no pre-existing ~~religious or pagan~~ connotations. Furthermore, the centralized floor plan evoked certain messages ^{Christian}

Question 1 is repeated for your convenience.

1C 3/4

1. Architectural form is often determined by both the intended function and meaning of the structure.

Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by both the intended function and meaning of the structure. (30 minutes)

As it was meant to centralize a practitioner's approach to Christianity around the death of Jesus. In the meantime, Constantine successfully established ~~and~~ ^{a building that} began to define early Christian architecture while also ~~establishing~~ ^{propagating} the divine power of the Holy Roman Empire ~~in~~ ⁱⁿ a building that was functional for ~~every~~ practicing Christians.

Much later, in the early 1900's in America, Frank Lloyd Wright redefined modern American housing through his work with the Chicago School and the building of the Robie House. Indeed, the ^{original} function of the Robie House was to be a living space for a middle class family. The house is completely functional with a kitchen and multiple bedrooms and bathrooms and a centralized living space. Moreover, the revolutionary style of the house, however, ~~had~~ ~~intentional allusions to be~~ was an intentionally provocative response to the lifestyle of modern Americans at the turn of the 20th century. In other words, the open floor plan, simplistic

furniture, and geometric fixtures on the interior ^{IC 4/4} of the house, as well as the emphasis on horizontal line ~~and~~ to reflect the midwestern planes, and slightly slanted roof, similar to that of Japanese architecture on the outside of the house, all are functional elements that speak to the ~~the~~ much needed simplification ~~and~~ of the time period. Furthermore, Frank Lloyd Wright attempts to completely integrate the indoors of the house and the exterior structure with the natural landscape of Chicago as a reaction to the city's urbanization and suburban development. Ultimately, the work of Frank Lloyd Wright proves that a perfectly functional middle-class home can also act as an artistic statement about contemporary developments and progress, through both its structure and interior design.

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2015 SCORING COMMENTARY

Question 1

Overview

This question asked students to select and identify two specific structures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of the structures must have come from beyond the European tradition. For each structure, students had to use specific visual evidence to analyze how the architectural form was determined by both the intended function and meaning of the structure. The intent of this question was to have students demonstrate an understanding about the relationship between architectural form, function, and meaning.

Sample: 1A

Score: 9

This response demonstrates thorough knowledge and understanding of the question by using specific visual evidence to analyze how architectural forms were determined by both the intended function and meaning of the structures. The response clearly and correctly identifies two appropriate architectural structures, one of which comes from beyond the European tradition: the Early Medieval Carolingian Palatine Chapel and the Islamic Great Mosque of Damascus. The response identifies the Palatine Chapel as a royal chapel that functioned “to serve as a place for the emperor Charlemagne to come worship and preside over his devout subjects, demonstrating his authority.” The response cites specific visual evidence as to how the chapel achieves this “dual function” by citing the “central plan design, which concentrates worshippers in an area where the splendor of God and the ruler is evident,” and an outdoor balcony, “where Charlemagne would stand to look out over his subjects as they filed in.” The response also states that the chapel “utilizes clerestory windows to create an aura of the magnificence both of God and of Charlemagne himself.” The response links these elements to the meaning of the structure by stating that “Charlemagne wanted to be seen as the successor to the Roman emperors”; thus, his chapel needed to express his “descent from Roman authority” and “his right to rule.” The response notes that this is also achieved through the use of porphyry stone from Ravenna and classically inspired designs such as the central plan and the dome, with their reference to the Roman Pantheon, all of which helps to communicate the “power of their ruler.” With regard to the Great Mosque of Damascus, the response identifies the structure as a “place of worship, a place for people to congregate to pray.” The response notes that the structure achieves this function by citing specific visual evidence such as the “vast enclosed courtyard where worshippers could gather to intermingle and show devotion by washing in a fountain.” The response also notes the “tall mosaic walls” which provide “a sort of sanctuary” by depicting the description of heaven in the Qur’an, “a garden with flowing water.” The response links these formal elements to the “majesty of the Islamic religion,” an idea that is elaborated through a discussion of the “great minaret towers that flank the walls.” The response notes the impressive size and detail of the minarets, as well as the fact that they were “adapted and repurposed from a previous structure but were given new meaning and function in the mosque plan,” where they are linked to the Muslim call to prayer five times a day. This appropriation, according to the response, “undoubtedly conveyed the message of the power and majesty of the Islamic religion to those nearby.”

Sample: 1B

Score: 5

This response demonstrates some knowledge and understanding of the question by using visual evidence to address how architectural forms were determined by both the intended function and meaning of the structures. The response correctly identifies two appropriate architectural structures, one of which comes from beyond the European tradition: the “New St. Peter’s” by Bernini and the Great Mosque of Djenné. The response discusses Bernini’s design of the courtyard at St. Peter’s cathedral within the context of the Counter-Reformation and the Baroque Period as a structural part of the church. The response cites visual

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2015 SCORING COMMENTARY

Question 1 (continued)

evidence determined by the intended function and meaning of the structure when it describes the surrounding walls, “which represented the arms of the church welcoming the people.” The response also notes the inclined walls that help to visually “increase the size of the church building when looking from outside,” an aspect that “demonstrates the overwhelming power of the church.” This discussion, however, includes errors when addressing the oval shape as a rejection of “Paganism.” With regard to the Great Mosque of Djenné, the response correctly notes the function as a site for Muslim worship. The response then cites all of the essential components of a mosque, linking each to its function and meaning within the structure: the minaret, a “high tower overlooking the surrounding areas” used to “call Muslims to prayer”; a hypostyle hall that “had enough capacity to hold a large group”; a courtyard; the qibla wall; and a “mihrab dome,” all of which serve to facilitate prayer for large groups of people in the direction facing Mecca as the “birthplace of Muhammed.” This discussion, however, is overly general and there are no specific details mentioned that would distinguish the Great Mosque of Djenné from any other mosque.

Sample: 1C

Score: 3

This response demonstrates limited knowledge or understanding of the question by using visual evidence to address how architectural form was determined by both the intended function and meaning of a structure. The response correctly identifies two architectural structures, but neither comes from beyond the European tradition: Frank Lloyd Wright’s Robie House in Chicago and Santa Costanza in Rome. Since neither of these examples is from beyond the European tradition, the stronger response was scored: Wright’s Robie House, which demonstrates sufficient knowledge and understanding of the question. The response for Wright’s Robie House identifies formal elements such as “the open floor plan, simplistic furniture, and geometric fixtures on the interior of the house, as well as the emphasis on horizontal line.” These formal elements are also linked to meaning. The horizontal line reflects “the midwestern planes [*sic*],” while the response notes that “Wright attempts to completely integrate the indoors of the house and the exterior structure with the natural landscape of Chicago,” making implicit reference to Wright’s Prairie style. The social intent of Wright’s approach to architecture is also referenced in the response, which notes that this “was to be a living space for a middle class family” and that the house is “a reaction to the city’s urbanization and suburban development.” The response contains some errors that affect the discussion, noting that the slightly slanted roof is “similar to that of Japanese architecture,” instead of observing that the influence of Japanese architecture was actually in terms of the interior space. The response also misses some of the nuances of Wright’s architectural intent with this building. In general, though, the discussion of the Robie House is stronger than the discussion of Santa Costanza. The response for Santa Costanza identifies the building and its location. It also describes the building correctly as an adaptation of a preexisting structure appropriated by Constantine. However, the response fails to properly address the meaning of the edifice: specifically, the function of Santa Costanza as a mausoleum for Constantina, the daughter of Constantine. Instead, the structure is identified as simply “a designated place of worship.”