

Sample Responses from the

AP[®] Art History Practice Exam

Sample Questions

Scoring Guidelines

Student Responses

Commentaries on the Responses

Effective Fall 2015

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Preface

This publication is designed to help teachers and students understand and prepare for the revised AP[®] Art History Exam. The publication includes sample free-response questions, scoring guidelines, sample responses at various levels of performance, and Reader commentaries. Collectively, these materials accurately reflect the design, composition, and rigor of the revised exam.

The sample questions are those that appear on the AP Art History Practice Exam. The student responses were collected from actual AP students during a field test of the exam. The students gave permission to have their work reproduced in future College Board publications, and the responses were read and scored by AP Art History Readers. Some of the student responses were edited for this publication to better demonstrate how the scoring guidelines are applied to evaluate a wide range of student performance.

Following each free-response question, the scoring information and three sample responses are presented, along with commentary about each response. Commentaries include the score that each response earned against each task of the scoring guidelines, as well as a brief rationale to support the score. Note that the scoring guidelines for the redesigned AP Art History Exam are analytic, specifying each task in the question along with the evidence required to earn the associated point.

Section II: Free-Response Questions

ART HISTORY

SECTION II

Total time — 2 hours

6 Questions

Directions: You have two hours to answer the six questions in this section. Questions 1 and 2 are long free-response questions, and you are advised to spend 30 minutes on each. Questions 3 through 6 are short free-response questions, and you are advised to spend 15 minutes on each. The proctor will announce when each time interval has elapsed, but you may proceed freely from one question to the next. Some of the questions refer to images, which are shown in the image booklet for Section II: Free Response, Images.

Read the questions carefully. You can receive full credit only by directly answering all aspects of the question. For Questions 1 and 2, use the blank space provided with the questions to organize your responses. Notes in the blank space will not be scored.

Use complete sentences. An outline or bulleted list is not acceptable.

When identifying a work of art, you must include all of the following: title or designation, name of the artist and/or culture of origin, date of creation, and materials.

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.

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Free-Response Question 1

1. Suggested time: 30 minutes.

The work shown is *The Gates*, created between 1979 and 2005 C.E. In this work, the artists Christo and Jeanne-Claude transformed a specific outdoor location.

Select and completely identify another work in which a specific outdoor location was transformed.

Describe how each specific outdoor location was transformed.

Using specific visual or contextual evidence, analyze both the similarities and the differences between these transformations.

Analyze how these transformations shaped the viewers' experience of each work.

To answer the question, you may select a work from the list below or any other relevant work of art. When identifying a work of art, you must include all of the following: title or designation, name of the artist and/or culture of origin, date of creation, and materials.

Acropolis in Athens
City of Machu Picchu
Gardens of the Palace at Versailles
Narcissus Garden
Spiral Jetty

GO ON TO THE NEXT PAGE.

AP Art History Practice Exam 47

Question 1 refers to the images shown on this page and on the following page.



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Scoring Guidelines

Scoring Information for Free-Response Question 1

Suggested time: 30 minutes.

The work shown is *The Gates*, created between 1979 and 2005 C.E. In this work, the artists Christo and Jeanne-Claude transformed a specific outdoor location.

Select and completely identify another work in which a specific outdoor location was transformed.

Describe how each specific outdoor location was transformed.

Using specific visual or contextual evidence, analyze both the similarities and the differences between these transformations.

Analyze how these transformations shaped the viewers' experience of each work.

To answer the question, you may select a work from the list below or any other relevant work of art. When identifying a work of art, you must include all of the following: title or designation, name of the artist and/or culture of origin, date of creation, and materials.

Acropolis in Athens
 City of Machu Picchu
 Gardens of the Palace at Versailles
Narcissus Garden
Spiral Jetty

Content Area	Learning Objective
10 & Variable*	3.5

* Indicates student choice of artwork

Scoring Criteria

Task	Points
Selects and completely identifies another work in which a specific outdoor location was transformed. <i>Identifying a work of art includes title or designation, name of the artist and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned. If the work appears on the list provided, two accurate identifiers NOT included on the list must be given for the point to be earned.</i>	1 point
Accurately describes how the specific outdoor location of <i>The Gates</i> was transformed.	1 point
Accurately describes how the specific outdoor location of the selected work was transformed.	1 point
Accurately uses specific visual or contextual evidence to analyze the similarities between these transformations.	1 point
Accurately uses specific visual or contextual evidence to analyze the differences between these transformations.	1 point
Accurately analyzes how the transformation shaped viewers' experience of <i>The Gates</i> .	1 point
Accurately analyzes how the transformation shaped viewers' experience of the selected work.	1 point
Total Possible Score	7 points

Supplemental Scoring Information

Describe how the specific outdoor location of *The Gates* was transformed.

The Gates, by artists Christo and Jeanne-Claude, was a site-specific, temporary installation of roughly 7,500 saffron-colored fabric panels suspended from rectangular scaffolds, placed at 12-foot intervals along 23 miles of New York City's Central Park walkways. Each gate was 16 feet high, with the fabric hanging to a height of 7 feet above the ground. Their breadth varied depending on the width of the pathways, from 5.5 to 18 feet. The installation of these gates — which were on view from February 12, 2008, to February 27, 2008 — transformed Central Park by forcefully emphasizing existing paths and routes that mapped the park. Placed at regular intervals, the gates called attention to the irregular, serpentine patterns of Central Park's pathways and the organic forms of nature, in contrast to New York City's gridded urban environment. The structures created a prominent infusion of saturated color and synthetic forms, in contrast to the barren winter landscape.

Analyze how the transformation shaped viewers' experience of *The Gates*.

Partly inspired by the Japanese tradition of *torii* (gates), which mark the transition at Shinto shrines from the secular to the sacred, *The Gates* transformed Central Park into an otherworldly space where visitors could step away from the everyday concerns of their lives. Viewers experienced the transformational space created by *The Gates* by walking along pathways delineated by the saffron structures or

by viewing them from an elevated or distant vantage point. For viewers inside the park, the structures created an overhead canopy suffused with color and changing shadows as visitors passed through them. They also altered many viewers' customary sensations on frequently traveled walkways, making familiar sights and sounds both new and unfamiliar, thereby prompting reflection. For viewers outside the park, the saffron gates could appear like a flowing organic form, and the prominently marked paths gave viewers a heightened awareness of how the park is mapped by drawing attention to particular routes and avenues. The temporary nature of the installation was also important in shaping viewers' experience of *The Gates* in that the work's ephemerality created both an urgency to experience the briefly altered landscape and a communal sense of experience, as nearly four million people visited the site to walk Central Park's altered pathways during *The Gates*' 16-day duration.

Acropolis. Athens, Greece. Iktinos and Kallikrates. c. 447–424 B.C.E. Marble.

Constructed on a hilltop overlooking Athens, the Acropolis was a sacred precinct that both honored the city's patron goddess, Athena, and celebrated Athenian civic pride. Construction on the temple complex began in 480 B.C.E, following the Persian destruction of the original temple on the site. Work continued through the 5th century B.C.E., transforming the rocky hilltop above Athens into a site for important civic and religious rituals. The location of the Acropolis symbolically connected the city to the realm of the gods, and the edifices erected on the Acropolis could be seen from the city below as well as from the port, signaling the preeminence of Athenian power among Mediterranean city-states. Among the buildings located on the Acropolis, the Propylaea, the Erechtheion, and the Parthenon are some of the most celebrated.

Similar to *The Gates*, the Acropolis transformed a preexisting site by structuring the path of one's visit, directing movement via monumental forms. From a pathway that climbed the Athenian hill, the visitor traveled through the gateway of the Propylaea, which signaled entrance into the sacred precinct. From here one could move in various directions to visit temples and sites, including the Parthenon and the Erechtheion, honoring Athena and celebrating her patronage of the city. Important annual rituals, such as the Panathenaic Procession, held every four years, were shaped by the layout of the Acropolis.

The Acropolis shaped the viewers' experience in a collective manner — connected to civic ritual, pride, and devotion — as opposed to the more individual experience elicited by *The Gates*. The permanence of the Acropolis, making a statement of ongoing Athenian superiority, is also markedly different from the ephemeral nature of *The Gates*.

City of Machu Picchu. Central highlands, Peru. Inka. c.1450–1540 C.E. Granite.

Machu Picchu is an Inka site situated at 8000 feet of altitude in the Andes mountains. The viewers' experience of Machu Picchu was shaped by the transformation of the preexisting hillside to include a flattened plaza and agricultural terraces that followed the topography. A single doorway provided access into the precinct and existing boulders were modified for use in foundations of important buildings. Machu Picchu featured many steep steps,

cascades of water, and narrow circuitous paths that moved the viewer around the approximately 200 buildings while providing carefully orchestrated views of the surrounding landscape. The power of the ruler, Pachakuti, was acknowledged in the modifications of the landscape intended to underscore his claim that his power was based on his close relationship to Mother Nature/Pachamama. The ruler asserted his power over the sun, or *Inti*, the major Inka celestial divinity, by harnessing the sun on the June solstice through the Observatory window and tethering it on the Intihuatana Stone.

There are many more differences than similarities between *The Gates* and Machu Picchu. Machu Picchu was intended to be a permanent site and built out of stone, which was considered to be alive. Traces of red paint on the walls may indicate some original color, but mostly the massive character of the granite construction was emphasized. Moreover, the remote location of Machu Picchu, coupled with the site's highly controlled layout, indicates that the precinct was intended to be a ruler's space, with somewhat limited accessibility. Among the similarities between the two are the use of monumental structures and scale, the use of vistas, and the desire to transform daily experience.

The Gates and Machu Picchu were both meant to be experienced kinesthetically: the visitor interacted with the sites by moving around and through spaces. Paths and walkways were created to direct the visitor's experience — either singly or as part of a group — over the existing landscape. While Machu Picchu represents an urban center constructed in a remote location, the reverse is true of *The Gates*, which were installed along park pathways in the midst of a dense, urban environment. Yet the meandering movement through the sites was similarly conditioned and directed.

Gardens of the Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart. Gardens designed by André Le Notre. Begun 1669 C.E.

The architects of the gardens of the Palace of Versailles transformed the specific outdoor location by expanding the existing gardens of the French royal residence into a nearly 2,000-acre area that incorporated surrounding woods and marshland. The alterations included new flowerbeds, an orangerie, sculptural programs, and an extensive system of hydraulics supporting fountains, cascades, and grottoes. They enlarged the Royal Path and Grand Canal to create a vast perspectival view that connected the gardens to the palace's Hall of Mirrors at one end and extended to the edge of the park. These transformations relied heavily on strict geometric patterning throughout.

The transformation of the gardens of the Palace at Versailles shaped viewers' experience of the landscape by creating a vast, ordered landscape as far as the eye could see, punctuated by a specific program of sculptural and landscape features. The gardens' colossal scale and symmetrical design, as well as the enormous canal connecting the palace to nature, were intended to overwhelm visitors and to suggest that King Louis XIV controlled nature itself, as a metaphor for his rule of both the country and the court.

Similar to *The Gates*, the architects focused many of their alterations on the footpaths that directed visitors' navigation of the site. Also like *The Gates*, the transformations relied heavily on abstract geometric forms, such as the ordered

grids of the pathways and planting beds in the garden. Yet in contrast to *The Gates*, the gardens of the Palace at Versailles include many figural elements, especially mythological imagery centered on the Greek god Apollo and on the sun, allusions to Louis XIV's rule as "sun king" ("*le roi soleil*"). While *The Gates*' installation emphasized organic contours, meandering paths, and surrounding landscape features, at Versailles, the gardens' geometric pathways and composition were meant to impose a systematic regularity on the environment. Finally, the saffron color central to *The Gates* provides a vibrant counterpoint to the colors of nature, while the gardens of the Palace at Versailles rely solely on natural features of plants and water to create a harmonious visual palette.

Narcissus Garden. Yayoi Kusama. Original installation and performance 1966 C.E. Mirror balls.

Narcissus Garden is an installation first presented by artist Yayoi Kusama in 1966. The work was originally installed and performed outside of the exhibitor's hall at the Venice Biennale where Kusama, whose work had not been selected for the Biennale, transformed a public space by filling it with 1,500 mirrored plastic spheres. Kusama arranged the mirror balls in an amorphous group to create infinite reflected views of the site. The artist interacted with the display by lying amidst the spheres and then selling them to spectators for 1,200 lire (about two USD). The commercial aspect of the installation caused furor as exhibition organizers attempted to remove Kusama and her installation from the site. Kusama's work is sometimes presented as a critique of the commercialism and narcissism of the art world.

The work has since been installed in other locations, including public parks and museum galleries. The image set shows a 2010 installation in Paris at the Tuileries Gardens. As they were installed in the Tuileries — and in Central Park, New York, in 2005 — the mirror balls are sometimes floated on water, where their reflective surfaces are enhanced. The title of the work references the mythological figure, Narcissus, who became enamored of his reflection in a shallow pool. Unable to part from his reflected image, he eventually turned into the flower that bears his name. Installation of this work on water is thus particularly poignant and transforms the meaning of the work from that of a critique of the art market to commentary on vanity more broadly.

Similar to *The Gates*, *Narcissus Garden* was an ephemeral intervention into public space. However, while *The Gates* was a site-specific and one-time installation of monumental size, *Narcissus Garden* has been installed in several different locations after its initial installation in Venice. In both cases, viewers were invited to interact with the site, moving around and through the installation. Whereas *The Gates* were optimally accessed and experienced by visitors walking through the site, viewers' experience of *Narcissus Garden* varies with each installation. At the original site, viewers were offered the opportunity to purchase pieces of the installation, which transformed the space into an art gallery overseen by the artist acting as dealer. When installed on a body of water, viewers cannot interact with the site to the same degree.

Spiral Jetty. Great Salt Lake, Utah. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.

Spiral Jetty, an earthwork constructed in the Great Salt Lake of Utah by Robert Smithson in 1970, transformed its specific location in several significant ways. A pioneering environmental artist, Smithson designed *Spiral Jetty* in response to the site. Smithson used industrial construction equipment to shape black basalt and earth found at the site into a 1,500-foot-long coil that projects into the Great Salt Lake. The work is both part of and completely exposed to its environment and has been in a state of entropic transformation from the date of its construction. Natural erosion, drought, and the salinity of the water have had a significant impact on the appearance of the work. This spiral is often underwater and has become a part of the natural ebb and flow of the lake through the seasons. The shape of the earthwork speaks to the contingent nature of the environment. Smithson chose the spiral for its associations with organic forms and cycles of growth, change, and rebirth. Originally an industrial site once littered with oil-drilling equipment, the remote area has been transformed into a destination for art lovers and tourists.

Spiral Jetty is similar to *The Gates* in that it was an art project designed for a specific location and was meant to be traversed and thus provide views from a variety of vantage points, all highlighting the natural surroundings. Whereas *Spiral Jetty* shapes and is shaped by geologic and geographic conditions at the site, *The Gates* were constructed of mass-produced materials brought to the site. Both, however, are monumental works that are in some way temporary interventions into an existing landscape: *The Gates* were dismantled by the artists after the run of the installation, while *Spiral Jetty* is destined to gradually deteriorate as a result of environmental changes.

Viewers of *The Gates* and *Spiral Jetty* experience the location on foot. They traverse established pathways in outdoor locations. Visitors to *The Gates* encountered greater flexibility in their interaction with the site due to the longer pathways that could be walked in any number of configurations. Visitors to *Spiral Jetty* are directed along one main pathway. Both sites also share a religious component of pilgrimage. The saffron scaffolds at *The Gates* recall *torii* at a Japanese Shinto shrine and *Spiral Jetty* recalls the shape and purpose of a floor maze in a pilgrimage church.

Student Responses

Sample 1A

Begin your response to Question 1 here.

Louis XIV of France commissioned the construction of a palace and gardens in Versailles in order to demonstrate his monarchical power. In doing so, he transformed a area of land into a work of art devoted to his kingdom. Centuries later, the work *The Gates* by Christo and Jeanne-Claude also transformed a vast expanse of land, but with a very different purpose and effect. Both works made an artistic impact on an outdoor area, but one was for the sake of a patron, and the other was for the sake of the viewer.

The gardens at Versailles are, above all, a symbolic illustration of absolute government in ~~the~~^{seventeenth} century France. Louis believed himself to be the "sun king," and to represent that the gardens radiate like sun-rays out of his palace. The sheer size of the gardens also demonstrated the wealth of the state and the might of the king. What had previously been unlandscaped, belonging to nature, was now ornately decorated with well-tended shrubbery and beautiful fountains and sculptures - belonging to the king. Walking through the gardens, the intended viewer - a French citizen - could not help but be impressed by the gilded sculptures, the lavish fountains, the intricate maze of pathways. Louis

Sample 1A

intended to make an impression with these gardens, and he did.

Christo and Jeanne-Claude also intended to make an impression on the residents of New York when they installed a series of saffron-colored ~~cloths~~ suspended cloths running throughout Central Park. These gates are reminiscent of Japanese torii gates that symbolized pathways between the human and spiritual world. However, the vast majority of viewers for this work would probably not instinctively recognize this reference, just as seventeenth-century French citizens did not necessarily analyze the symbolism of the Sun King's gardens. Instead, the effect of the Gates was in how they transformed the space. Many New York citizens remarked upon how the brightly colored cloths added something to the bleak winter landscape. Others complained that they obstructed the path. But whether they admired or resented the installation, they were forced to notice it, and in doing so they were also forced to think about their usual relationship with their natural surroundings. In this way, the Gates were gateways to new ways of thinking.

The two works are from different time periods and different countries, and they have different purposes. The gardens at

Sample 1A

Versailles meant to make the viewer understand the power of the French monarchy, benefiting their patron, Louis XIV. The Gates, on the other hand, meant to make the viewer consider their relationship with nature, benefiting the viewer. But both achieved their purpose by transforming an outdoor space and requiring the viewer to notice and understand what was different, interesting, and symbolic about the transformation.

Sample 1B

Begin your response to Question 1 here.

The Narcissus Garden is located in Central Park, New York, NY. This outdoor location was transformed from an average pond to an analytical piece of art. Silver, mirror-like balls were placed into the pond in a massive group. The Narcissus Garden shows the constant narcissism of humans. The balls all mirror each ^{other} and mirror everything around them. People are always ~~obsessed~~ concerned about their appearance and this work shows this. The location of The Gates is transformed by ~~red~~ burnt orange fabrics on posts that surround the park. In sunlight these fabrics become gateways to magnificent colors. Both the Narcissus Garden and The Gates are in outdoor locations that each display its own beauty. They differ when it comes to media and the message behind each piece of art. The transformation of Central Park shows that even in something as beautiful as an oasis in the middle of a city, people will still be concerned about materialistic ideals. The Gates transformed its surroundings by showing the innate contrast between the burnt orange fabric and the greenery of the park. The fabrics stand out and they catch people's eyes. These two works of art ~~can~~ can give different experiences to viewers. Both the

Sample 1B

Narcissus Garden and ~~The Gates~~ have equal beauty in their messages and both share an amazing gallery (Parks) to give viewers a more interactive feel with these works of art.

Sample 1C

Begin your response to Question 1 here.

The city of Machu Picchu transformed a massive hill, into an expertly crafted city for its inhabitants to live and worship. Both transformations utilized geometric design that stood ~~apart~~ apart from their organic surroundings. However, Machu Picchu was constructed of natural materials (rock and earth), where The Gates was created using man-made material (fabric and poles). I think this changed the way each was viewed. The fact Machu Picchu is constructed from natural materials makes it appear to "belong" in its outdoor space. The gates almost appear out of place to the viewer for their use of synthetic material and bold "out of place" color.

Scores and Commentary

Note: Student samples are quoted verbatim and may contain grammatical errors.

Overview

This 30-minute question instructs students to craft a discussion of two fully identified, specific outdoor locations that were transformed by works of art. The prompt requires students to use Christo and Jeanne-Claude's *The Gates* (1979–2005 C.E.) as one of the two works discussed. Students may select the second work from the list provided in the question or they may choose any other relevant work. Students are asked to complete seven tasks in responding: They must fully identify the work they have chosen to discuss in conjunction with *The Gates*. For both works, they must accurately describe the transformation of the outdoor location involved. They must use specific visual or contextual evidence from each work to analyze similarities and differences in the transformations of the sites. Finally, they must analyze how the transformations shaped the viewers' experience of each work. Free-response question 1 assesses student knowledge and application of Learning Objective 3.5 (analyzing relationships between works of art based on their similarities and differences) and student knowledge of the Global Contemporary content area plus an additional content area (which varies according to student choice).

Sample: 1A

Score: 7

This response earns one point for choosing the gardens of the Palace at Versailles as an appropriate example of a specific outdoor location that was transformed and completely identifying it*. One point is earned for the description of how the location of the gardens was transformed with the “well-trimmed shrubbery and beautiful fountains and sculptures” that made the space into a symbol of the ability of the patron, Louis XIV, to control everything, even nature. This response earns one point for the discussion of the massive size and intricate layout of the gardens and how these elements shaped the viewers' experience, impressing visitors with the wealth and might of the king. One point is earned for the description of how *The Gates* transformed New York City's Central Park using saffron-colored cloth suspended from structures reminiscent of Japanese *torii* (gates). One point is awarded for the analysis of the viewers' experience of *The Gates*: The response explains how some New York citizens enjoyed the effect of the brightly colored cloth on the winter landscape, while others complained that *The Gates* “obstructed the path.” Whether the experience with *The Gates* was positive or negative, viewers were “forced to notice it” and “also forced to think about their usual relationship with their natural surroundings.” The comparative analysis of the gardens at Versailles and *The Gates* earns one point for addressing the similarities of the transformations, providing evidence of how both transformations occur over vast expanses of land and require viewers to confront and understand their symbolism. The discussion earns one point for supplying evidence to analyze differences in the transformations, explaining that the works had different purposes and effects on viewers. While the gardens at Versailles were created for the sake of the patron, Louis XIV, in order to force the viewer to confront the king's absolute power, Christo and Jeanne-Claude created *The Gates* to challenge viewers to confront their relationship with nature.

*During the field test of the exam, a separate space for identifying information was provided in free-response question 1; that space is not included in this publication. Note that on the AP Art History Exam, when responding to a free-response question that requires identifying information, students will include the information within their essay responses.

Sample: 1B**Score: 5**

This response includes the selection of a relevant second work, *Narcissus Garden*, and earns one point for correctly identifying the culture and date of creation and materials, although it does neglect to name the artist*. The discussion of *Narcissus Garden* earns one point for accurately describing the use of silver mirrored balls installed in a body of water in New York City's Central Park to transform the outdoor location and "mirror everything around them." Although the response states that *Narcissus Garden* shows "people are always concerned about their appearance," it does not analyze how the work shaped viewers' experience of the location, so no point is awarded for this task. The response earns one point for its description of the transformation of Central Park by *The Gates*, explaining that the work is comprised of burnt-orange fabrics that contrast with the surrounding environment of the park. The analysis of the viewers' experience of the outdoor location in *The Gates* earns one point by mentioning that the post constructions holding the orange fabric create "gateways to magnificent colors" for viewers throughout the park and that the fabrics catch peoples' eyes. This response earns one point for analyzing similarities between the two transformations, effectively expressing how both works located in Central Park gave viewers "a more interactive feel." Differences in the transformations of the locations are addressed superficially as differences in media and message (the response doesn't clearly describe the message of *The Gates*); no point is earned for this task.

Sample: 1C**Score: 3**

In this response, Machu Picchu was appropriately selected as another work in which a specific outdoor location was transformed, but Machu Picchu was not completely identified, so the response does not earn the point for the identification task*. The response does not include a description of how the outdoor location of *The Gates* was transformed, so no point is earned for that task. The response describes how "the city of Machu Picchu transformed a massive hill, into an expertly crafted city" and earns one point for addressing the third task of the question. The response states that "both transformations utilized geometric design that stood apart from their organic surroundings," earning one point for task four by using visual evidence to analyze similarities between the transformations. It also uses visual evidence to analyze differences between the transformations, noting that the natural materials from which it was constructed has the effect of making Machu Picchu "appear to belong" in its outdoor space, while *The Gates* does not because of its use of "synthetic materials and bold 'out of place' color"; one point is earned for task five. The response does not include an analysis of how the transformation shaped viewers' experience of *The Gates* or Machu Picchu, so no points are earned for tasks six or seven.

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Free-Response Question 2

2. Suggested time: 30 minutes.

The arts of Africa, the Indigenous Americas, and the Pacific are often created and performed to offer humans access to supernatural, political, and/or social power. The choice of specific materials and/or symbolism determines the type of power and how the performance of the artwork activates that power.

Select and completely identify an artwork from Africa, the Indigenous Americas, or the Pacific that was created and performed to offer humans access to supernatural, political, and/or social power.

Identify the materials and/or symbolism in the artwork that offer humans access to power.

Describe both the type of power those materials and/or symbolism are intended to activate and the performance that activates that power.

Explain how cultural beliefs support the practices associated with the artwork that offer humans access to power.

What response or effect was the performance of this work intended to elicit?

To answer the question, you may select a work from the list below or any other relevant work of art from Africa, the Indigenous Americas, or the Pacific. When identifying the work of art, you must include all of the following: title or designation, name of the artist and/or culture of origin, date of creation, and materials.

'Ahu 'ula

Nkisi n'kondi

Transformation mask

GO ON TO THE NEXT PAGE.

Scoring Guidelines

Scoring Information for Free-Response Question 2

Suggested time: 30 minutes.

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‘Ahu ‘ula

Nkisi n’kondi

Transformation mask

Content Area(s)	Learning Objective
5, 6, & 9	1.4

Scoring Criteria

Task	Points
Selects and completely identifies an artwork from Africa, the Indigenous Americas, or the Pacific that was created and performed to offer humans access to supernatural, political, and/or social power. <i>Identifying a work of art includes title or designation, name of the artist and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned. If the work appears on the list provided, two accurate identifiers NOT included on the list must be given for the point to be earned.</i>	1 point
Accurately identifies the materials and/or symbolism in the artwork that offer humans access to power.	1 point
Accurately describes the type of power those materials and/or symbolism are intended to activate.	1 point
Accurately describes the performance that activates that power.	1 point
Accurately explains how cultural beliefs support the practices associated with the artwork that offer humans access to power. <i>The first point is earned for accurately describing two or more cultural beliefs that support the practices associated with the artwork that offer humans access to power.</i> <i>The second point is earned for accurately explaining how two or more cultural beliefs support the practices associated with the art work that offer humans access to power.</i>	0–2 points
Accurately explains the response or effect that the performance of this work was intended to elicit.	1 point
Total Possible Score	7 points

Supplemental Scoring Information

‘Ahu ‘ula (feather cape). Hawaiian. Late 18th century C.E. Feathers and fiber.

Identify the materials and/or symbolism in the artwork that offer humans access to power.

‘Ahu ‘ula translates literally as “red garment,” and it was made from the feathers of the red *i‘iwi* and *apapane* birds. Over time, yellow and black feathers were also used to make these capes, but the primarily symbolic association is with the color red, which signifies divinity in Hawaii and is worn only by members of the royal class.

Among the other Polynesian groups that made feather capes (such as the Tahitians and the Maori), the Hawaiian ‘ahu ‘ula is unique in its crescent shape and the arced feather designs on it. These are believed to be symbolic references to the rainbow, a natural element that Hawaiian cultural traditions associate with the sacred task of heralding the arrival of a chief or signaling the unknown presence of one.

Likewise, the fiber base to which the feathers are attached was considered sacred. The knotted cords were associated with the wearer’s lineage, which could be traced back to the gods.

Describe both the type of power those materials and/or symbolism are intended to activate and the performance that activates that power.

Only members of the *ali'i*, Hawaii's ruling hereditary elite, could wear feather capes. By cloaking themselves in red feathers, the *ali'i* created a clear visual relationship between themselves and the gods. Chiefs would appear in feather capes and similarly feathered helmets at ceremonies and for battle. In battle, the weight of the fiber base likely offered some physical protection for the wearer. More importantly, though, feather capes were believed to offer their wearers divine protection because the very act of wearing the feather cape — its performance — linked the *ali'i* to a long lineage of spiritual power stretching back to the gods.

Every time the feather cape was worn, it acquired more *mana*, a kind of spiritual power with social, political, and religious significance. Far from being static, *mana* could increase or decrease depending on the wearer's actions. The feather cape was a means of making *mana* physically present in the world.

Explain how cultural beliefs support the practices associated with the artwork that offer humans access to power.

The red feathers used to make 'ahu 'ula were associated with the spiritual power of the gods not just because of the symbolism of the color red but also because of their connection to birds. The proximity of birds to the sky meant they could fly between this world and the spirit world, where gods and ancestors reside. Even more, as author of *The Arts of the Pacific Islands* Anne D'Alleva has noted, "The bodies of the gods are often thought to be covered with bird feathers. And so when an *ali'i* (chief) wears a feather cloak . . . [his] body is enveloped in feathers just like the body of a god."

Significantly, each cape was made to be individualized to its wearer, modified by events that happened during the person's lifetime, as well as reflective of the wearer's specific lineage as a member of the *ali'i*. If a chief conquered another chief, the victor could incorporate the design of the fallen chief's feather cape into his own, thereby appropriating the fallen chief's *mana*. The individuals of high rank who created the 'ahu 'ula gave the wearer access to that power by reciting both this history and the divine lineage of the individual intended to wear the cloak as they chanted while knotting the cords during the work's creation. They also recited special prayers to imbue the feather cape with sacred protection, surrounding themselves with *tapu* objects out of respect for the garment's *mana*.

What response or effect was the performance of this work intended to elicit?

By appearing in the guise of the gods, Hawaiian chiefs would have sought to intimidate their enemies and impress their followers. Moreover, as the feathers needed to make the capes became scarce, and members of the *ali'i* began requiring the feathers as tribute, the length and complexity of the capes conveyed not only the *mana* of the wearer but also a sense of how many people and territories the wearer controlled. In this way, the power conveyed by the feather cape (its effect) became secular as well as sacred over time.

Power figure (*Nkisi n'kondi*). Kongo peoples (Democratic Republic of the Congo). c. late 19th century C.E. Wood and metal.

Identify the materials and/or symbolism in the artwork that offer humans access to power.

Power figures function primarily as containers of power (*minkisi*, plural of *nkisi*) and are sculpted from wood, treated with red clay or plant extract, dressed in knotted fibers and beads, and embellished with a variety of materials, most notably metal protrusions (nails, screws, and so forth) that are administered in the ritual activation of the work. Central to the iconography and use of the work is the aperture in the figure's belly, which was typically filled with medicinal materials (*bilongo*), such as herbs and plant matter, and bits of animal bone and fur. In the work in the image set this protrusion is fitted with a cowrie shell that seals in these substances, which are key to the activation of the figure. These substances are often related to the land of the dead (and may include dirt from a cemetery or other materials associated with water) and served to bring the powers of the dead under the control of the ritual specialist who was the maker (*nganga*). These substances could also be sealed onto the head of the figures or tied into bundles attached to the figure.

This figures' forward-leaning posture and partially open mouth indicates his readiness to act or speak on behalf of the individuals who call for his assistance. Moreover, the hands placed on hips convey a sense of immanence and underscore the physical power of the figure. Other features, such as the elevation of the figure's feet on blocks, indicate that the figure is an intermediary acting between Heaven and Earth. All of these attributes help to identify the figure as being of the *nkondi* class.

Describe both the type of power those materials and/or symbolism are intended to activate and the performance that activates that power.

The *nganga*, the individual authorized to activate the work, applied medicinal matter (*bilongo*) to the figure's central cavity (or other areas of the figure), which was then protectively sealed with resin. In ritual events, this person served as mediator with the individuals involved in a social dispute or as facilitator for those overtaken by a health concern. The *nganga*, and selectively the individuals who called upon the power figure's use, punctured the figure with metal elements. To ensure that the *nkondi* understood its task, materials related to the transgression (e.g., hairs, rags, other tokens) could be tied to the nails that were driven into the figure. This act summoned the spiritual force associated with the power figure to witness or act on behalf of the suppliants. Parties involved in a dispute might each drive a nail in the work, in effect sealing their agreement and acceptance of the resolution.

Explain how cultural beliefs support the practices associated with the artwork that offer humans access to power.

The distinct iconography of the power figure links it to beliefs within the Kongo culture, including the belly (*mooyo*) as a focal point for the soul. The power figures were receptacles of significant spiritual forces and potent tools for the determination of social threats and physical ailment. The cultural beliefs that informed the ritual practice of their use fused spiritual beliefs and social customs,

including the appeal to spiritual forces for aid and the expectation of the ritual to assert conflict resolution among dissenting parties.

The term *n'kondi* derives from *konda*, which is the verb for hunting. The *nkondi* are associated with hunters and are the most powerful of the *minkisi*. Their job is to identify and hunt down those who are thought to be wrongdoers, such as thieves or those who have caused sickness or death in the community. When the perpetrator is located, the *nkondi* typically administer justice appropriate to the transgression that they have been sent to punish. Thus, in addition to witnessing the agreement, the figure was an active enforcer of the compacts sealed, the disputes resolved, or the treatments sought.

What response or effect was the performance of this work intended to elicit?

Retention of metal protrusions in the work and the materials attached to them powerfully reminded the community of pacts made and appeals for spiritual intercession. The history of these figures is literally embedded in their form. In this way, they are objects that bear testament to their use: the subsequent and cumulative appeals of a community for mediation, redress, and medical assistance. The efficacy of a specific power figure correlates with its broadly administered use. The more conflicts in which it was called upon as intercessor and mediator, the more powerful the *nkisi*. The historical success of the *nkisi* is evident in the density of nails and protrusions, further validating its potency and ongoing use.

Transformation mask. Kwakwaka'wakw, Northwest coast of Canada. Late 19th century C.E. Wood, paint, and string.

Identify the materials and/or symbolism in the artwork that offer humans access to power.

Transformation masks are large mechanized masks designed to cover the wearer's head; they are comprised of a painted and decorated exterior shell that opens to reveal an inner mask. The materials used to create the mask in the image set include cedar, wood paint, fiber, and string. Cedar, a readily available material in the Pacific Northwest, is prized for its density, strength, and longevity. Beyond its many functional uses, cedar is considered a sacred material — particularly red cedar as its color symbolism links it to the color of salmon, human blood, the sun, and fire. Such conceptual connections are commonplace in Northwest Coast thought where a central belief is the mutual dependence and interconnectedness of all living beings.

As with many Kwakwaka'wakw works of art, both halves of the design and the support are symmetrical in composition. The carvings on the inner and outer portions of the mask often represent symbolic animals and human faces, although the representation of two animals in the same mask is not uncommon. Northwest Coast art typically utilized such intricate designs that combined a myriad of animal, spirit being, and human elements to create composite beings, suggestive of transformation. The transformation mask in the image set features an external mask that is carved and painted to resemble an eagle or perhaps a crow. The wearer pulls on strings to open the mask bilaterally to reveal an interior mask with a human face.

Describe both the type of power those materials and/or symbolism are intended to activate and the performance that activates that power.

Transformation masks appeared as part of initiation rituals during the winter ceremonial period and also at the ceremonial occasions of the potlatch. Masks are personal to the wearer and the wearer's family because the figures depicted on them represent the dancer's ancestral and/or spiritual counterparts. During the ceremonial dances, the wearer of a transformation mask performed it by opening and closing the exterior mask to reveal the inner mask. This process of revealing enacted a transition between the world of spirits and ancestors and the human world. Thus, the masks simultaneously enable and represent transition between worlds.

Through manipulation of the mask and in performance, the wearer communes with spirits. The wearer gains spiritual power through this act of communion and transformation. Only those men who are initiated are allowed to perform in the ceremony and experience the transition. The mask can be thought of as marking the wearer's status in the community by asserting his relationship with ancestors and the spirit world.

Explain how cultural beliefs support the practices associated with the artwork that offer humans access to power.

According to the cultural beliefs of the Kwakwaka'wakw, the concept of transformation is central to the human experience. Anthropologist Stanley Walens writes in the essay "The Weight of My Name is a Mountain of Blankets," "In Northwest Coast thought, a person is only one component of a complex being which consists of that person's body, the person's sacred name, a spirit-being's body, and a composite soul shared by human and spirit-being together." This belief in the composite nature of identity allows for the manifestation of the spiritual through masking. Such cultural beliefs are expressed in the structure of the transformation mask, which opens and closes to demonstrate a transition between worlds and enables humans to access the spirit realm.

In addition to providing access to spirits, transformation masks also reenact creation myths that describe the origins of human beings. In the myths, humans had animal ancestors who shed their skins while dancing to reveal human forms. In many cases, the animals represented on the exteriors of the masks are specific to the wearer, his family, and his family's lineage. These animals have specific resonance with family groups; they may tell important stories related to family lineage from animal and spiritual ancestors and are often referred to as crest animals. The transformation masks are worn during initiation ceremonies and potlatches because the Kwakwaka'wakw believe that these are occasions of social stress in which change threatens the established order of things. This threat is contained by the retelling of mythic narratives and the appearance of the ancestors and spirits through masking.

What response or effect was the performance of this work intended to elicit?

Wearing and dancing the mask was intended to provide a connection between two worlds. Initiation rituals occurred at night and were illuminated by firelight and accompanied by drums and chanting. The ritual demonstrated the wearer's duality and the opening of the mask was intended to be a dramatic revelation.

The dancing of this mask additionally had the effect of signaling and asserting the wearer's social status. Only those initiated men who had inherited the right to certain crests were allowed to wear the mask and dance in the ceremonials. By association, the wearer's family — his ancestors and presumably his descendents — were also endowed with both social and spiritual power.

Student Responses*

Sample 2A

The Nkisi nkondi is a type of object made by the Kongo peoples in what is today the Democratic Republic of Congo, in the late 19th and early 20th centuries. The example in the image set is from late 19th century and made of wood, nails and porcelain, as well as may be dirt and seeds. The nkisi was made at the request of a community or ruler by a diviner or spiritual specialist, usually because there was some physical or social problem that needed to be solved. Then it would be used by the community with the help of the spiritual specialist to heal people, solve problems and witness oaths among the population. A nkisi could be made in the form of a human or an animal but the nkisi nkondi in this case is in the form of a human hunter or warrior, Mungaka, who is ready to punish those who break oaths and to see truth. Porcelain was used for eyes of nkisi nkondi figures so they could see beyond their immediate surroundings to see good or bad. Sometimes a nkisi also had a glass-fronted cavity that held dirt, seeds, claws or herbs, each of which had its own special role in creating the power of the nkisi. The dirt could come from graveyards, seeds were supposed to help the nkisi's power grow, and so on. These materials together were called the bilongo, the medical combination that helped to create the nkisi and made it effective. In some nkisi this was placed inside the head or in a beard, which itself symbolized eye and wisdom, while in others it was placed in the glass-fronted hole in the body belly, so that the spirits could see out. The diviner would use chants, prayers, and the bilongo to activate the figure. The figure is also standing in a very alert pose, as if he's ready to act. Some also have caps that represent thorn or uncasted chiefs, although this one doesn't.

Those who wanted the assistance of the nkisi would ask for the help of the diviner or nganga. Blades, pegs, or nails were hammered into the nkisi by this diviner, sometimes after they had been licked by parties to a dispute or those taking an oath. A peg or nail could also be driven in to request physical healing from the nkisi, with the help of the medicinal bilongo, and the insertion of the nail, peg, or blade that activates the nkisi and seals an oath or request. The more

*Due to a question change after the field test of the exam, all the responses for question 2 were created by other authors.

Sample 2A

Wails, peeps or blades there are in a n'kisi, the more effective it is believed to be. Because the n'kisi was believed to be an impartial judge, it could be especially trusted to resolve disputes and heal the sick. The Mangochi figure was also imposing and frightening because he was so big, at more than 3 feet tall.

Sample 2B

Bundu are wood masks from the Mende people of Sierra Leone, 20C, Africa and show supernatural and social power.

The masks are made in a spiritualistic style and have the power to tell girls how to behave as women.

The masks are made by males that work with the family on the design.

They are worn by societal mentor women in a dance for girls to be initiated. This helps signify that young girls are soon to be adults. The women hide their

identity when they dance. These masks show female ancestor spirits that come from underwater. They show this by being black and shiny, like the water and also to show beautiful dark skin and they have a turtle and other symbols on their heads.

The masks are like other African masks and show idealization. They are depicted to have big foreheads to show intelligence.

They have long black braided hair to show beauty and good habits. They have little mouths and eyes to show they are serious and are not children anymore.

Sample 2B

There are designs in the hair to show patterns and also actual hair that hangs off the mask.

In conclusion, not many African cultures have women that can dance to show others proper behavior and wear masks but this one values women and their contributions.

Sample 2C

The transformation mask was made by indigenous peoples in Canada. It is called a transformation mask because the painted wooden flaps on the side open and close when the person wearing the mask pulls on strings hidden on the inside of the mask. When this mask is closed it represents a bird, probably an eagle or a raven. When the mask is opened it shows a human face. Transformation masks were intended to represent ancestral spirits. Birds like these are important in their mythology. They had a role in creation myths.

The transformation mask is worn during religious ceremonies. A creation ~~mask~~ myth of these peoples is once upon a time, all humans could transform into different forms - animal, birds, fish and mythical creatures. They believed that animals and humans were different only in their powers.

Scores and Commentary

Note: Student samples are quoted verbatim and may contain grammatical errors.

Overview

This 30-minute question asks students to select and identify a work of art from Africa, the Indigenous Americas, or the Pacific that was created and performed to offer humans access to supernatural, political, and/or social power. Students are asked to analyze human access to power via materials and/or symbolism in the work of art that they select, including descriptions of the type of power that is activated and the performance that activates the power. Students must explain how practices associated with the artwork that offers humans access to power are supported by cultural beliefs. They also must explain the audience response that the performance of the work was intended to elicit. The multiple components of this question lead students through a process of analysis from identification to discussion of form and content, use of the work, cultural beliefs, and intended effect. Free-response question 2 assesses student knowledge and application of Learning Objective 1.4 (analyzing form, function, content, and context to infer intent or explain the possible intentions for creating a specific work of art) and offers students the opportunity to select a work of art from one of the following three content areas: Indigenous Americas, Africa, or the Pacific.

Sample: 2A

Score: 7

This response fully identifies a *nkisi n'kondi* object made in the Republic of Congo in the late 19th century C.E., made of “wood, nails and porcelain, as well as maybe dirt and seeds,” thus earning one point for listing at least two features of identification. The response describes the *nkisi n'kondi* as a statue made in the form of a human warrior, Mangaaka, whose medicinal *bilongo*, embedded within the statue, empowers him with the ability to “punish those who break oaths and to see truths,” and mentions the power of the *nkisi* to “heal people, solve problems, and witness oaths.” This description earns one point for identifying the materials and symbolism that offer humans access to power and one point for describing what that power is. The response earns one point for describing the performance that activates the power: the chants and prayers, as well as the hammered nails and pegs, which were performed by a diviner to call upon the power of the statue. As the response notes, this performance is supported by cultural beliefs, including that the *nkisi* figures symbolized wisdom, are endowed with spirits that were believed to impartially judge individuals making an oath, and became more powerful and effective the more often they were used by the diviners. The response earns two points for providing specific contextual evidence to explain the cultural beliefs that support *nkisi* practices. The final point is earned with the conclusion that impartiality and the size of the *nkisi n'kondi* elicit both trust and fear on the part of the viewer.

Sample: 2B**Score: 4**

This response correctly identifies a relevant work, a *bundu* mask from the Mende people of Sierra Leone in the 20th century, earning one point for identification. The response identifies the symbolism of the masks by noting that they “show female ancestor spirits that come from underwater,” as represented by their color, texture, and symbols, including turtles; thus earning one point for identifying materials that symbolize power. One point is earned by describing the power that these symbols are intended to activate as “the power to tell girls how to behave.” The response earns the point for describing the performance that activates that power, explaining the masks are worn by mentor women in a ceremony that initiates young girls into womanhood. The response does not include contextual evidence that explains the cultural beliefs that support those practices, nor does it explain the intended effect of the performance of the mask; accordingly, the response does not earn the final three points.

Sample: 2C**Score: 2**

This response appropriately chooses an indigenous Canadian transformation mask as an object that offers humans access to power; however, because the response does not specifically identify the object by date, culture, or materials, the point for identification is not earned. The discussion of the work is similarly vague and generalized, but the response does earn one point for identifying the symbolism of the mask — “it represents a bird, probably an eagle or a raven” — and the response describes this as important in creation mythology. One point is earned for describing cultural beliefs with the explanation of how “transformation masks were intended to represent ancestral spirits” and the power of humans to “transform into different forms.” The response does not accurately describe the specific power that the mask activates or the performance that activates that power, nor does it explain the intended response or effect of the performance of the mask on the audience; no points are earned for these tasks.

Question 3 refers to the image shown on this page.



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Scoring Guidelines

Scoring Information for Free-Response Question 3

Suggested time: 15 minutes.

The work shown is a copy of Polykleitos' *Doryphoros* (*Spear Bearer*), originally produced in Greece circa 450–440 B.C.E.

Describe Polykleitos' ideas about sculpting the human form.

Use both specific visual evidence and Polykleitos' writings to explain how those ideas shaped the creation of the original *Doryphoros*.

Analyze why Polykleitos' ideas, as expressed in the *Doryphoros*, were so influential in ancient Greece.

Content Area	Learning Objective
2	2.3

Scoring Criteria

Task	Points
Accurately describes Polykleitos' ideas about sculpting the human form.	1 point
Accurately uses specific visual evidence to explain how those ideas shaped the creation of the original <i>Doryphoros</i> .	1 point
Accurately uses Polykleitos' writings to explain how those ideas shaped the creation of the original <i>Doryphoros</i> .	1 point
Accurately analyzes why Polykleitos' ideas, as expressed in the <i>Doryphoros</i> , were so influential in ancient Greece. <i>The first point is earned for accurately explaining why Polykleitos' ideas were so influential in ancient Greece.</i> <i>The second point is earned for analysis, for accurately explaining the relationship between the <i>Doryphoros</i> and why Polykleitos' ideas were so influential in ancient Greece.</i>	0–2 points
Total Possible Score	5 points

Supplemental Scoring Information

Describe Polykleitos' ideas about sculpting the human form.

Polykleitos believed that the sculpted human form should demonstrate physical, intellectual, and cosmic perfection through a mathematically determined set of ideal proportions based on ratios of the human body. For him, as for other Greek sculptors, the youthful and athletic male nude body exemplified the ideal human form. Furthermore, Polykleitos felt that this ideal was best expressed through a commensurability of individual parts, each component presented as flawless and each integrated into a whole of harmonious proportions (known as *symmetria*).

Use specific visual evidence to explain how those ideas shaped the creation of the original *Doryphoros*.

Polykleitos is believed to have created the original *Doryphoros* to embody — literally — these theories of ideal proportions. The proportions are derived from a set of mathematical ratios based on the relationship of the various parts of the body to one another, from small units, such as the fingers, to larger units, such as the limbs and the torso. In sculpting these proportions in his representation of a young athlete, Polykleitos attempted to demonstrate a universal standard for harmony.

In addition, the *Doryphoros* evidences a dynamic balance of opposites. This includes a left–right opposition, with the relaxed and extended left arm and leg balanced against the right side’s actively bent limbs. This balance, also known as *contrapposto* (a term developed later), is further emphasized by the *Doryphoros*’ shoulders, elbows, hips, and knees, which all shift correspondingly upward or downward off the horizontal axis. These create an overall visual appearance of a harmony of opposing forces. The balance achieved demonstrates the potential for bodily movement. As such, the *Doryphoros* is neither wholly at rest nor in motion — a pose that supports the harmonic ratios of the body.

Use Polykleitos’ writings to explain how those ideas shaped the creation of the original *Doryphoros*.

The original *Doryphoros* is believed to have been created explicitly as a demonstration piece for Polykleitos’ treatise the *Canon*, in which Polykleitos presented his prescription for attaining proportion and balance in sculpting the human form. Although the original treatise has long been lost, scholars have come to know Polykleitos’ theories about sculpting the human form through descriptions written by his contemporaries, particularly through the writings of the physician Galen and the historian Pliny the Elder, both of whom discuss the *Canon* in detail. According to Galen, Polykleitos wrote that “[Beauty arises from] the commensurability of the parts such as that of finger to finger. . . and of the forearm to the upper arm, and, in fact, of everything to everything else”; in other words, *symmetria*. Pliny the Elder noted that Polykleitos “alone of men is deemed to have rendered art itself [that is, the theoretical basis of art] in a work of art”: namely, in the *Doryphoros*. In this way, the *Doryphoros* is understood to be a visual record of Polykleitos’ writings, demonstrating the same ideals of proportional relationships, symmetrical balance, and emotional restraint as espoused by Polykleitos in his *Canon*.

Analyze why Polykleitos’ ideas, as expressed in the *Doryphoros*, were so influential in ancient Greece.

Polykleitos’ ideas developed in concert with the intellectual belief that the world was ordered and rational, qualities which were perceptible to the human mind. Moreover, Polykleitos was working not long after the Greek philosopher and mathematician Pythagoras of Samos, whose followers, the Pythagoreans, espoused the beauty of ratios and harmonious proportions. Both the *Doryphoros* and the *Canon* were intended to promote and demonstrate these cultural ideals.

For the ancient Greeks, the epitome of human form was also found in that of the nude male athlete or warrior. The Roman copy shown here is believed to have been installed in a gymnasium at Pompeii, presumably as an example for the athletes who were encouraged to hone their athletic skills while perfecting their physiques. Moreover, in ancient Greek thought, physical beauty was linked to moral perfection. The *Doryphoros* can therefore be understood to exemplify both moral and physical ideals.

Copies and adaptations of the *Doryphoros* in many media date from soon after its creation and persist through subsequent periods of Greek history and even into the rise of Roman culture. These include funerary and votive figures, images of athletes, and portraits of influential men. Indeed, most Greek figural sculpture of the mid-fifth century B.C.E. conforms to the proportional system of the *Doryphoros*, which became a deeply engrained figural standard.

Student Responses

Sample 3A

Polykleitos' Doryphoros, produced in Greece in 450-440 BCE, was an essential and representational figure of Polykleitos' beliefs and of Classical statues. Polykleitos ~~is~~ strongly believed in the "perfect" human form, with symmetry on both sides of the body, and with an idealized body. This statue reflects such ideas, and these ideas are expressed in Polykleitos' ~~books~~ Symmetria. He wrote this book ~~de~~ with ^{the} Canon the intention of discussing how he believed the human form should

Sample 3A

be depicted, with just the right formation, angles, sharpness of features, and pose. Here, he presented the figure in a contrapposto pose, also known as a slight shift in weight and bending of the knees. Because he believed in these ideas of the human form, Polykleitos created Doryphoros with them in mind; he used Doryphoros almost as a visual representation of ~~every~~ the points addressed in his canon. He made the figure look tall, gave him the ideal proportions, a natural pose ~~in~~ in contrapposto, and ideal muscles. These factors all became quintessential parts of ancient Greece's statues.

Ancient Greece, upon ~~to~~ the completion of Polykleitos' Doryphoros, followed the ideas and form used in the ~~the~~ making and execution of the statue. Statues from the ancient Greek time period are known for their precision and efforts to create the perfect, proportional figure. This can be seen throughout ancient Greece, as Doryphoros certainly impacted its ~~own~~ culture.

Sample 3B

Polykleitos ideas were sculpting the perfect human. He makes the figure strong, nude, and in a contrapposto pose. He made the figure realistic to contribute to the idea of the perfect human. His ideas expressed in Doryphoros ~~was~~ were so influential in ancient Greece, because it represented strong and powerful. Ancient Greece wanted to represent gods/rulers in this form for propoganda. So ~~the~~ the ideas were a way to express power, and force.

Sample 3C

Polykleitos depicted movement throughout the body which was extremely revolutionary when created. Polykleitos had achieved a proportional body too. Everything is in the correct proportions on this piece which is exactly what the artist was trying to achieve. In previous statues of people there was no movement throughout the body.

Sample 3C

and many parts were unproportional. Polykleitos not only achieved making his piece proportional but he also achieved making his piece look like it was alive through movement. This look of movement called contrappasso was achieved by slanting the body. Contrappasso would definitely then be used by many other artist.

Scores and Commentary

Note: Student samples are quoted verbatim and may contain grammatical errors.

Overview

This 15-minute question asks students to describe Polykleitos' ideas about sculpting the human form and to explain, citing visual evidence and Polykleitos' writings, how those ideas shaped his creation of the *Doryphoros*. Students are also asked to explain why Polykleitos' ideas, as expressed in the *Doryphoros*, were so influential in ancient Greece. Free-response question 3 assesses student knowledge and application of Learning Objective 2.3 (analyzing the influence of a single work of art or group of related works on other artistic production) and student knowledge of the Ancient Mediterranean content area.

Sample: 3A

Score: 5

This response earns one point for accurately describing Polykleitos' ideas about sculpting the human form by stating that he “strongly believed in the ‘perfect’ human form, with symmetry on both sides of the body, and with an idealized body.” One point is earned for the use of specific visual evidence to explain how Polykleitos' ideas shaped the creation of the original *Doryphoros*, citing how “he made the figure look tall, gave him the ideal proportions, a natural pose in contrapposto, and ideal muscles.” The response earns one point for accurately using Polykleitos' writings to explain how his ideas shaped the creation of the original *Doryphoros*, stating that Polykleitos wrote about depicting his form “with just the right formation” and how Polykleitos created the *Doryphoros* as a “visual representation of the points addressed in his canon.” The response notes that later artists of ancient Greece “followed the ideas and form used in the making and execution of the statue” in order “to create the perfect, proportional figure,” earning two points for the final task.

Sample: 3B

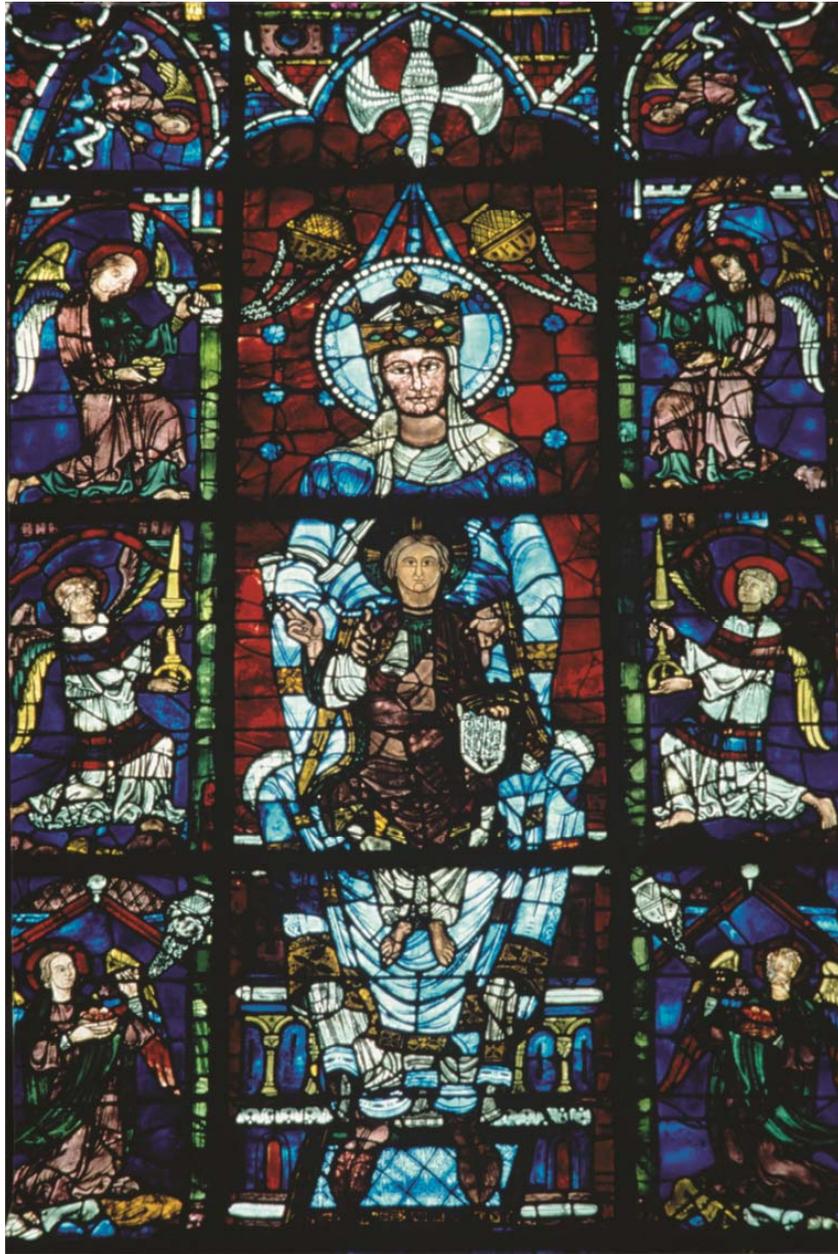
Score: 3

This response earns one point for accurately describing Polykleitos' ideas about sculpting the human form, stating how Polykleitos sought to sculpt “the perfect human.” One point is earned for employing visual evidence to explain how Polykleitos' ideas shaped the creation of his *Doryphoros*, “by making the figure strong, nude and in a contrapposto pose” and how “he made the figure realistic to contribute to the idea of the perfect form.” The response does not mention Polykleitos' writings, so no points are earned for the third task. The response accurately explains why Polykleitos' ideas were so influential in ancient Greece, stating that his ideas of perfection “represented strength and power” and functioned as “propaganda”; however, an explanation of the relationship between the *Doryphoros* and the influence of Polykleitos' ideas in ancient Greece is not provided, thus only one point is earned for the final task.

Sample: 3C**Score: 2**

This response earns one point for describing Polykleitos' accomplishments in sculpting the human form, stating that he "achieved a proportional body" with a desire to suggest "movement throughout the body" by means of a contrapposto pose, and also noting that the correct proportion "is exactly what the artist was trying [to] achieve." The response uses visual evidence to explain how Polykleitos' ideas shaped the creation of the original *Doryphoros*, noting how, by "slanting the body," the sculptor suggested movement and made the *Doryphoros* "look like it was alive," earning one point for this task. The response does not mention Polykleitos' writings, earning no points for the third task. Although the response states that "contrapposto would definitely then be used by many other artist[s]" and Polykleitos' *Doryphoros* is described as revolutionary, it does not explain why Polykleitos' ideas were so influential in ancient Greece, and no explanation of the relationship between the *Doryphoros* and the influence of Polykleitos' ideas at the time is provided, so no points are earned for the last task.

Question 4 refers to the image shown on this page.



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Scoring Guidelines

Scoring Information for Free-Response Question 4

Suggested time: 15 minutes.

The work shown is *Notre Dame de la Belle Verriere* from Chartres Cathedral.

Identify the art-historical period in which the stained glass window was made.

Explain both the content and the meaning of its iconographical program.

Analyze how the window's iconography references both the history of Chartres Cathedral and changes in the nature of Christian worship during the art-historical period in which the window was made.

Content Area	Learning Objective
3	1.3

Scoring Criteria

Task	Points
Accurately identifies the art-historical period in which the stained glass window was made.	1 point
Accurately explains the content of its iconographical program.	1 point
Accurately explains the meaning of its iconographical program.	1 point
Accurately analyzes how the window's iconography references the history of Chartres Cathedral.	1 point
Accurately analyzes how the window's iconography references changes in the nature of Christian worship during the art-historical period in which the window was made.	1 point
Total Possible Score	5 points

Supplemental Scoring Information

Identify the art-historical period in which the stained glass window was made.

Notre Dame de la Belle Verriere was made during the Gothic period. The central lancet featuring the Virgin and child are considered Early Gothic and date to about 1170 C.E. The side panels with angels date to the 13th century and are considered High Gothic in style; they were added to the central lancet during the rebuilding of Chartres Cathedral after the catastrophic fire of 1194 C.E.

Given the range of dates, a simple identification of the Gothic period is acceptable.

Explain the content of its iconographical program.

The focus of the central lancet is the enthroned Virgin Mary and Christ child. Both the Virgin and child look directly at the viewer; Christ extends his right hand in blessing and holds a book with text from Isaiah related to the prophecy of the Incarnation. Above them the Holy Spirit, in the form of a white dove, extends three rays of light to the Virgin's halo. Six angels holding candles and incense burners flank them in worship. Other scenes surrounding the Virgin and child include the Temptations of Christ and the Marriage at Cana.

Explain the meaning of its iconographical program.

The window was intended to underscore the Virgin Mary's central role in the Christian mysteries of Incarnation and Redemption, presenting the Virgin Mary as Queen of Heaven, *Theotokos* (Bearer of God), as well as the symbolic embodiment of the Church. Her throne is not merely a queenly throne because she herself is the *Sedes Sapientiae* (Throne of Wisdom) with the Christ child, Wisdom incarnate, seated on her lap. The medium of stained glass further underscores the meaning of this iconographical program as the colored glass was intended to transform natural light into a mystical *lux nova* that could inspire a spiritual awakening in viewers. As light passed through the sacred images of the Virgin and child on the glass, it was not only the images that were intended to be enlightened but also the hearts and minds of those who viewed them.

Analyze how the window's iconography references the history of Chartres Cathedral.

Chartres Cathedral is dedicated to the Virgin Mary and houses important relics relating to her, making Chartres an important pilgrimage destination at the time when the window was made. The main relic is a chemise supposedly worn by the Virgin when she gave birth to Christ; this relic was once believed to have miraculous powers. In the Middle Ages, Chartres also had an important cathedral school, where education in the liberal arts was conducted. Thus, the Virgin's position as Throne of Wisdom while holding Wisdom incarnate holds special meaning when connected to the scholarly activities of a cathedral school in the same place.

In terms of architectural history, the window acknowledges the design of the sculpted portal on the cathedral's west facade, which includes a similar depiction of the *Sedes Sapientiae*; like the lancet, one of few elements to survive the fire of 1194 C.E. At one time, there was also a famously venerated wooden sculpture in the form of a Throne of Wisdom at Chartres.

Analyze how the window's iconography references changes in the nature of Christian worship during the art-historical period in which the window was made.

The Gothic period witnessed an increase in Marian devotion: the veneration of the Virgin Mary as a direct intercessor between God and the faithful. Seen as Christ's heavenly bride and the proof of his human nature, the Virgin took on a new importance in worship during this period, both as the focus of personal devotions and in church services specifically dedicated to her. At Chartres, this is reflected in *how* (as a queen and mother) and *how often* (all over the church) the Virgin is depicted. Furthermore, the Virgin Mary was interpreted as a metaphor for the church as a whole during the Gothic period. She became an increasingly popular evocation of the church's expanding authority, particularly in rising urban centers, many of which erected cathedrals in the Virgin's honor during the Gothic period.

Student Responses

Sample 4A

This particular stained glass window was made in the mid 1400s. Around 1450-1460. The staining work is intricate enough to be past early gothic, but not detailed enough to be at the end. The piece itself is of the virgin Mary and the baby Jesus. Often referred to as Madonna and child. During the Gothic era and through the Renaissance reliquary and the virgin became a major part of Catholicism. Charles the 7th had a piece of the virgin's clothing. People would pilgrimage from hundreds of miles away to see and pray to the relic. Believing as it had belonged to the most important saint it had magical powers. The stained glass window is just a reinforcement of Mary's importance. Mary used to be depicted as a middle aged woman. Her gowns are luxurious and blue. She not only has a mandorla but also a ~~gold~~ crown with jewels of green and red. She herself sits on a ~~throne~~ throne. Mary herself was renamed the Virgin Queen. The growth of Mary's importance makes this a clear iconography and worship item.

Sample 4B

This window was made in the ~~12th~~ 13th century. It depicts the Virgin Mary with a young Christ on her lap. Much of Chartres Cathedral was destroyed in a fire so when it was rebuilt the design included many Gothic elements that were popular at the time. The inclusion of stained glass reflects the idea of "divine light," that the church is an expression of the inner light created by the human soul. It also shows the shift to the importance of the Virgin Mary and her suffering as an allegory for the suffering of mankind until we are saved by the coming of the Lord.

Sample 4C

The window was made sometime in the 1800s. The window displays Christ set on Mary's lap with angels around to ~~watch~~ watch. Mary is crowned as she is Queen, and a dove flies above her head, a symbol of purity and virginity. Both Mary and Jesus have halos, signifying their holiness. Jesus is shrouded in a purple cloak, a symbol of royalty. All other figures are separated from the two main figures because they have not achieved that level of holiness and ~~will~~ never will. Chartres cathedral was rebuilt several times, and the iconography is placed in hopes to protect it from being destroyed. For awhile, iconography was outlawed, and so this stained glass is a show of the return to depicting holy stories and figures.

Scores and Commentary

Note: Student samples are quoted verbatim and may contain grammatical errors.

Overview

This 15-minute question asks students to identify the art historical period in which the *Notre Dame de la Belle Verriere* window was made and to explain both the content and the meaning of the window's iconography. Students must analyze how this iconography refers to both the history of Chartres Cathedral and to changes in the nature of Christian worship at the time the window was created. Free-response question 4 assesses student knowledge and application of Learning Objective 1.3 (describing how context influences decisions about creating a work of art) and student knowledge of the Early Europe and Colonial Americas content area.

Sample: 4A

Score: 5

This response earns one point for correctly identifying the Gothic period as the time in which the stained glass window was made. The response earns one point for its explanation of the window's iconography of the Virgin Mary and Jesus and one point for explaining its meaning, describing Mary's renaming as the Virgin Queen, shown seated on her throne, wearing "a crown with jewels of green and red" and luxurious gowns. One point is earned for analyzing the iconography of the window in the context of the history of Chartres Cathedral, discussing the relic of the Virgin Mary's clothing housed at Chartres Cathedral and its role in designating Chartres as an important pilgrimage church during the Gothic period. In addition, the response earns one point for analyzing how the Marian iconography of the window references a major part of Catholic worship in the Gothic period — the growing importance of the Virgin.

Sample: 4B

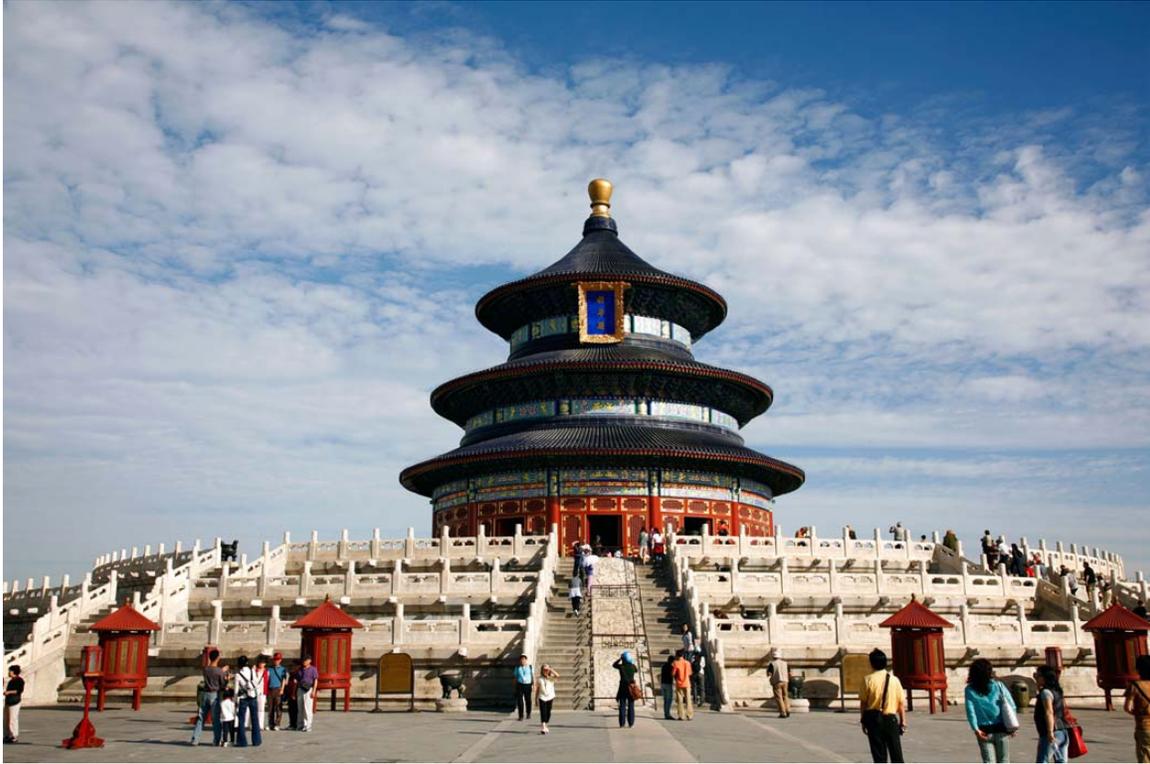
Score: 4

This response earns one point for correctly identifying that the window was produced during the Gothic period. The response explains the content, identifying the subject matter as "the Virgin Mary with a young Christ on her lap," earning one point. The response includes an explanation of the importance of stained glass during the Gothic period and the concept of "divine light," relating it to "an expression of inner light created by the human soul," and it refers to allegories about the Virgin Mary, explaining how the medium of the window is connected to the meaning of its iconographical program; one point is earned for explaining the meaning of the iconography. While the response mentions the burning and rebuilding of the structure, it does not accurately analyze how the window's iconography references the history of Chartres Cathedral, earning no point for this task. The response earns one point for its information about how the iconography references changes in Christian worship by noting the increasing "importance of the Virgin Mary."

Sample: 4C**Score: 2**

This response does not correctly identify when the window was made, so no point is awarded for the first task. One point is earned for the explanation of the content of the iconographical program of the work, and the response also earns one point for explaining its meaning, stating “Mary is crowned as she is Queen,” Jesus is draped in the color of royalty, and purity and holiness are symbolized. Stating “Chartres cathedral was rebuilt several times” and connecting the iconography of the window with the belief that it would protect the church from destruction does not constitute an accurate analysis of how the iconography references the history of Chartres Cathedral, earning no point for this task. The response describes a shift from past iconoclasm, but it does not accurately convey how the specific iconographic program of *Notre Dame de la Belle Verriere* references changes in Christian worship; no point is earned for the final task.

Question 5 refers to the images shown on this page and on the following page.



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Scoring Guidelines

Scoring Information for Free-Response Question 5

Suggested time: 15 minutes.

The images show two views of the same architectural complex.

Identify the culture in which the architectural complex shown was constructed.

Identify the architectural complex in the required course content that was constructed within the same culture.

Justify your attribution by comparing the two complexes, using specific visual evidence.

Using both specific visual and contextual evidence, analyze how both complexes communicate a sense of power.

Content Area(s)	Learning Objective
8	3.4

Scoring Criteria

Task	Points
Accurately identifies the culture in which the architectural complex shown was constructed.	1 point
Accurately identifies the architectural complex in the required course content that was constructed within the same culture. <i>Identifying a work of art includes title or designation, name of the artist and/or culture of origin, date of creation, and materials. Two accurate identifiers must be given for the point to be earned. If the work appears on the list provided, two accurate identifiers NOT included on the list must be given for the point to be earned.</i>	1 point
Accurately justifies the attribution by comparing the two complexes, using specific visual evidence.	1 point
Accurately uses specific visual evidence to analyze how both complexes communicate a sense of power.	1 point
Accurately uses specific contextual evidence to analyze how both complexes communicate a sense of power.	1 point
Total Possible Score	5 points

Supplemental Scoring Information**Identify the culture in which the architectural complex shown was constructed.**

The architectural complex shown is the Temple of Heaven, in Beijing, China, completed in 1420 C.E. during the reign of the Ming Emperor Yongle. While the complex was later renovated during the Qing dynasty, the Temple of Heaven's architectural traits remain distinctively Ming.

The most accurate attribution, therefore, is the culture of Ming Dynasty China.

Identify the architectural complex in the required course content that was constructed within the same culture.

The Forbidden City in Beijing, China, was most likely created by the same architects, and certainly under the same patronage, as the Temple of Heaven. It was also completed in the same year, 1420 C.E., during the reign of the Ming Emperor Yongle. It is made of stone masonry, marble, brick, wood, and ceramic tile.

Justify your attribution by comparing the two complexes, using specific visual evidence.

Like the Forbidden City, the Temple of Heaven is comprised of a geometric arrangement of spaces and buildings intended to form a symbolic relationship between Heaven and Earth. The ground plans of both complexes are axially designed, with multiple cordons of walls and buildings arranged in a symmetrical design.

The structure at the center of the Temple of Heaven, the Hall of Prayer for Good Harvests, is elevated on a series of three marble tiered terraces, as is the Hall of Supreme Harmony in the Forbidden City. Both structures form the focus of imperial ceremonies for their respective complexes, with raised processional routes passing through monumental gateways, across wide open spaces, and up imposing staircases. Both have ornamental plaques affixed to the highest tier of the central hall.

The timber and brick buildings of both complexes share similar stylistic features, such as sloping rooflines and glazed roof tiles, derived from an emphasis placed on traditional craftsmanship absorbing numerous features of ethnic Chinese cultures.

Using specific visual evidence, analyze how both complexes communicate a sense of power.

In both their overall layout and that of their individual buildings, both complexes symbolize the relationship between Heaven and Earth that stood at the heart of traditional Chinese cosmology, as well as the special power held by the emperor as the "Son of Heaven" to mediate the relationship between these two worlds. This power is conveyed visually first and foremost by the monumental scale of both complexes, intended to remind individuals of their lesser importance in the presence of grand imperial power.

In both complexes, the emperor's power is conveyed spatially in that the architectural planning is guided by the symbolism of forms and aligned with the cardinal directions, which also carry symbolic meaning. The intersection

of circles within squares and squares within rectangles signifies the dialogue between Heaven and Earth. Both works are therefore spatial representations of the political power and legitimacy of the imperial dynasty. In the case of the Temple of Heaven, the central round structure (Heaven) is surrounded by square walls (Earth), showing the emperor's power to influence the dictates of Heaven, just as the Forbidden City shows nested rectangular forms ("stretched squares," in mandarin Chinese) to show the emperor's absolute power over the laws and regulations of the world.

Both architectural complexes also rely on numerological symbolism, making extensive use of the number three, particularly to create multiples of three, such as the three tiers of the central structures and the three-tiered roof of the Hall of Prayer for Good Harvests. (In traditional Chinese culture, the number three represents the unity of yin and yang.) Each tier of each structure is then set with a staircase with nine steps, with the number nine symbolizing the divine power of the emperor.

Both the Hall of Supreme Harmony and the Hall of Prayer for Good Harvests are painted with dragons, which are often associated with imperial power and are a symbol of strength and good luck.

In addition, both complexes make use of symbolic color. The buildings are richly painted in dark red (the sun), yellow (the Earth), and blue (the Heavens). These three colors correspond to three points of the compass, with the white of the marble providing the fourth point of the compass to further symbolize the emperor's power over the entire earth.

Using specific cultural evidence, analyze how both complexes communicate a sense of power.

Both the Forbidden City and the Temple of Heaven were part of an ambitious building project undertaken by the Ming Emperor Yongle to consolidate his power and showcase his magnificence during the turbulent years after the overthrow of his nephew. The monumental scale of both complexes was intended to be understood as a visual assertion of the grandeur of imperial power, as well as the renewed might of the Ming Dynasty after a time of turmoil.

It was the emperor's role to establish and maintain cosmic order from his throne centered in the Hall of Supreme Harmony, whose placement at the center of the Forbidden City symbolized the emperor's placement in the middle of the world. Along the same lines, it was the emperor's duty to pray and make sacrifices at the Temple of Heaven to ensure worldly peace and prosperity, as well as to maintain traditional order, at a structure whose spatial arrangement signified its centrality to the entire world.

Student Responses

Sample 5A*

This architectural complex was constructed within the same culture as the Forbidden City from the Ming Dynasty in China. Both complexes showcase the sloped roofline and bracketing of traditional Chinese wood construction and they are similarly painted using red and yellow. This structure is elevated on a series of ^{steps} platforms, much like many of the Temple Buildings in the Forbidden City and both complexes contain multiple buildings arranged along a central axis surrounded by walls and gates.

Both complexes communicate a sense of power through their size and scale but also through their orderliness as the buildings are carefully arranged to reflect the relationships between heaven and earth, which ~~are~~ are symbolized by the different geometric shapes (circle and ~~square~~ square of the buildings), as well as the red and yellow colors. Like the Forbidden City, this architectural complex also has the gates, staircases, and ~~paths~~ or roads that were used for ritual processions during which the emperor who built the complex would perform imperial rituals with the other members of his court. The buildings and gates are arranged to allow restricted access to only the ruler, which positions him as the supreme cosmic authority in this architectural arrangement of heaven and earth. The Ming

*This sample was created after the exam administration to provide a clear, precise example of a high-scoring response.

Sample 5A

~~Qin~~ dynasty ruler who built these two complexes used architecture to make himself the center of the universe, a statement of his cosmic and political power as the "Son of Heaven."

Sample 5B

This architectural Complex looks as if it is closely related to the Chinese culture. This architectural Complex looks a lot like the Forbidden Palace ^{garden} which was in China, made by the Chinese Culture. The black and green Sloped and painted roofs look very similar along with the red and green paint on the sides of the buildings and fences. Another thing that looks similar is the gold detailing that you see on specific things. Also symmetry and spacious areas. Both have similar symbols and designs all over the place. The sense of power comes from how big and tall everything is along with the spacious areas. How clean and neat everything looks also the amount of ~~detail~~ detail they put into decorating the buildings and the surrounding areas.

Sample 5C

The architectural complex presented is named the Forbidden City, established during the Ming Dynasty. It was named the Forbidden City because it was exclusive to ^{only} the emperor and his royal/noble counterparts. The work presents a sense of power, first by its enormous size, with walls of great height at thirty feet, ensuring no one enters or exits, except by the doors. The king's power was also shown by the method of entrance. As it can be viewed in the second image (R), the complex has a large entrance with three doors. Only the king could enter through the middle door, and only a select few through the right or left. From there the king would proceed to the center where he would be seated at his throne. The many architectural notions of the Forbidden City, created during the Ming Dynasty such as the size and exclusiveness communicate the power possessed by the emperor at the time.

Scores and Commentary

Note: Student samples are quoted verbatim and may contain grammatical errors.

Overview

This 15-minute question asks students to attribute the architectural complex shown (The Temple of Heaven) to the specific culture that created it and identify the architectural complex in the required course content that was constructed within the same culture. Students must justify their attribution by comparing the two complexes, using specific visual evidence. Students are also asked to analyze how the two complexes communicate a sense of power, citing both specific visual and contextual evidence. Free-response question 5 assesses student knowledge and application of Learning Objective 3.4 (justifying attribution of an unknown work of art) and student knowledge of the South, East, and Southeast Asian content area.

Sample: 5A

Score: 5

This response earns one point for correctly identifying the Ming Dynasty of China as the culture in which the architectural complex shown was constructed and one point for identifying the Forbidden City as the work from the required course content that was constructed within the same culture. One point is earned for justifying this attribution, citing the similar colors, elevated platforms, “sloped roofline and bracketing of traditional Chinese wood construction,” and the arrangement of structures along a central axis that is demonstrated by both complexes. The response earns the last two points by using both specific visual and specific contextual evidence to analyze how the work shown and the Forbidden City communicate a sense of power, discussing the geometric shapes and colors that symbolize a cosmological “relationship between heaven and earth” and tying this relationship to the political power of the ruler by citing the processional features and restricted access and the ways that the architecture emphasizes both the cosmic and political power of the emperor, who is then “center of the universe.”

Sample: 5B

Score: 3

This response incorrectly identifies the culture of the architectural complex shown as “the Chinese Culture,” instead of the more specific Ming Dynasty, so no point is earned for the first task. The response does correctly identify the complex in the required course content that was constructed within the same culture as the work shown, earning one point for accurate identification of a comparison work. The response earns one point for justifying the attribution by citing visual evidence to compare the shown complex with the Forbidden City, listing the sloped roofs; black, green, and red paint; gold detail; and use of symmetry, open spaces, and similar designs. The response mentions the size and scale of the complexes, the neat arrangement of forms, and the “amount of detail” as visual evidence of how both works communicate power, earning one point. The response does not cite contextual evidence in this discussion about the communication of power, so no point is earned for the final task.

Sample: 5C**Score: 1**

This response earns one point for correctly identifying the culture of the architectural complex shown as the Ming Dynasty. The response incorrectly identifies the architectural complex shown as the Forbidden City and does not select a second work from the required course content with which to make a comparison, so no point is awarded for identifying a work from the required course content or for using visual evidence to justify the attribution by comparing two works. Although the response does cite both visual and contextual evidence of how a sense of power is communicated by the Forbidden City, noting “its enormous size, with walls of great height” and how “only the king could enter through the middle door,” the question requires using evidence from both of the complexes to analyze how a sense of power is conveyed; no points are earned for the final two tasks.

Question 6 refers to the image shown on this page.



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Scoring Guidelines

Scoring Information for Free-Response Question 6

Suggested time: 15 minutes.

The work shown is Diego Rivera's *Dream of a Sunday Afternoon in the Alameda Park*, created between 1947 and 1948 C.E.

Identify the different eras of Mexican history that are presented in the mural.

What message about Mexican history was Rivera attempting to convey?

How did the original viewers respond to the mural?

Use both specific visual and contextual evidence to explain why the original viewers responded to the mural in that way.

Content Area(s)	Learning Objective
4	3.2

Scoring Criteria

Task	Points
Accurately identifies the different eras of Mexican history that are presented in the mural.	1 point
Accurately explains the message about Mexican history that Rivera was attempting to convey.	1 point
Accurately explains how original viewers responded to the mural.	1 point
Accurately uses specific visual evidence to explain why the original viewers responded to the mural in that way.	1 point
Accurately uses specific contextual evidence to explain why the original viewers responded to the mural in that way.	1 point
Total Possible Score	5 points

Supplemental Scoring Information

Identify the different eras of Mexican history that are presented in the mural.

Rivera's mural, a fresco, offers a panoramic view of Mexican history divided broadly into three main epochs that flow into one another from left to right: the Spanish Conquest and the colonial era; the presidency of Porfirio Diaz (1877–1880 and 1884–1911 C.E.); and the era of the Mexican Revolution (roughly 1910–1920 C.E.). It is notable that the era represented in the center of the composition, known as the *Porfiriato*, extends and overlaps the eras that came before and after.

That said, the presentation of Mexican history is not limited to these particular periods. In the mural, hundreds of figures from over four hundred years of Mexican history gather together in Mexico City's Alameda Park. These figures include individuals central to Rivera's life, such as the painter Frida Kahlo, as well as Rivera himself as a boy. While not technically an era of Mexican history, Rivera's own history might therefore be identified as an "era" on par with others in Mexican history — quite possibly what Rivera intended.

What message about Mexican history was Rivera attempting to convey?

In the mural, Rivera presents a complex history of Mexico that defies a linear representation of events. By entitling the work *Dream of a Sunday Afternoon in the Alameda Park*, Rivera calls attention to the Surrealist nature of the piece and suggests that history, like a dream, is full of multivalent symbols. The setting, Alameda Park, is highly intentional: originally an Aztec marketplace in the city of Tenochtitlan, this central location was repurposed with each new era of Mexican history, serving alternately as a place to burn heretics during the Spanish Inquisition, a exclusive private park for Spanish new society, and finally, as a gathering spot for diverse social groups after it was opened to the public following Mexican independence. So too in Rivera's mural do diverse groups intersect in a series of vignettes: Sor Juana del la Cruz stands before a group of missionaries enacting an *auto da fe*; a police officer accosts the father of an indigenous family; a group of Zapatistas charge past a man who is being shot in the head. Among these figures is the inscription "*Dios no existe*" ("God does not exist"), a statement made in 1836 at a public lecture by Ignacio Ramirez, also depicted in the mural, at the Academy of Letran. Rivera's inscription has been interpreted variously as a commentary that the horrors he depicted from Mexican history could not have occurred if God had existed, or, alternately, that this history of Mexico has been created, for better or worse, by individuals, not guided by a divine hand. It was also the first public declaration of Rivera's atheism, further entwining the personal with the political messages of the fresco, and thereby underscoring the multiple interpretations that exist for many of the mural's themes, personages, and events.

How did the original viewers respond to the mural?

The original viewers of the mural saw it in the newly built Hotel del Prado, a government hotel adjacent to the Alameda Park, for which the mural was commissioned by the architect Carlos Obregón Santacilia. Shortly after the mural was unveiled, viewers protested its contents, primarily the inscription "*Dios no existe*." Some accounts describe physical attacks against the mural in which the offending inscription was effaced, as was Rivera's self portrait. In response, Rivera

restored the work, refusing to change the mural's contents. For this reason the mural was all or partly obscured from view until 1956, when Rivera agreed to alter the inscription.

Use specific visual evidence to explain why the original viewers responded to the mural in that way.

In addition to the inscription, many of the figures and vignettes presented by Rivera were intentionally disturbing. On the left side of the composition, the Spanish Conquest of Mexico is referenced by portraits of Hernán Cortés, wearing armor and proffering a bloody hand, and Viceroy Luis de Velasco. Behind these figures a group of bloody and burning missionaries represent the Spanish Inquisition, which accused many indigenous Mexicans of heresy. The visual indictment of Mexican dictators, rulers, and presidents who shaped Mexican history continues throughout the mural, with a large portrait of Benito Juárez looming over the group. Throughout the mural Rivera additionally represents radical politicians and philosophers, such as Ramírez, whose inclinations ran counter to the government and church. Rivera also incorporates into Mexican history, alongside the rich and famous, the plight of the poor and disenfranchised, such as the young indigenous girl crying, clutching her father's hand.

Use specific contextual evidence to explain why the original viewers responded to the mural in that way.

The response to the work was primarily occasioned by the refusal of the Catholic Archbishop of Mexico to bless the new hotel because of the controversial contents of the mural. In his autobiography, Rivera claims that the hotel manager was the original leader of the protest. Either way, the publicity surrounding the incident mounted as the press became increasingly drawn to the story. This publicity incited Rivera to declare his atheism even more publicly than just through the inscription. Later, in 1956, the year before his death, Rivera replaced the inscription with a more general reference to Ramírez's lecture and proceeded to declare his adoption of Catholicism. At the time of the mural's creation, however, the combination of Rivera's Marxist politics and his self-proclaimed atheism was nothing short of incendiary, the artistic equivalent of a grenade. The specific placement of the mural should also be considered, as Rivera's depiction of Mexican history as fraught with violence, bloodshed, and polarizing figures certainly ran counter to the celebratory historical narrative that viewers might have expected to find in an upscale government hotel.

Student Responses

Sample 6A*

The different eras of Mexican history that are presented in this mural are the times of the Spanish conquest, the colonial era, and the Mexican Revolution. Rivera was attempting to say that Mexican history is complicated and includes many opposing cultures and forces in conflict. When the mural was first shown in a hotel, it was very controversial because Rivera wrote on the mural "God does not exist". Demonstrators protested and tried to deface the mural. Some of the reasons why viewers may have been disturbed are Rivera's images of someone being burned at the stake in the Inquisition and of revolutionary leaders and poor people and outcasts along with society people. The hotel where the mural was painted was for rich tourists and the people who reacted against the mural were religious. It was not what people expected to see.

*This sample was created after the exam administration to provide a clear, precise example of a high-scoring response.

Sample 6B

Diego Rivera, a known Socialist, was always displeased with the income inequality of his country. This mural demonstrates his perception of the problem clearly. Near the center of the mural, Rivera depicts the upper class, wealthy aristocrats enjoying their time at a carnival. Meanwhile on the sides, there is growing darkness and members of the working class are getting pushed away, brutalized, and seemingly engulfed in flames. Rivera's mural most likely spurred reproach from various members of Mexico's aristocracy and a lot of anger towards the upper class from the lower class. The sides of the mural show officers pushing the working class away. A small girl is crying, a boy is pickpocketing, and somebody is getting shot. All the while, the background transforms and attains an orange-like shade that resembles fire. Mexican history is fraught with income inequality and the oppression of the poor, and "Dream of a Sunday Afternoon in Alameda Park" clearly demonstrates ~~and~~ this in a single scene.

Sample 6C

There are different eras of Mexican history in which are presented in Diego Rivera's mural, "Dream of a Sunday Afternoon in the Alameda Park," ~~created~~ which was created between 1947 and 1948 C.E. The different eras include when Mexico faced its struggles, and triumphs. There are five periods shown in this mural with poor farmers, and other eras with wealthier men and women. The celebrated Mexican tradition of the Day of the Dead is also shown in Rivera's artwork.

The message about Mexican history that Rivera was attempting to convey was that it is one of varying time periods. There are various traditions and customs associated with Mexico, which are depicted in this mural. Throughout history, there have been many types of people, varying in social classes. Mexican history is very detailed, and includes defeats, triumphs, and significant traditions. Diego Rivera even included himself towards the front of this painting to show that he is a part of Mexican history and heritage.

The original viewers reacted to the mural with awe and delight. The visual and contextual factors that

elicited that reaction were the details put into completing this work. Viewers were amazed at Rivera's artwork, and gained a new appreciation and understanding of Mexico's culture, customs, history, and heritage. Diego Rivera's "Dream of a Sunday Afternoon in the Alameda Park" amazed viewers and detailed his own appreciation and pride for his Mexican culture, as well.

Scores and Commentary

Note: Student samples are quoted verbatim and may contain grammatical errors.

Overview

This 15-minute question asks students to identify the different eras of Mexican history presented in Diego Rivera's *Dream of a Sunday Afternoon in the Alameda Park*. Students must explain the message about Mexican history that Rivera was trying to convey in the work. They must discuss the original viewers' responses to the mural and use specific visual and contextual evidence to explain why those viewers responded as they did. Free-response question 6 assesses student knowledge and application of Learning Objective 3.2 (analyzing how formal qualities and/or content of a work of art elicit(s) a response) and student knowledge of the Later Europe and Americas content area.

Sample: 6A

Score: 5

This response earns one point for accurately identifying different eras in Mexican history, listing "times of the Spanish conquest, the colonial era, and the Mexican revolution." The response explains that the artist was attempting to convey that "Mexican history is complicated" with clashing cultures and forces, earning one point. Original viewers of the work are described as protesting the mural, trying to damage it, and "disturbed," which explains their responses to the controversial mural and earns one point. The response notes Rivera's depiction of "someone being burned at the stake" and of revolutionary leaders, poor people, and outcasts being shown "along with society people," providing specific visual evidence of why original viewers responded in protest, earning one point. The response also mentions the "God is dead" inscription on the mural as a cause of controversy, earning the final point for using contextual evidence to explain why viewers protested the mural, stating that the "people who reacted against it were religious" and the content of the mural was unexpected in a hotel for "rich tourists."

Sample: 6B

Score: 3

This response does not identify the different eras of Mexican history presented in the mural but refers mostly to the subject of "income inequality," earning no point for the first task. The response explains the message about Mexican history that Rivera was attempting to convey by referring to the different experiences of the wealthy and the workers, as well as the plight of the working class and how they "are getting pushed away," which earns one point. The response earns one point for its explanation of how the original viewers reacted to the mural, stating the mural "most likely spurred reproach from various members of Mexico's aristocracy and a lot of anger towards the upper class from the lower class." The response earns one point for its description of visual evidence that led to viewers' negative reactions, stating "the sides of the mural show officers pushing the working class away" and "a small girl is crying, a boy is pickpocketing, and somebody is getting shot." The accurate use of contextual evidence to explain viewers' reactions is not provided, so the response does not earn the final point.

Sample: 6C**Score: 1**

This response describes eras “when Mexico faced its struggles, and triumphs” with “time periods shown ... with poor farmers” and other eras with “wealthier men and women,” which does not accurately identify different eras of Mexican history; no point is earned for this task. The response states that “the message about Mexican history that Rivera was attempting to convey was that it is one of varying time periods” and that “Mexican history is very detailed, and includes defeats, triumphs, and significant tradition,” and it says Rivera shows “that he is a part of Mexican history and heritage,” earning one point for explaining the message Rivera was attempting to convey. The discussion of how original viewers reacted to the mural is inaccurate, stating that viewers acted with “awe and delight” and that they “gained a new appreciation and understanding of Mexico’s culture, customs, history, and heritage,” so no point is earned for this task. Neither specific visual evidence nor specific contextual evidence is used to explain why the original viewers responded to the mural as they did, thus no points are earned for the final tasks.