

# AP<sup>®</sup> ART HISTORY

## 2016 SCORING GUIDELINES

### Question 1

The work shown is Fan Kuan's *Travelers among Mountains and Streams*, painted circa 1000 C.E. In this work, Fan Kuan presents a relationship between humans and the natural world.

Select and completely identify another work of art that presents or creates a relationship between humans and the natural world. You may select a work from the list below or any other relevant work from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.).

For each work, describe the relationship between humans and the natural world.

Then, using both visual and contextual evidence, analyze both the similarities and the differences between the two works with regard to how they present or create a relationship between humans and the natural world.

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.

*Chairman Mao en Route to Anyuan*

*The Court of Gayumars*

Navigation chart

Ryoan-ji

*Under the Wave off Kanagawa (Kanagawa oki nami ura)*

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**Question 1 (continued)**

**Scoring Criteria**

	<b>Task</b>	<b>Points</b>
<b>1</b>	<p>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</p> <p><i>When identifying the work, the student 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. The student will earn credit for the identification if <u>at least two</u> accurate identifiers are provided, but the student will not be penalized if any additional identifiers provided are inaccurate. If a work from the list provided is selected, the student must include at least two accurate identifiers <u>beyond those that are given</u>.</i></p>	1 point
<b>2</b>	<p>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</p>	1 point
<b>3</b>	<p>Accurately describes the relationship between humans and the natural world in the selected work.</p>	1 point
<b>4</b>	<p>Accurately describes a similarity between how each work presents or creates a relationship between humans and the natural world.</p>	1 point
<b>5</b>	<p>Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.</p>	1 point
<b>6</b>	<p>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</p>	1 point
<b>7</b>	<p>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</p>	1 point
	<b>Total Possible Score</b>	<b>7 points</b>

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### Question 1 (continued)

#### **Supplemental Scoring Information**

**Describe the relationship between humans and the natural world in *Travelers among Mountains and Streams*.**

Fan Kuan's *Travelers among Mountains and Streams* presents a monumental view of the natural world in relation to a comparatively insignificant depiction of humans. Through atmospheric perspective, shifting viewpoints and distances, and dynamic brushstrokes, viewers are kept at a distance to perceive the scene from an elevated perspective. This technique monumentalizes the landscape and forges a symbolic association between the towering mountains and the celestial realm. Fan Kuan's use of scale forces viewers to contemplate the natural world before noticing the small, almost hidden scenes of human activity: the minute figures driving pack animals and a tiny temple partially obscured by trees. This evidence of human habitation is far from the primary focus of the work. Instead, viewers are encouraged to contemplate nature's grandeur, harmony, and order: a world made ideal rather than specific through a monochromatic palette and the selective rendering of detail. Mountains and water coexist in a harmonious expression of Chinese *shan shui hua* ("mountain-water painting"), with waterfalls spilling over the towering mountains and a river vanishing into a narrow valley. Overall, the depiction of nature dominates as the painting's subject, making the landscape far more than just a stage for human activity. Significantly, Northern Song Dynasty paintings such as *Travelers among Mountains and Streams* not only depicted but also created a relationship between humans and the natural world in that they were used for mindful contemplation, offering a Daoist ideal through which individual viewers could come to understand themselves and their relationship to the universe, and providing a symbol of neo-Confucian ideas about the natural and sociopolitical order through the presence of noble pines and the dominant central mountain. During the early Northern Song Dynasty, a time when China was still recovering from the political unrest of the Five Dynasties period, Fan Kuan retreated to the mountain wilderness in order to escape society and commune with nature. Letting nature be his teacher, Fan Kuan's close study of features of the landscape around Mt. Hua are evident of the fine details and innovative techniques in the painting. While not presenting an exact depiction of a specific view, Fan Kuan assembled various visual elements in order to create what would become the most iconic Monumental-style landscape painting of the Song period.

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***Chairman Mao en Route to Anyuan*. Artist unknown, based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.**

**Describe the relationship between humans and the natural world.**

In *Chairman Mao en Route to Anyuan*, the famous Communist leader Mao Zedong is presented as dominating the mountainous landscape. Liu Chunhua's portrait, on which the color lithograph was based, was influenced by the style of Soviet realist paintings that valorized Communist leaders primarily through scale. Eschewing traditional Chinese painting styles in favor of Soviet models, Liu Chunhua provides a detailed rendering of a youthful, idealized Mao as the leader forcefully strides through a luminous and majestic landscape. The low horizon line ensures that Mao towers over his surrounding — over rocks, plants, mist, even mountains. Above Mao's head, the white clouds seem to have aligned themselves in a diagonal formation to match the leader's gait. The raking light enhances the sense of movement, fully illuminating Mao's face while progressively darkening the rest of his body until his feet are cloaked in shadow.

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### Question 1 (continued)

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

Both works feature a populated, mountainous scene meant to evoke the grandeur of China's landscape. Both works also focus upon a journey.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

Visually, *Chairman Mao en Route to Anyuan* establishes the exact opposite relationship between humans and the natural world that is present in *Travelers among Mountains and Streams*. Here, the scene is one of human domination in which the landscape serves as a backdrop to showcase the power of an important leader. The majesty of the landscape is meant to emphasize Mao's dominion, rather than being the subject of the work.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works are monumental in scale, placing viewers low in the picture plane so that the initial entry point is at the base. Yet unlike *Travelers among Mountains and Streams*, which contains multiple additional viewpoints, thereby suggesting shifting perspectives, *Chairman Mao en Route to Anyuan* uses the central placement of Mao's body to offer only one perspectival choice. Fixed at one point by the artist, viewers gaze upward in order to view the heroic figure of Mao. The central mountain of *Travelers among Mountains and Streams* has been replaced by Mao, who is depicted in a much larger scale than the figures in *Travelers among Mountains and Streams*.

Both use the Chinese aesthetic philosophy of "mountain-water painting," though in *Chairman Mao en Route to Anyuan*, the principles are adapted to aggrandize Mao by suggesting his placement in a celestial realm, since mountains were viewed as the home of the gods.

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

The treatment of the landscape in the two works was influenced by fundamentally different philosophies. Here, the landscape is a specific reference to Anyuan, where a significant coal strike occurred in 1922 C.E. that was a pivotal moment for Mao's political fortunes. In that sense, *Chairman Mao en Route to Anyuan* is a highly specific landscape, in contrast to the Daoist ideal depicted in *Travelers among Mountains and Streams* as a timeless vehicle for meditation created by a reclusive artist at a time of political unrest.

Contextually, the dominance of Mao over the landscape is clearly meant to invoke the leader's power. During the period known as the Great Proletarian Cultural Revolution (1966–1976 C.E.), images of Mao Zedong were ever-present features in public and private spaces throughout China. *Chairman Mao en Route to Anyuan* was perhaps the most ubiquitous of all such images, with this particular image having been reproduced an estimated 900 million times after the original oil painting first appeared in 1967 at the Beijing Museum of the Revolution. This propagandistic glorification of an individual is clearly at odds with the message communicated in *Travelers among Mountains and Streams*, in which humans are comparatively insignificant, in a unique work that functioned for individual contemplation.

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### Question 1 (continued)

*The Court of Gayumars*, folio from Shah Tahmasp's *Shahnama*. Sultan Muhammed. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.

**Describe the relationship between humans and the natural world.**

*The Court of Gayumars* presents the legendary first ruler of Iran at the beginning of human time, shown seated in the center of the composition on a mountaintop, as the peaceable ruler of all he surveys. Gayumars is surrounded by his heirs and other members of his court arranged in a circular pattern beneath him. The mountaintop is a lush, verdant paradise with a variety of plants heavy with buds and colorful flowers. In the midst of this vegetal bounty are an assortment of animals, predator and prey, and a miscellany of faces belonging to humans, spirits, and demons tucked into crevices and behind rocks. The effect is that of an effervescent utopia, one in which all of the elements of the world seem to be in harmony and cannot be contained even by the borders of the image, as plant life bursts forth from both sides and extends beyond the top.

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

The overall effect of both works is of humans living in harmony with nature. Gayumars's rule is marked by peaceful assembly in a lush and harmonious mountain landscape.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

In *The Court of Gayumars*, the human figures are larger and form the central focus of the composition, with the mountain acting as a setting for human activity. The works also differ in the numbers of figures and animals present within the landscape.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Visually, *The Court of Gayumars* shares with *Travelers among Mountains and Streams* the same centralized placement of a mountain as well as a commitment to the detailed depiction of plant and rock formations. Both works reward close looking, although in *Travelers among Mountains and Streams* the value is in measured contemplation of the vastness of nature emphasized by the work's large scale. In contrast the more intimate size of Sultan Muhammad's folio page delights the viewer with its intricate renderings and jewel-like colors.

In *The Court of Gayumars*, the composition is also meant to communicate the political and religious significance of the shah, whose higher placement at the apex of the mountain, signifies his dominion over all forms of life. This is in contrast to the small scale of the figures in *Travelers among Mountains and Streams*, who move through the lower, more level foreground of the landscape but do not rule over it. This difference communicates the religious and political significance of the ruler, as opposed to the insignificant figures in Fan Kuan's painting.

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### Question 1 (continued)

With regard to people, *The Court of Gayumars* presents the inverse of the relationship in *Travelers among Mountains and Streams*, in which the tiny figures are almost invisible among the soaring mountains, craggy rocks, and plunging waterfalls that form the true subject of the work.

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works express the importance of the natural world. In *The Court of Gayumars*, nature is shown as having been tamed by a mythic ruler, presenting a kind of peaceable kingdom. According to traditional stories, Gayumars ruled at a time when humans had just learned to cook and make clothes for themselves from animal skins. The leopard-skin pelts worn by the figures in the composition become a unifying element that references this aspect of the tale. Despite the seeming benign interactions between human, plants, and animals, this wearing of animal skins in *The Court of Gayumars* establishes the message of human authority over nature in a way that is antithetical to the Daoist message of *Travelers among Mountains and Streams*, in which humans are less significant than the energy and vitality of the landscape. Different ideas about authority relate to the creation of both works as well. *The Court of Gayumars* is a painting from Shah Tahmasp's *Shahnama* (Book of Kings) and is associated with Safavid political authority, while Fan Kuan rejected political authority and retreated to the mountains, which inspired the painting.

**Navigation chart, Marshall Islands, Micronesia. 19<sup>th</sup> to early 20<sup>th</sup> century C.E. Wood and fiber; also shells.**

**Describe the relationship between humans and the natural world.**

Navigation charts from the Marshall Islands present a relationship between humans and the natural world that is highly specific to the individuals who created them. Sailors from the Marshall Islands constructed several varieties of stick charts to aid in the navigation of their ocean-going canoes and to help facilitate their understandings of ocean currents and the wave and swell patterns that were typically present among islands. These charts were generally made of sticks and coconut fiber arranged in horizontal/vertical and curved/diagonal configurations. White shells were used to indicate the location of various atolls and volcanic islands. Although these charts were highly functional objects created by experienced ocean navigators, not all sailors made them, and the specialized knowledge required to make them seems to have been passed down from father to son. These charts were highly personalized, typically unable to be interpreted by anyone besides their creators. As instructional objects, they would have been studied and memorized by the main navigator of an expedition prior to departure, but the charts were typically not taken on the voyage. Instead, the patterns were committed to memory; in some cases, to body memory, as navigators were known to have laid down on the hulls of their canoes in order to feel and remember the water swells beneath them, which they would later present in these charts.

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

The most significant similarity between these two works is that the makers of both objects were expected to have a deep and intimate experience with nature in order to best express human connections. The relationship between humans and nature in both works is very personal, with the navigation charts expressing an individual connection and *Travelers among Mountains and Streams* acting as a focus for singular contemplation. Additionally, both works concern journeys.

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### Question 1 (continued)

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

As three-dimensional, abstract objects, navigation charts do not depict a relationship between humans and the natural world as Fan Kuan does in *Travelers among Mountains and Streams*. The only humans are the viewers (or handlers) themselves. There are no figures depicted by the artist.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Visually, navigation charts are keenly abstracted sculptures created with a highly minimalist aesthetic. They share no visual qualities with the representational painting style of *Travelers among Mountains and Streams* that could link humans with nature except, perhaps, through an appreciation of line that is evident in both works and the presence of shells as volcanic islands or mountains in navigation charts. The presence of shells on the charts marks the atolls or islands around which sailors must navigate. *Travelers among Mountains and Streams* provides paths and vistas through a mountainous terrain.

In navigation charts, sailors used the abstract designs to mark real places encountered on ocean journeys, while Fan Kuan uses natural detail to create an imagined, ideal landscape.

**Uses at least one piece of specific, contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works function as facilitators of an individual experience in nature. They are conceptual and created through an artist's close and personal study of nature. Fan Kuan was a Daoist recluse who sought spiritual enlightenment in nature, claiming that it was only through a complete immersion in nature that a painter could express the totality of its majesty. Likewise, only an experienced Marshall Island navigator was sensitive and closely attuned enough to the subtleties of nature to be able to create an effective navigation chart.

Contextually, the practical value and the functional use of the navigational charts also marks them as very different from the aesthetic and philosophical appreciation that Fan Kuan's ink painting was intended to elicit from viewers. Navigation charts evoke real places, currents, and wave patterns, while *Travelers among Mountains and Streams* evokes an imaginary landscape.

**Ryoan-ji. Kyoto, Japan. Muromachi Period. c. 1480 C.E.; current design most likely dates to the 18<sup>th</sup> century. Rock garden.**

**Describe the relationship between humans and the natural world.**

The most well-known element of the Zen Buddhist temple Ryoan-ji is its dry garden, which features 15 stones of different sizes grouped together in clusters of two, three, and five. The dry garden creates a relationship between humans and the natural world in that it serves as a meditative space for the monks who maintain it through weeding and raking the gravel, and for the more passive meditation of visitors, who contemplate the rocks from a raised viewing platform. The garden is meant to be viewed from a stationary position within the low plaster walls that surround it; however, from no vantage point within the

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### Question 1 (continued)

walled garden is it possible to see all 15 stones at once. This perspective is meant to evoke the incompleteness of human understanding before achieving enlightenment.

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

Both works emphasize the importance of humans contemplating the natural world as a means of attaining greater understanding. Both works depict a kind of conceptualized landscape. Both works are intentionally monochromatic in order to offer a purer vehicle for meditation.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

Superficially, Ryoan-ji's dry garden bears little resemblance to *Travelers among Mountains and Streams* because it is an actual rock garden installed in three-dimensional reality, as opposed to being a two-dimensional painting. The only humans are the viewers themselves. There are no figures depicted by the artist.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

In Ryoan-ji's dry garden, the stones are arranged in a stark rectangular plot approximately 29 feet by 70 feet, surrounded by white gravel. The gravel is raked in parallel lines, except around the stone groupings where it is raked in a circular pattern. While the dry garden is essentially an abstract design, the arrangement of the stones and raked gravel have frequently been interpreted as islands rising from calm waters or as mountain peaks breaking through the clouds below, symbolizing the same "mountain-water" principles that govern Fan Kuan's composition in *Travelers among Mountains and Streams*. In both works also, humans are "fixed" in their relationship to the natural world to remind viewers of their insignificance when compared to nature. At Ryoan-ji viewers are confined to a raised viewing platform, limiting their perspective. In *Travelers among Mountains and Streams*, the figures within the composition are fixed in their representational space, while viewers contemplating the work are fixed in their intended placement.

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Just as viewers of *Travelers among Mountains and Streams* were encouraged to lose themselves in contemplation of an ordered nature that reflects a balanced universe, so too do monks tend the gardens of Ryoan-ji through acts of meditative maintenance. Viewers contemplate the austere harmonies and the interrelatedness of life, just as viewers were intended to do with *Travelers among Mountains and Streams*. Moreover, Chinese landscape painting influenced the compositions of Japanese dry gardens beginning in the 16<sup>th</sup> century, with some dry gardens even designed to resemble specific well-known works. Such a practice indicates a great shared conceptual purpose. Different philosophies influenced the content and interpretation of each work. Ryoan-ji's design reflects Zen Buddhist principles, whereas Fan Kuan's composition and subject matter were influenced by both Daoism and neo-Confucianism.



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### Question 1 (continued)

*Under the Wave off Kanagawa* (*Kanagawa oki name ura*), also known as *The Great Wave*, from the series *Thirty-six Views of Mount Fuji*. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.

**Describe the relationship between humans and the natural world.**

In *Under the Wave off Kanagawa*, Katsushika Hokusai presents a turbulent relationship between humans and the natural world through his image of a monumental wave about to crash over three fishing boats carrying tiny paddling sailors. As they struggle against the wave, their fate remains questionable, given the impending impact. Even as the claw-like shape of the wave seems to suggest a devastating fate for the oarsmen, their concerted actions as they bend in unison to propel their boats indicate that they may yet survive. Hokusai placed the sacred Mount Fuji in the center of the composition, although it is in the far background on a low horizon, inverting the emphasis of the mountains in “mountain-water painting.”

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

In both works, landscape forms the subject, as opposed to being a passive backdrop for other activity. In both, the surrounding natural elements take center stage and minimize the effect of humans on their environments. In both, the human figures are minimized by the landscape’s monumental forms. Additionally, both works concern journeys.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

The landscape in *Under the Wave off Kanagawa* is threatening. There is a conflict between the humans and the landscape that is not present in Fan Kuan’s harmonious work.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Visually Hokusai’s work shares with Fan Kuan’s *Travelers among Mountains and Streams* the miniaturization of humans within a natural setting. In *Travelers among Mountains and Streams*, the small scale of the figures serves to remind viewers of the vastness of nature and their own immersion within a larger, ordered universe. Hokusai’s print similarly celebrates the power and expanse of nature, although Hokusai’s work, unlike Fan Kuan’s, foregrounds the human struggle with nature with figures that are active and arduous.

The scale of the central mountains is inverted. Whereas the Chinese principle of “mountain-water” in *Travelers among Mountains and Streams* dictates that the grand mountains and crashing water exist in harmony, in *Under the Wave off Kanagawa*, the sacred Mount Fuji is diminished by the wave’s vast, thunderous force that appears as if it is about to crash over the mountain as well as submerge the oarsmen. The powerful relationship between the mountain and the water is far from balanced. It is the water in Hokusai’s work that takes center stage.

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### Question 1 (continued)

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works employ the Chinese aesthetic philosophy of “mountain-water painting,” called *sansui* in Japan. Yet unlike *Travelers among Mountains and Streams*, which was intended as a vehicle for individual contemplation, Hokusai’s print was meant to be mass produced to be sold along the pilgrimage route to Mount Fuji as a souvenir of an important journey. As increasing numbers of travelers made their way to Edo (now known as Tokyo) during the 19<sup>th</sup> century, woodblock prints such as Hokusai’s proliferated while catering to a new demand for views of popular landmarks that also held symbolic or literary associations.

The main literary allusion in *Under the Wave off Kanagawa* is to the legends of the Dragon Kings, long associated in both Chinese and Japanese mythology with political power. (Such dragons are represented on the David Vases and in the Forbidden City as a means of signifying imperial power.) The froth of the wave’s crest is shaped like a dragon’s claws, suggesting imperial rule. This subtle reference to political philosophies, and its allusions to potentially damaging political power, differentiates *Under the Wave off Kanagawa* from the more meditative Daoist function of *Travelers among Mountains and Streams*.

Also in *Under the Wave off Kanagawa*, the presentation of the mountain can be interpreted as political. Although made tiny through Hokusai’s use of perspective, Fuji is a symbol of Japan and has been considered sacred for centuries. Hokusai’s positioning of the wave threatening the mountain that is the symbol of the Japanese nation is a potent image far removed from the peaceful harmony and balance of the mountains and water in Fan Kuan’s image. Both Fan Kuan and Hokusai were at odds with their respective political establishments. Hokusai’s landscape is a perilous battleground, while Fan Kuan’s landscape is a meditative and harmonious refuge.

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**Question 1 (continued)**

**Scoring Notes**

	<p><i>Chairman Mao en Route to Anyuan</i>. Artist unknown, based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.</p>
<p><b>1</b></p>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• <b>Artist unknown, based on a work by Liu Chunhua</b></li> <li>• <b>Chinese</b></li> <li>• <b>Date: c. 1969 C.E. Original work: 1967 C.E.</b></li> <li>• <b>Cultural Revolution</b></li> <li>• <b>Color lithograph/print based on an oil painting</b></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water, and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and midground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Chairman Mao en Route to Anyuan</i>.</b></p> <ul style="list-style-type: none"> <li>• The Communist leader Mao Zedong is the subject of the work. He <b>dominates</b> the dramatic mountainous landscape that serves as the backdrop for his <b>heroic depiction</b>.</li> </ul>
<p><b>4</b></p>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• Both works present a populated, mountainous scene meant to <b>evoke the grandeur of China’s landscape</b>.</li> <li>• Both works <b>concern journeys</b>: those of the travelers and the viewer in <i>Travelers among Mountains and Streams</i> and Mao’s journey to Anyuan.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>• The works present an exact opposite relationship. <i>Travelers among Mountains and Streams</i> presents a <b>monumental view of the natural world</b> in relation to a <b>diminutive depiction of humans</b>. By contrast, <i>Chairman Mao en Route to Anyuan</i> presents a scene of <b>human domination</b> in which the figure of <b>Mao rising above the landscape</b> is meant to emphasize his power.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• Both works are <b>monumental with a central focus</b>. Viewers enter the compositions from the low foreground.</li></ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"><li>• The <b>central mountain</b> in <i>Travelers among Mountains and Streams</i> <b>is replaced by Mao</b> in <i>Chairman Mao en Route to Anyuan</i>, demonstrating a vast change in the <b>scale</b> of human subjects. <i>Travelers among Mountains and Streams</i> contains multiple additional viewpoints, thereby suggesting shifting perspectives, whereas <i>Chairman Mao en Route to Anyuan</i> uses the central placement of Mao's body to offer only one perspectival choice.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• Both use the Chinese aesthetic philosophy of "<b>mountain-water painting</b>," though in <i>Chairman Mao en Route to Anyuan</i>, the principles are adapted to <b>aggrandize Mao by suggesting his placement in a celestial realm</b>, since mountains were viewed as the home of the gods.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>• In <i>Chairman Mao en Route to Anyuan</i>, the <b>landscape is highly specific</b> with its reference to <b>Anyuan</b>, where a significant coal strike occurred in 1922 C.E. that was a pivotal moment for Mao's political fortunes. By contrast, <i>Travelers among Mountains and Streams</i> presents an <b>idealized landscape</b> created for mindful contemplation by a <b>reclusive artist at a time of political unrest</b>.</li><li>• <b>Mao's dominance</b> over the landscape is clearly meant to <b>invoke his power</b>. During the period known as the Great Proletarian Cultural Revolution (1966–1976 C.E.), images of Mao Zedong were ever-present features in public and private spaces throughout China. <i>Chairman Mao en Route to Anyuan</i> <b>was the most ubiquitous</b> of all such images, with this particular image having been reproduced an estimated 900 million times. This <b>propagandistic</b> glorification of an individual is at odds with the <b>Daoist message</b> of <i>Travelers among Mountains and Streams</i> in which <b>humans are relatively unimportant</b>, in a unique work that functioned as a vehicle for individual contemplation.</li></ul>

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**Question 1 (continued)**

	<p><i>The Court of Gayumars</i>, folio from Shah Tahmasp's <i>Shahnama</i>. Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.</p>
1	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Sultan Muhammad</li> <li>• Date: c. 1522–1525 C.E.</li> <li>• Ink, opaque watercolor, and gold on paper</li> <li>• Miniature</li> <li>• Safavid Period or Dynasty</li> <li>• Persian/Iranian</li> <li>• <i>Shahnama</i></li> </ul>
2	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water, and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and mid-ground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer <b>a Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
3	<p><b>Accurately describes the relationship between humans and the natural world in <i>The Court of Gayumars</i>.</b></p> <ul style="list-style-type: none"> <li>• <i>The Court of Gayumars</i> presents the legendary first ruler of Iran at the beginning of human time, shown seated in the center of the composition on a mountaintop, as the <b>peaceable ruler of the natural world</b>.</li> <li>• The mountaintop is presented as the <b>seat of Gayumars</b>. A verdant paradise, it is home to people; an assortment of animals, predator and prey; and a miscellany of faces tucked into crevices and behind rocks. Gayumars rules this rich and <b>vibrant utopia where humans and all of the elements of the world are in harmony</b>.</li> </ul>
4	<p><b>Accurately describes a similarity between how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• Both works present <b>humans living in harmony with nature</b>.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>• The works <b>differ</b> in the <b>size and centrality</b> of the human figures.</li><li>• The works <b>differ</b> in the <b>numbers of figures and animals</b> present within the landscape.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• Both depict a <b>centralized mountain</b> and provide <b>detailed depictions</b> of plant and rock formations.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>• <b>In <i>The Court of Gayumars</i> humans are the focus</b> of the composition, with the mountain acting as a setting for human activity. This is the inverse of the relationship in <b>Fan Kuan's work</b>, in which the <b>tiny figures are almost invisible</b> among the soaring mountains, craggy rocks, and plunging waterfalls that form the true subject.</li><li>• <b>Gayumars's higher placement</b> at the apex of the mountain <b>signifies his dominion</b>, in contrast to the figures in <i>Travelers among Mountains and Streams</i>, who move through the lower, more level foreground but are <b>almost hidden in the landscape</b> rather than dominating it. <b>This difference communicates the political and religious significance of the shah</b>, as opposed to the insignificant figures in Fan Kuan's painting.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• Both works express the <b>importance of the natural world, to the humans who inhabit or view</b> the landscapes and to the creators and patrons of the works.</li></ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"><li>• <b>In <i>The Court of Gayumars</i>, nature</b> is shown as having been <b>tamed by a mythic ruler</b>. According to tradition, Gayumars ruled at a time when humans had just learned to cook and make clothes from animal skins. The leopard-skin pelts reference this aspect of the tale. The wearing of animal skins suggests <b>human's authority over nature</b>. By contrast, the <b>Daoist message of <i>Travelers among Mountains and Streams</i> suggests that humans are less significant</b> than the energy and vitality of the landscape.</li><li>• <i>The Court of Gayumars</i> is associated with <b>Safavid political authority</b>, while <b>Fan Kuan rejected political authority</b>.</li></ul>

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**Question 1 (continued)**

	<b>Navigation chart, Marshall Islands, Micronesia. 19<sup>th</sup> to early 20<sup>th</sup> century C.E. Wood and fiber; also shells.</b>
<b>1</b>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"><li>• <b>Marshall Islands, Micronesia</b></li><li>• <b>Date: 19<sup>th</sup> to early 20<sup>th</sup> century C.E.</b></li><li>• <b>Wood and fiber; also shells</b></li></ul>
<b>2</b>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"><li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li><li>• Mountains, water and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and mid-ground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li><li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li><li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li></ul>
<b>3</b>	<p><b>Accurately describes the relationship in humans and the natural world in the navigation chart.</b></p> <ul style="list-style-type: none"><li>• <b>Nature dominates as the subject and material</b> of the work. These charts were generally made of sticks and coconut fiber arranged to show ocean currents, wave and swell patterns, with shells indicating the location of atolls and islands.</li><li>• Navigation charts <b>created a relationship in</b> that they were <b>highly specific to the knowledge of their creators</b>. This specialized knowledge was passed down from father to son, and the charts were often not decipherable to anyone besides their creators. The charts were not taken on voyages; instead, the <b>patterns were committed to memory</b> — in some cases, to <b>body memory</b>.</li></ul>

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**Question 1 (continued)**

<b>4</b>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>• The most significant similarity is that the <b>makers of both were expected to have a deep and intimate experience with nature</b> in order to best express human connections.</li><li>• The <b>relationship</b> between humans and nature in both works is very <b>personal</b>, with the navigation charts expressing an <b>individual connection</b> and <i>Travelers among Mountains and Streams</i> acting as a focus for <b>singular contemplation</b>.</li><li>• Both concern <b>journeys</b> — the <b>travelers or the viewer</b> in <i>Travelers among Mountains and Streams</i> and the <b>sailors</b> who make the navigation charts.</li></ul>
<b>5</b>	<p><b>Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>• In navigation charts <b>the only humans are the viewers</b> (or handlers) themselves. There are <b>no figures depicted</b>.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"><li>• <b>Both</b> use <b>line to suggest specific elements</b> of a traveled landscape or seascape.</li><li>• <b>Both</b> works <b>facilitate human movement in space</b>. The presence of shells on the charts marks atolls or islands around which sailors must navigate. <i>Travelers among Mountains and Streams</i> provides paths and vistas through a mountainous terrain.</li></ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"><li>• Sailors used the <b>abstract designs</b> to mark <b>real places</b>. Fan Kuan uses <b>natural detail</b> to create an <b>ideal landscape</b>.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"><li>• <b>Both function as facilitators of an individual experience</b> in nature.</li><li>• <b>Both</b> works are <b>conceptual</b> and created through an <b>artist’s close and personal study</b> of nature.</li><li>• <b>Fan Kuan</b>, a Daoist recluse, <b>immersed himself in nature</b> to find <b>spiritual enlightenment</b> there. An experienced Marshall Island navigator immersed himself in nature to be able to <b>create an effective navigation chart</b>.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>• <i>Travelers among Mountains and Streams</i> evokes an <b>imaginary landscape</b>, whereas <b>navigation charts</b> evoke <b>real places</b>, currents, and wave patterns.</li><li>• The <b>practical content of navigation charts</b> is different from the <b>aesthetic and philosophical content of <i>Travelers among Mountains and Streams</i></b>.</li></ul>



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**Question 1 (continued)**

	<p><b>Ryoan-ji. Kyoto, Japan. Muromachi Period. c. 1480 C.E.; current design most likely dates to the 18<sup>th</sup> century. Rock garden.</b></p>
<p><b>1</b></p>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• <b>Muromachi Period, Japan</b></li> <li>• <b>Date: c. 1480 C.E.</b></li> <li>• <b>Rock; Rock garden/Dry garden</b></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and midground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in Ryoan-ji.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> rather than people, through the form of the dry garden, which consists of raked gravel and 15 rocks of different sizes grouped together in clusters of two, three, and five.</li> <li>• The <b>dry garden functions</b> as a <b>meditative space</b> for the Zen Buddhist <b>monks</b> who maintain it through weeding and raking the gravel, and for the <b>monks and visitors</b>, who contemplate the garden from a raised viewing platform.</li> </ul>
<p><b>4</b></p>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• <b>Both create</b> a relationship through <b>meditation</b>, emphasizing the importance of humans <b>contemplating the natural world</b> as a means of attaining greater understanding.</li> <li>• <b>Both depict</b> a kind of <b>conceptual landscape</b> for viewers.</li> <li>• <b>Both</b> works intentionally <b>avoid the use of color</b>, in order to better offer a <b>vehicle for appreciation and meditation</b>.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>• <b>Ryoan-ji</b> is an <b>actual garden</b> installed in three-dimensional reality. <i>Travelers among Mountains and Streams</i> is a <b>two-dimensional painting</b>.</li><li>• At <b>Ryoan-ji</b> the only <b>humans are the viewers</b> themselves. There are <b>no figures depicted</b>.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"><li>• <b>Both</b> include the <b>elements of mountains and water</b>. At <b>Ryoan-ji</b> the arrangement of the stones and gravel have frequently been <b>interpreted</b> as <b>islands rising from waters</b> or as <b>mountain peaks</b> breaking through <b>clouds</b>.</li><li>• In <b>both, humans</b> are reminded of their <b>limitations and insignificance</b> when compared to nature. At Ryoan-ji, viewers are confined to a raised viewing platform, limiting their perspective. In <i>Travelers among Mountains and Streams</i>, the tiny figures within the composition are fixed at the bottom of the picture plane, and viewers cannot see the misty mountain in its entirety.</li></ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"><li>• The dry garden at <b>Ryoan-ji</b> is an <b>abstract composition</b>, whereas <i>Travelers among Mountains and Streams</i> is <b>naturalistic</b> and <b>representational</b>.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• <b>Both</b> employ the Chinese aesthetic philosophy of <b>“mountain-water painting,”</b> with Chinese landscape painting directly influencing the compositions of Japanese dry gardens.</li><li>• <b>Both</b> express a <b>philosophical interest in nature:</b> natural materials and/or subjects in Zen, Daoism, and neo-Confucianism.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>• <b>Ryoan-ji’s</b> design reflects <b>Zen Buddhist principles</b>, whereas <b>Fan Kuan’s</b> composition and subject matter were influenced by both <b>Daoism</b> and <b>neo-Confucianism</b>.</li><li>• These <b>different philosophies</b> are the reason for the <b>differing types of meditation and contemplation</b>.</li></ul>

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**Question 1 (continued)**

	<p><i>Under the Wave off Kanagawa (Kanagawa oki name ura), also known as The Great Wave, from the series Thirty-six Views of Mount Fuji. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print.</i></p>
<p><b>1</b></p>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• <b>Katsushika Hokusai</b></li> <li>• <b>Date: 1830-1833 C.E.</b></li> <li>• <b>Polychrome woodblock print/print; ink and color on paper</b></li> <li>• <b>Japanese, Edo Period</b></li> <li>• <i>Thirty-six Views of Mount Fuji</i></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and midground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Under the Wave off Kanagawa</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject.</b> Hokusai used <b>scale</b> to present a <b>powerful</b> view of the <b>natural world</b> in relation to the <b>small and vulnerable humans</b>.</li> <li>• The expression of “mountain-water painting” is inverted. Although the sacred <b>Mount Fuji</b> is in the center of the composition, it is in the <b>far background</b> on a low horizon, <b>dwarfed by the giant wave</b>.</li> <li>• The <b>relationship is a struggle because</b> the wave is about to crash over the boats. Yet even as the wave seems to suggest a devastating fate for the oarsmen, their actions indicate that they may survive, making the outcome uncertain.</li> </ul>
<p><b>4</b></p>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• <b>Landscape forms the subject, as opposed</b> to just <b>being a stage</b> for human activity. Humans are miniaturized.</li> <li>• <b>Both concern journeys:</b> those of the <b>travelers and the viewer</b> in <i>Travelers among Mountains and Streams</i> and of the <b>oarsmen</b> in <i>Under the Wave off Kanagawa</i>.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>The landscape in <i>Under the Wave off Kanagawa</i> is <b>threatening</b>. There is a <b>conflict</b> between the humans and the natural world that is <b>absent</b> in <b>Fan Kuan's harmonious work</b>.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"><li><b>Both use scale to miniaturize humans.</b> In <i>Travelers among Mountains and Streams</i>, scale serves to remind viewers of their own immersion and diminutive importance within an ordered universe. In <i>Under the Wave off Kanagawa</i>, the figures are dwarfed by the wave.</li><li><b>Both use scale to emphasize the power and expanse of nature over people.</b></li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li><b>Hokusai's work foregrounds the human struggle</b> with nature through figures who are actively battling the elements.</li><li>The <b>scale of the central mountains is inverted</b>. Whereas mountains and water exist in harmony in <i>Travelers among Mountains and Streams</i>, in <i>Under the Wave off Kanagawa</i> <b>Mount Fuji is diminished</b> by the <b>giant wave's</b> thunderous force.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li><b>Both</b> employ the <b>Chinese aesthetic</b> philosophy of "<b>mountain-water painting</b>," called <i>sansui</i> in Japan.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>Unlike <i>Travelers among Mountains and Streams</i>, which was intended for <b>private contemplation</b>, Hokusai's <b>print</b> was <b>mass produced</b> to be sold to travelers along the pilgrimage route to Mount Fuji <b>as a souvenir</b> of an important journey.</li><li>Although <b>both Fan Kuan and Hokusai</b> were <b>at odds</b> with their respective <b>political establishments</b>, <b>Kuan's</b> landscape is a <b>meditative and harmonious refuge</b>, whereas <b>Hokusai's</b> landscape is a <b>perilous battleground, threatening</b> sacred Mt. Fuji, <b>a symbol of the Japanese nation</b>.</li></ul>

Begin your response to Question 1 here.

1A,

The natural world has long been a favorite subject for artists around the world, and Asia has been no exception. Fan Kuan's "Travelers among Mountains and Streams" and "Chairman Mao en Route to Anyuan" both deal with the relationship between nature and ~~man~~ man in two distinct ways. Fan Kuan's 1000 CE painting presents a Daoist philosophy, while the Chairman Mao <sup>oil on canvas</sup> painting, based off a previous work by Lu Chunchua, makes a political statement as a Chinese work from the late 20<sup>th</sup> century (1970s.)

First, Fan Kuan is well-known for complex landscapes, something we can easily see in this landscape with multiple layers and intricate details. While there is a sense of serenity about the work, we also get a distinct sense of the power of nature. Note the imposing height of the mountains in the background and the height of the waterfall on the right; there is no question as to the beauty and awe present in the landscape depicted. At first glance, Fan Kuan's work may seem like nothing more than a landscape, but the title gives us a hint as to further depth: "Travelers among Mountains and Streams" ~~is one of the most famous~~. Upon close inspection, there are indeed travelers with a donkey. The fact that they are so small and difficult to spot within the landscape is not insignificant. It is an artistic choice that epitomizes

The Daoist philosophy of the time that Fan Kuan wishes to capture. Man is almost insignificant compared to the might of nature, and their tiny role in this work emphasizes that it is important to note, however, that unlike ~~artists~~ many other works, Fan Kuan does not seem to suggest a violent relationship between man and nature or a struggle for dominance. Instead, he suggests a relationship of connection: one in which man accepts his place and role within nature and respects his connection to the natural world.

The intensely Daoist viewpoint of Fan Kuan's piece makes "Chairman Mao en route to Anyuan" all the more curious for its entirely distinct viewpoint. Based off of the scale of figures, we can once again instantly grasp the artist's meaning. Chairman Mao is depicted as the obvious central figure in this work — he dwarfs out the landscape behind him, seeming almost larger than life. Note the composition of the work: Mao is placed dead-center, so that there is no escaping his importance. This is practically the antithesis to Fan Kuan's work, where the men were dwarfed by the landscape around them; the tables have turned. There is political significance to the artist's message here. Not only is it suggested that men dominate the land they walk on and that

1A3

it is mankind who has power, it is suggested that Chairman Mao is the embodiment of this power. His powerful stride and strong posture are reinforcements of the ~~the~~ overpowering emphasis on humanity over the landscape in this work. Mao is on his way to a ~~for~~ miners' strike in this work, so the nationalistic sentiment and propagandic function of this work really cannot be understated. The suggestion that Mao is greater than the landscape that surrounds him helps build his cult of personality.

"Travelers Among ~~Streams~~ Mountains & Streams" and "Chairman Mao en Route to Anyuan" are both landscapes with human figures within them that comment on the relationship between man and nature. The similarities largely end there. Fan Kuan's traditional Asian style emphasizes nature over man and Daoist ideas of connectivity. The Chairman Mao piece has an undeniably Western influence in its ~~the~~ style (no monochrome ink here — this is a fully individualized, colored, ~~realistic~~ ~~perspective~~ realistic perspective portrait) that matches its emphasis of man over nature and therefore Chairman Mao's political power.

1 B<sub>1</sub>

A harmony between humans and a natural setting allows for the relationship between people and the environment to be increased. The first piece, *Travelers Among Mountains and Streams*, is a painting ~~about~~ by a Chinese scholar painter and speaks to the overarching ways nature rules over the lives of people. The *Court of Gayumars*, a Persian miniature, is an Islamic artwork that uses nature to elevate the status of royalty. Both pieces speak to ideas about the interaction between humans and the natural world.

The first painting is a Chinese scholar painting from the 11<sup>th</sup> century. During this art historical period, the government of the empire was only interested in political and historical paintings, specifically art that exemplified the authority and grandeur of the governmental powers. The depiction of nature and general art that didn't have a political subject matter was not encouraged and unpopular. However, their relationship with nature was still important to people, especially based on Daoist beliefs. Because of this, scholar-painters focused on paintings of the incredibility of nature and its grandeur. They painted only on courtesa ~~or~~ scrolls, using only black ink, as a rejection of the imperial distinction of royal courts. This lack of color ~~was~~ was an act of rebellion that defined the art from that time period under an authoritarian Legalist government. The idea of using art to regain a personal relationship with nature was revolutionary for the time, and defined their art. The immensity of the rock and the scale of the image reminds viewers that the true ruler of the universe is nature rather than a government entity.

Other objectives can be achieved through the depictions of nature in a relationship with man. The *Court of the Gayumars* is an Islamic piece of art that functioned as sort of a portrait of the newly-crowned royal family. The piece, which makes use of golds and silvers, as well as an opaque watercolor, shows the king Gayumar enthroned on a throne of flora, above his sons. The entire



painting is interspersed with natural elements including both vegetation and flowers as well as animals. The idea was to make the focus of the painting nature. This was to align the king with nature, both for aesthetic beauty and for the elevation of the royalty to the prized level of plants and animals. It functions the same as the justification of royalty with godliness and religious aspects.

Both of the pieces show the relationship between the two parties as a positive one. In the court of the Edzuanaks, the nature serves to elevate the status of the authority figures. Contrastly, in *Travelers Among Mountains and Streams*, Kuan uses nature as a way to rebel against the authoritative power. So, both pieces use the relationship between man and nature to convey different views of the government.

Begin your response to Question 1 here.

1C,

Travelers Among Mountains and Streams presents the relationship between humans and the natural world visually and contextually. Visually, in the painting itself, there are depictions of humans in the lower right corner of the hanging scroll. The ~~size of the people~~ size of the people in comparison to the landscape shows the power of nature and its ability to overtake humans. This scroll was also made during the time of political unrest. Fan Kuan was part of the government of China until the people and government became too much to handle. The people like Fan Kuan then retreated from civilization, to nature and concentrate on their Daoist beliefs, ~~which~~ which also focuses heavily on nature. The Navigation Chart from the Pacific also shows the relationship between humans and nature in its function. The people of the Pacific used the chart to record and map wave patterns of the sea in order to navigate them better. Wooden sticks were twined together along with shells to serve as different indicators of the ~~sea~~ swells around the area. The way this artwork and navigation tool is used, manipulates the nature around the people in order to benefit them and make use of what they have in the environment they live in.

These two artworks are similar because the people who made them both depend on nature to carry on. The Pacific Islanders had ~~to~~ to use the Navigation Chart in order to travel to other islands or even to go hunting or fishing. It is a part of their way of life. Similarly, the ~~Chinese~~ Chinese people who believed and practiced Daoism needed nature to ~~meditate~~ meditate and reach ~~that~~ reflect on oneself.

The two artworks differ ~~in~~ visually and in the way humans interact with nature regarding the artworks. Travelers among ~~the~~

IC<sub>2</sub>

Mountains and Streams suggests that nature is more powerful than man and will always be due to its size in the ink painting. The Navigation Chart suggests the ability of humans to manipulate nature and to use it to their advantage. Visually they also differ ~~because~~ Travelers is a hanging scroll painting and the Navigation Chart is 3-D made with sticks, string and shells.

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**Question 1**

**Overview**

This question asked students to compare Fan Kuan’s *Travelers among Mountains and Streams* to a work of art of their choosing from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.); West and Central Asia (500 B.C.E.–1980 C.E.); or the Pacific (700–1980 C.E.). The question listed five options from the required course content that students could choose from, or they could choose another relevant work from the specified content areas. The intent of the question was to have students demonstrate an ability to compare two works of art, in this case two works from Asia or from Asia and the Pacific, focusing on the theme of humans and their relationship to the natural world. Students had to use visual and contextual evidence to support their comparison.

**Sample: 1A**

**Score: 7**

**Task 1: Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.-1980 C.E.), West and Central Asia (500 B.C.E. -1980 C.E.), or the Pacific (700-1980 C.E.) that also presents or creates a relationship between humans and the natural world. (1 point)**

The response provides three accurate identifiers for *Chairman Mao en Route to Anyuan*. The original artist is correctly identified as Liu Chunhua; the original work is correctly identified as “oil on canvas”; and the date “1970s” is within a few years of the creation of the original painting, 1967. (Only two accurate identifiers were needed to earn the point.)

**Task 2: Accurately describes the relationship between humans and the natural world in *Travelers among Mountains and Streams*. (1 point)**

The response describes the relationship between humans and the natural world in *Travelers among Mountains and Streams* by observing that there is “a sense of serenity about the work,” as well as “a distinct sense of the power of nature.” The response observes, “At first glance, Fan Kuan’s work may seem like nothing more than a landscape, but the title gives us a hint as to further depth. . . . Upon close inspection, there are indeed travelers with a donkey. The fact that they are so small and difficult to spot within the landscape is not insignificant.” The response notes that Fan Kuan is suggesting “a relationship of connection: one in which man accepts his place and role within nature and respects his connection to the natural world.”

**Task 3: Accurately describes the relationship between humans and the natural world in the selected work. (1 point)**

The response describes the relationship between humans and the natural world in *Chairman Mao en Route to Anyuan* by describing the large scale and central placement of Mao in the landscape. The response links the scale to the work’s political function. The response states, “There is political significance to the artist’s message here. Not only is it suggested that men dominate the land they walk on and that it is mankind who has power, it is suggested that Chairman Mao is the embodiment of this power.”

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**Question 1 (continued)**

**Task 4: Accurately describes a similarity between how each work presents or creates a relationship between humans and the natural world. (1 point)**

The response describes a similarity between how each work presents or creates a relationship between humans and the natural world by observing that *Travelers among Mountains and Streams* and *Chairman Mao en Route to Anyuan* “are both landscapes with human figures within them that comment on the relationship between man and nature. The similarities largely end there.”

**Task 5: Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world. (1 point)**

The response describes a difference between how each work presents or creates a relationship between humans and the natural world by stating that *Travelers among Mountains and Streams* is primarily religious — it “presents a Daoist philosophy” — whereas *Chairman Mao en Route to Anyuan* “makes a political statement.” The response states that the importance of the central figure of Mao “is practically the antithesis to Fan Kuan’s work, where the men were dwarfed by the landscape around them.” Fan Kuan “emphasizes nature over man and Daoist ideas of connectivity,” whereas *Chairman Mao en Route to Anyuan* is about “political power.”

**Task 6: Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world. (1 point)**

The response uses specific visual evidence from both works to support an explanation of differences in scale in how they present or create a relationship between humans and the natural world. With regard to *Travelers among Mountains and Streams*, the response describes the scale of humans when compared to the landscape, citing the “imposing height of the mountains” in relation to the travelers, who “upon close inspection . . . are so small and difficult to spot.” The response compares this to the scale of Mao when compared to the landscape: “Chairman Mao is depicted as the obvious central figure in this work — he drowns out the landscape behind him, seeming almost larger than life. Note the composition of the work: Mao is placed dead-center, so that there is no escaping his importance.” The response also explains how the different artistic styles used in each work contributes to their divergent content, contrasting “Fan Kuan’s traditional Asian style” to *Chairman Mao’s* “undeniably Western influence”: “(no monochrome ink here — this is a fully individualized, colored, realistic perspective portrait) that matches its emphasis of man over nature.”

**Task 7: Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world. (1 point)**

The response uses specific contextual evidence from both works to support an explanation of philosophical differences in how they present or create a relationship between humans and the natural world. For *Travelers among Mountains and Streams*, the response associates the “artistic choice” to depict small, insignificant figures in the serene and imposing landscape as epitomizing “the Daoist philosophy of the time that Fan Kuan wishes to capture. Man is almost insignificant compared to the might of nature.” For *Chairman Mao en Route to Anyuan*, the response explores the political context for the creation of the work, stating that Mao is depicted “on his way to a miners’ strike in this work, so the nationalistic sentiment and propagandic [*sic*] function of this work really cannot be understated. The suggestion that Mao is greater

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**Question 1 (continued)**

than the landscape that surrounds him helps build his cult of personality.” Throughout, the response emphasizes how “the intensely Daoist viewpoint” of Fan Kuan differs from the “entirely distinct” and highly politicized “viewpoint” of Liu Chunhua.

**Sample: 1B**

**Score: 5**

**Task 1: Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.-1980 C.E.), West and Central Asia (500 B.C.E. -1980 C.E.), or the Pacific (700-1980 C.E.) that also presents or creates a relationship between humans and the natural world. (1 point)**

The response provides two accurate identifiers for *The Court of Gayumars*. The culture is correctly identified as Persian, and the work is correctly identified as a “miniature,” referring to a specific technique of painting with opaque watercolor on paper. This technique is used in Persian and Indian manuscripts and albums. While not required to earn the point, the response provides a description of miniature painting: “the piece . . . makes use of golds and silvers, as well as an opaque watercolor.”

**Task 2: Accurately describes the relationship between humans and the natural world in *Travelers among Mountains and Streams*. (1 point)**

The response describes the relationship between humans and the natural world in *Travelers among Mountains and Streams* by explaining how *Travelers among Mountains and Streams* “speaks to the overarching ways nature rules over the lives of people.”

**Task 3: Accurately describes the relationship between humans and the natural world in the selected work. (1 point)**

The response describes the relationship between humans and the natural world in *The Court of Gayumars* by observing that the work “is an Islamic artwork that uses nature to elevate the status of royalty.” In *The Court of Gayumars*, “The idea was to make the focus of the painting nature. This was to align the king with nature, both for aesthetic beauty and for the elevation of the royalty to the prized level of plants and animals.”

**Task 4: Accurately describes a similarity between how each work presents or creates a relationship between humans and the natural world. (0 points)**

No point was earned. The response does not describe a similarity between how each work presents or creates a relationship between humans and the natural world. The response makes an attempt by stating that “Both of the pieces show the relationship between the two parties as a positive one.” However, this statement was considered too vague. To earn the point, the response could have described how the relationship between humans and nature is similar because both works depict humans living in harmony with nature.

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**Question 1 (continued)**

**Task 5: Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world. (1 point)**

The response describes a difference between how each work presents or creates a relationship between humans and the natural world, stating that in *The Court of Gayumars*, “the nature serves to elevate the status of the authority figures. [C]ontrastly, in *Travelers among Mountains and Streams*, Kuan uses nature as a way to rebel against the authoritative power. So both pieces use the relationship between man and nature to convey different views of the government.”

**Task 6: Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world. (0 points)**

No point was earned. The response does not use sufficient visual evidence from both works to support an explanation of similarities or differences in how they present or create a relationship between humans and the natural world. The response makes an attempt by describing several visual elements present in *The Court of Gayumars*, such as the king “enthroned on a throne of flora, above his sons. The entire painting is interspersed with natural elements including both vegetation and flowers as well as animals.” The response provides less specific visual description of *Travelers among Mountains and Streams*, referring only to scale (“the immensity of the rock”). To earn the point, the response could have made a direct comparison of the differing use of scale in the two works, exploring the contrasting visual evidence.

**Task 7: Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world. (1 point)**

The response uses specific contextual evidence from both works to support an explanation of differences in how they present or create a relationship between humans and the natural world. With regard to *Travelers among Mountains and Streams*, the response states, “The idea of using art to regain a personal relationship with nature was revolutionary for the time . . . the immensity of the rock and the scale of the image reminds viewers that the ruler of the universe is nature rather than a government entity.” The response compares this “personal relationship” with *The Court of Gayumars*: “Other objectives can be achieved through the depictions of nature in a relationship with man. The Court of the Gayumars [*sic*] . . . functioned as sort of a portrait of the newly-enthroned royal family.” The response also notes the Daoist context of *Travelers among Mountains and Streams* and the Islamic context of *The Court of Gayumars*. This discussion of the differing political and religious contexts that informed the creation of each work is sufficient to earn the point, despite the inclusion of some inaccurate information about *Travelers among Mountains and Streams*. For example, the statement that the “the government of the empire was only interested in political and historical paintings” is incorrect, as other Northern Song painters created monumental landscapes for the court in the imperial Hanlin Academy. Also, the statement that scholar-painters use of black ink was “an act of rebellion” and “a rejection of the imperial distinction of royal colors” is incorrect.

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**Question 1 (continued)**

**Sample: 1C**

**Score: 4**

**Task 1: Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.-1980 C.E.), West and Central Asia (500 B.C.E. -1980 C.E.), or the Pacific (700-1980 C.E.) that also presents or creates a relationship between humans and the natural world. (0 points)**

No point was earned. The response provides only one accurate identifier for the navigation chart, identifying the materials as “wooden sticks ... twined together along with shells.” To earn the point, the response needed to provide a second accurate identifier, such as the date of creation or the culture of origin, for which either Marshall Islands or Micronesia would have been acceptable. (“The people of the Pacifics [*sic*]” is too general to earn the point.)

**Task 2: Accurately describes the relationship between humans and the natural world in *Travelers among Mountains and Streams*. (1 point)**

The response describes the relationship between humans and the natural world in *Travelers among Mountains and Streams* by observing, “there are depictions of humans in the lower right corner of the hanging scroll. The size of the people in comparison to the landscape shows the power of nature and it’s [*sic*] ability to overtake humans.”

**Task 3: Accurately describes the relationship between humans and the natural world in the selected work. (1 point)**

The response describes the relationship between humans and the natural world in the navigation chart by noting that it “shows the relationship between humans and nature in its function. The people of the Pacifics [*sic*] used the chart to record and map wave patterns of the sea in order to navigate them better.”

**Task 4: Accurately describes a similarity between how each work presents or creates a relationship between humans and the natural world. (1 point)**

The response describes a similarity between how each work presents or creates a relationship between humans and the natural world by stating, “These two artworks are similar because the people who made them both depend on nature to carry on.” Though this statement is general, it establishes a similar rapport between humans and the natural world that is substantiated in the specific contextual evidence provided later in the response.

**Task 5: Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world. (0 points)**

No point was earned. The response does not describe a difference between how each work presents or creates a relationship between humans and the natural world. To earn the point, the response needed to include a statement about how the two works differ visually or conceptually with regard to the relationship between humans and the natural world. For example, the response could have explained how the only humans in the navigation charts are the viewers (or handlers), whereas Fan Kuan depicts actual figures.



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**Question 1 (continued)**

**Task 6: Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world. (0 points)**

No point was earned. The response does not use specific visual evidence from either work to support an explanation of a similarity or difference in how they present or create a relationship between humans and the natural world. The response makes an attempt by noting, “Travelers is a hanging scroll painting and the Navigation Chart is 3-D.” This difference does not clearly convey how the works present or create a relationship between humans and the natural world. To earn the point, the response needed to provide a clear explanation of one specific visual difference, such as the real places noted “with sticks, string and shells” on the three-dimensional navigation charts versus the ideal landscape presented in *Travelers among Mountains and Streams*.

**Task 7: Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world. (1 point)**

The response uses specific contextual evidence from both works to support an explanation of a similarity in how they present or create a relationship between humans and the natural world. Elaborating on the general similarity that the people in both works “depend on nature to carry on,” the response contextualizes how the works achieve that role: “The Pacific Islanders had to use the Navigation Chart in order to travel to other islands or even to go hunting or fishing. It is a part of their way of life. Similarly, the Chinese people who believed and practiced Daoism needed nature to meditate and . . . reflect.” Although the response is limited in that navigation charts were not taken on voyages and instead the patterns were committed to memory, the response is clear in recognizing the importance that the charts held culturally. This clear comparison of specific contextual evidence related to the function of the two works achieves the task.