



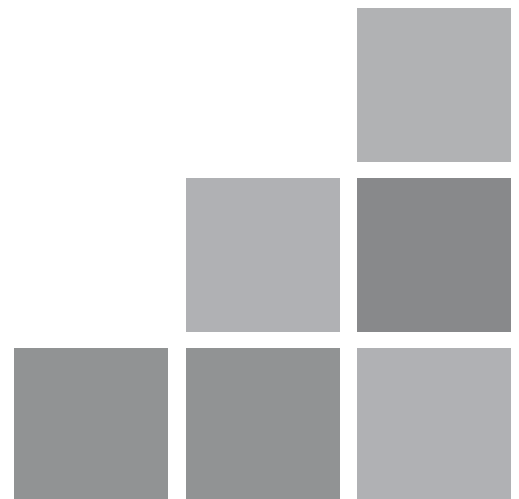
Art History Practice Exam and Notes

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Effective Fall 2015



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AP® Equity and Access Policy

The College Board strongly encourages educators to make equitable access a guiding principle for their AP® programs by giving all willing and academically prepared students the opportunity to participate in AP. We encourage the elimination of barriers that restrict access to AP for students from ethnic, racial, and socioeconomic groups that have been traditionally underserved. Schools should make every effort to ensure their AP classes reflect the diversity of their student population. The College Board also believes that all students should have access to academically challenging course work before they enroll in AP classes, which can prepare them for AP success. It is only through a commitment to equitable preparation and access that true equity and excellence can be achieved.

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Introduction

Beginning in May 2016, the AP Art History Exam will ask students to apply art historical skills to the course content, which includes works of art from the image set and contextual knowledge from the enduring understanding and essential knowledge statements. The revised exam will reduce the number of multiple-choice and free-response questions, and allow better assessment of understanding of art historical concepts and relations among art historical traditions and the application of art historical skills.

Part I of this publication is the AP Art History Practice Exam. This will mirror the look and feel of an actual AP Exam, including instructions and sample questions. However, these exam items have never been administered in an operational exam, and, therefore, statistical analysis is **not** available. The purpose of this section is to provide educators with sample exam questions that accurately reflect the composition/design of the revised exam and to offer these questions in a way that gives teachers the opportunity to test their students in an exam situation that closely resembles the actual exam administration.

Important: Final instructions for every AP Exam are published in the *AP Exam Instructions* book. Please reference that publication, which is posted at www.collegeboard.org/apexaminstructions in March and included in schools' exam shipments, for the final instructions and format of this AP Exam.

Part II is the Notes on the Practice Exam. This section offers explanations for how each question in the practice exam relates to the *AP Art History Curriculum Framework*, providing a clear link between curriculum and assessment. The multiple-choice rationales explain the correct answer and incorrect options. There is scoring information, including rubrics, for the long essay questions, as well as a section of supplemental information for each. The supplemental information provides contextual facts aligned with each task of each question; this section is created by AP Art History Development Committee members to ensure that all AP Readers reference the same accurate resources when scoring student responses.

How AP Courses and Exams Are Developed

AP courses and exams are designed by committees of college faculty and AP teachers who ensure that each AP course and exam reflects and assesses college-level expectations. These committees define the scope and expectations of the course, articulating through a curriculum framework what students should know and be able to do upon completion of the AP course. Their work is informed by data collected from a range of colleges and universities to ensure that AP course work reflects current scholarship and advances in the discipline.

These same committees are also responsible for designing and approving exam specifications and exam questions that clearly connect to the curriculum framework. The AP Exam development process is a multiyear endeavor; all AP Exams undergo extensive review, revision, piloting, and analysis to ensure that questions are high quality and fair and that the questions comprise an appropriate range of difficulty.

Throughout AP course and exam development, the College Board gathers feedback from secondary and postsecondary educators. This feedback is carefully considered to ensure that AP courses and exams provide students with a college-level learning experience and the opportunity to demonstrate their qualifications for advanced placement and college credit upon college entrance.

Methodology Guiding the Revision

The course and the exam are conceived and developed using similar methodologies. The course is designed using the principles of *Understanding by Design*, and the exam is defined using an evidence-centered design approach. Both processes begin by identifying what students should know and be able to do by the end of their AP experience. These statements about students' knowledge and abilities, along with descriptions of the observable evidence that delineate levels of student performance, serve simultaneously as the learning objectives for the course and the targets of measurement for the exam. The course and exam, by design, share the same foundation.

Course Development

Each committee first articulates its discipline's high-level goals before identifying the course's specific learning objectives. This approach is consistent with "backward design" — the practice of developing curricula, instruction, and assessments with the end goal in mind. The learning objectives describe what students should know and be able to do, thereby providing clear instructional goals as well as targets of measurement for the exam.

Exam Development

Exam development begins with the committee making decisions about the overall nature of the exam. How will the learning objectives for the course be assessed? How can students best demonstrate their proficiencies in each mode of communication? How will the course content and skills be distributed across the exam? How many multiple-choice questions should there be? How many free-response tasks should be included? How much time will be devoted to each section? Answers to these questions become part of the exam specifications.

With the exam specifications set, test developers design questions that conform to these specifications. The committee reviews every exam question for alignment with the curriculum framework, accuracy, and a number of other criteria that ensure the integrity of the exam.

Exam questions are then piloted to determine their statistical properties. Questions that have been approved by the committee and piloted successfully are included in an exam. When an exam is assembled, the committee conducts a final review to ensure overall conformity with the specifications.

How AP Exams Are Scored

The exam scoring process, like the course and exam development process, relies on the expertise of both AP teachers and college faculty. While multiple-choice questions are scored by machine, the free-response questions are scored by thousands of college faculty and expert AP teachers at the annual AP Reading.

AP Exam Readers are thoroughly trained, and their work is monitored throughout the Reading for fairness and consistency. In each subject, a highly respected college faculty member fills the role of Chief Reader, who, with the help of AP Readers in leadership positions, maintains the accuracy of the scoring standards. Scores on the free-response questions are weighted and combined with the results of the computer-scored multiple-choice questions, and this raw score is summed to give a composite AP score of 5, 4, 3, 2, or 1.

The score-setting process is both precise and labor intensive, involving numerous psychometric analyses of the results of a specific AP Exam in a specific year and of the particular group of students who took that exam. Additionally, to ensure alignment with college-level standards, part of the score-setting process involves comparing the performance of AP students with the performance of students enrolled in comparable courses in colleges throughout the United States. In general, the AP composite score points are set so that the lowest raw score needed to earn an AP score of 5 is equivalent to the average score among college students earning grades of A in the college course. Similarly, AP Exam scores of 4 are equivalent to college grades of A–, B+, and B. AP Exam scores of 3 are equivalent to college grades of B–, C+, and C.

Using and Interpreting AP Scores

The extensive work done by college faculty and AP teachers in the development of the course and the exam and throughout the scoring process ensures that AP Exam scores accurately represent students' achievement in the equivalent college course. While colleges and universities are responsible for setting their own credit and placement policies, AP scores signify how qualified students are to receive college credit and placement:

AP Score	Recommendation
5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

Additional Resources

Visit apcentral.collegeboard.org for more information about the AP Program.



Practice Exam

Exam Content and Format

The AP Art History Exam is 3 hours in length. There are two sections:

- Section I is 1 hour in length and consists of 80 multiple-choice questions, accounting for 50 percent of the final score.
- Section II is 2 hours in length and consists of six free-response questions, accounting for 50 percent of the final score.

Administering the Practice Exam

This section contains basic instructions for administering the AP Art History Practice Exam. You may wish to use these instructions to create an exam situation that resembles an actual administration. Before beginning testing, have all exam materials ready for distribution. These include test booklets and answer sheets.

SECTION I: Multiple-Choice Questions

When you are ready to begin Section I, say:

Section I is the multiple-choice portion of the exam. Mark all of your responses on your answer sheet, one response per question. If you need to erase, do so carefully and completely. Your score on the multiple-choice section will be based solely on the number of questions answered correctly. Are there any questions? . . .

You have 1 hour for this section. Open your Section I booklet and begin.

Note Start Time here _____. Note Stop Time here _____. Check that students are marking their answers in pencil on their answer sheets and that they are not looking at their Section II booklets. After 50 minutes, say:

There are 10 minutes remaining.

After 10 minutes, say:

Stop working. I will now collect your Section I booklet.

There is a 10-minute break between Sections I and II. When all Section I materials have been collected and accounted for and you are ready for the break, say:

Please listen carefully to these instructions before we take a 10-minute break. Leave your Section II packet on your desk during the break. Are there any questions? . . .

You may begin your break. Testing will resume at _____.

SECTION II: Free-Response Questions

After the break, say:

Section II is the free-response portion of the exam. You have 2 hours to answer the six essay questions in this section. Most questions refer to images. The images are in the image booklet. Do not open the image booklet until I tell you to do so.

Questions 1 and 2 are long essay questions, and you are advised to spend 30 minutes on each. Questions 3 through 6 are short essay questions, and you are advised to spend 15 minutes on each. I will tell you when each time interval has elapsed, but you may proceed freely from one question to another.

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.

Section II requires answers in essay form. Write clearly and legibly. Use complete sentences. An outline or bulleted list is not acceptable. Cross out any errors you make; crossed-out work will not be scored.

For questions that require you to identify a work of art, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers beyond any included in the question, but you will not be penalized if any additional identifiers you provide are inaccurate. Be sure to analyze each question and choose appropriate examples.

You must write your answers in the exam booklet using a pen with black or dark blue ink. You may make notes in the image booklet, but the only responses that will be scored are those that are written on the lined pages in the Section II exam booklet. If you need more paper during the exam, raise your hand. At the top of each extra sheet of paper you use, be sure to write the number of the question you are working on. If you finish before time is called, you may check your work. Are there any questions? . . .

Open both your Section II booklet and your image booklet to Question 1 and begin.

Note Start Time here_____. Note Stop Time here_____. Check that students are using pens. Check that students are writing their answers in the Section II exam booklet and not in the image booklet. After 30 minutes, say:

Thirty minutes have passed and you are advised to go on to Question 2.

Note Start Time here_____. Note Stop Time here_____. After 30 minutes, say:

Thirty minutes have passed and you are advised to go on to Question 3.

Note Start Time here_____. Note Stop Time here_____. After 15 minutes, say:

Fifteen minutes have passed and you are advised to go on to Question 4.

Note Start Time here_____. Note Stop Time here_____. After 15 minutes, say:

Fifteen minutes have passed and you are advised to go on to Question 5.

Note Start Time here_____. Note Stop Time here_____. After 15 minutes, say:

Fifteen minutes have passed and you are advised to go on to Question 6, which is the final question.

Note Start Time here_____. Note Stop Time here_____. After 15 minutes, say:

Stop working and close your exam booklet and image booklet. Place them on your desk, face up.

If any students used extra paper for the free-response section, have those students staple the extra sheet/s to the first page corresponding to that question in their exam booklets. Collect a Section II exam booklet and image booklet from each student and check that each student wrote answers on the lined pages corresponding to each question. Then say:

You are now dismissed.

Name: _____

**AP[®] Art History
Answer Sheet
for Multiple-Choice Section**

No.	Answer
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No.	Answer
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No.	Answer
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AP[®] Art History Exam

SECTION I: Multiple Choice

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time

1 hour

Number of Questions

80

Percent of Total Score

50%

Writing Instrument

Pencil required

Instructions

Section I of this exam contains 80 multiple-choice questions. Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work.

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all of the multiple-choice questions.

Your total score on the multiple-choice section is based only on the number of questions answered correctly. Points are not deducted for incorrect answers or unanswered questions.

ART HISTORY

SECTION I

Time — 1 hour

80 Questions

Directions: Each of the questions or incomplete statements is followed by four suggested answers or completions. Select the one that is best in each case and then fill in the appropriate letter in the corresponding space on the answer sheet.

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

- The illusionistic architecture depicted in the *School of Athens* is
 - closely modeled on the unrealized plans for the pope's residential palace
 - a reflection of the archaeological excavation of the nearby markets of Trajan
 - an idealized recreation of a classical gymnasium inspired by Roman baths
 - part of the artist's strategy for acquiring architectural commissions from Julius II
- El Anatsui's *Old Man's Cloth* is experienced differently by viewers each time it is displayed because the work
 - is added to in a gradual process of enlargement
 - degrades quickly and so elements are replaced
 - takes a new shape each time it is hung
 - requires viewers' interaction through touch
- The Standard of Ur and the Palette of King Narmer are similar in that both works
 - use complex mythological stories as allegories of historic military battles
 - were created for the commemoration of powerful rulers long after their deaths
 - differentiate between men and women through the application of different colors
 - employ hierarchical scale to distinguish between figures of varying degrees of importance
- The Umayyad architects of the Great Mosque of Córdoba borrowed from the city's Roman architectural heritage by
 - incorporating columns from older structures
 - incorporating narrative relief carvings
 - using a dome to create a central open space
 - using coffers in the ceiling construction

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Questions 5 - 8 refer to the following image.



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5. The artist of the *Alexander Mosaic* likely intended to celebrate ancient Greek art by
- (A) reproducing a sculpted relief from a temple frieze
 - (B) creating a monumental artwork intended to be hung on a wall
 - (C) emulating an earlier painting described in ancient texts
 - (D) depicting Athens' triumph over Rome in battle
6. The use of over one million small tiles to make the *Alexander Mosaic* allowed its creator to
- (A) depict a disorganized scene that overwhelms the viewer
 - (B) model the anatomy of the figures naturalistically
 - (C) modify and transport the composition easily
 - (D) reduce the figures into abstract forms

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7. Originally located in a private house in Pompeii, the *Alexander Mosaic* was likely interpreted by viewers in which of the following ways?
- (A) It conveyed the elevated and learned status of the owner of the house.
 - (B) It exemplified the fears of those who lived near an active volcano.
 - (C) It underscored the political aspirations of the elite class.
 - (D) It functioned as a memorial to the owner's heroic deeds.
8. The foreshortening of figures in the *Alexander Mosaic* likely affected viewers in which of the following ways?
- (A) It reminded viewers of the chaos of everyday life.
 - (B) It conveyed the climactic moment of a narrative.
 - (C) It resulted in a detached scene that appeared to occur in the past.
 - (D) It divided the narrative into a sequence of scenes.
-
9. The precise arrangement and orientation of the megaliths of Stonehenge suggest that the site was used for the
- (A) marking of the summer solstice
 - (B) calculation of the positions of the planets
 - (C) performance of a ceremony dedicated to a lunar deity
 - (D) commemoration of the creation of the Heavens
10. The mortuary temple of Hatshepsut differs from the Great Pyramids at Giza in that the temple did not function as a
- (A) monument to a ruler's reign
 - (B) tomb for a deceased ruler
 - (C) symbol of political and religious power
 - (D) place for prayer and ritual
11. Giacomo da Vignola's use of a wide nave and shallow side chapels in his plan for the church of Il Gesù in Rome proved influential for the design of other Catholic churches because it
- (A) enabled unobstructed light to suffuse the nave
 - (B) provided an inexpensive means of accommodating large masses
 - (C) divided the church into individual spaces that could be used for different functions
 - (D) provided a theatrical space for the liturgy and processions
12. The Carson, Pirie, Scott and Company Building shares which of the following design characteristics with the Seagram Building?
- (A) A steel-frame structure
 - (B) Cast-iron ornamentation
 - (C) The integration of a public plaza
 - (D) An oblique entryway

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© CNAC / MNAM / dist. RMN-Grand Palais / Art Resource, NY © The Estate of the Artist / ADAGP, Paris / ARS, New York 2013

13. On the basis of style, the work shown can be attributed to
- (A) Pepon Osorio
 - (B) Jean-Michel Basquiat
 - (C) Wangechi Mutu
 - (D) Kiki Smith

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© Werner Forman / Art Resource, NY

14. The sculpted lintel from Yaxchilán reflects Maya tradition by
- (A) featuring a powerful woman ruler in battle
 - (B) combining writing about and images of elites
 - (C) referring to the capital city of the empire
 - (D) privileging the male role over all others

GO ON TO THE NEXT PAGE.

Questions 15 - 18 refer to the following image.



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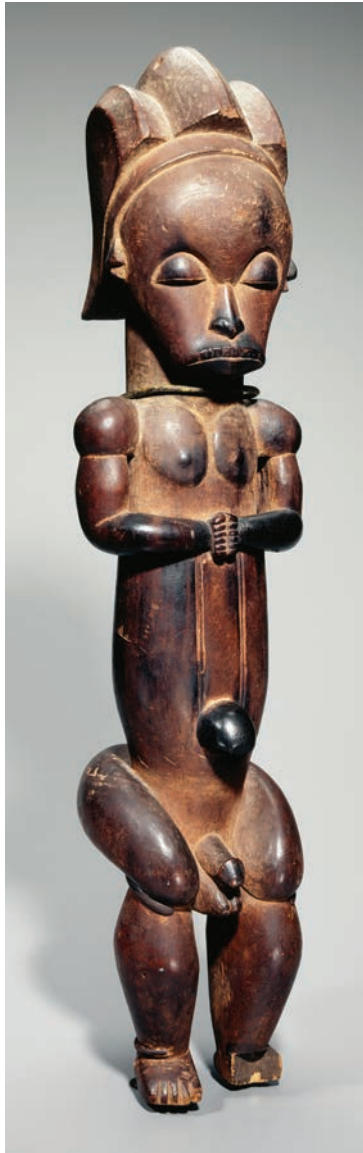
15. In the commission for *The Burgers of Calais*, Auguste Rodin was asked to depict
- (A) sinners described in Dante's *Inferno*
 - (B) veterans of the Franco-Prussian War
 - (C) local heroes of the French Resistance during the Second World War
 - (D) city elders who offered themselves as hostages in the Hundred Years' War

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16. In contrast to how Rodin composed the sculpture, his patrons had which of the following expectations?
- (A) Figures would be posed as classical nudes.
 - (B) There would be a continuous narrative within an architectural frieze.
 - (C) There would be an allegorical figure representing Liberty.
 - (D) The burghers would be represented in a glorified manner.
17. The patrons responded to Rodin's mode of representation by
- (A) displaying the sculpture within the town hall
 - (B) elevating the sculpture on a raised platform
 - (C) forfeiting the commission and hiring another artist
 - (D) paying for an additional casting to be displayed in Paris
-
19. Which of the following aspects of the Fan Shan jade *cong* from Liangzhu, China, most strongly suggest its use as an object of ritual?
- (A) The reductive simplicity of its decoration
 - (B) The highly skilled method of its construction
 - (C) The scale of the *cong* and preciousness of its materials
 - (D) The shape of the *cong* and iconography of its carving
18. Rodin's representation of the figures was influential on later artists mainly because of the
- (A) grouping that privileges a single viewpoint
 - (B) harmonic proportions and use of contrapposto
 - (C) deliberate anonymity and lack of specific attributes
 - (D) emotional impact and lack of idealization
20. The cross-carpet page of the *Lindisfarne Gospels* demonstrates the influence of migratory metalwork by
- (A) focusing on figural elements
 - (B) depicting a continuous narrative
 - (C) utilizing careful shading and modeling
 - (D) incorporating interlace designs

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Questions 21 - 23 refer to the following image.



© Brooklyn Museum / Corbis

21. The Fang *byeri* are primarily

- (A) portraits of ancestors
- (B) idealized images of physical beauty
- (C) guardians of ancestral remains
- (D) household deities

22. Which of the following elements of Fang life best describes and accounts for artistic production of works such as the Fang *byeri* ?

- (A) The hierarchical organization of their society
- (B) The impact of their colonial experience
- (C) Their migratory culture
- (D) Their agricultural economy

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23. The Fang *byeri* are most similar in terms of function to which of the following works?
- (A) Jowo Rinpoche, enshrined in the Jokhang Temple
 - (B) Statues of votive figures, from the Square Temple at Eshnunna
 - (C) Female deity from Nukuoro, Micronesia
 - (D) Reliquary of Sainte-Foy in Conques, France
-

24. The sculpture of Apollo from the Temple of Minerva at Veii shows the greatest stylistic similarity to the

- (A) *Doryphoros*
- (B) Seated boxer
- (C) Augustus of Prima Porta
- (D) Anavysos Kouros

25. Indian stupa architecture served as a model for the development of

- (A) Ryoan-ji
- (B) Borobudur Temple
- (C) the Taj Mahal
- (D) the Dome of the Rock

26. Maria and Julian Martínez referenced the ancient Puebloan past by

- (A) carefully copying designs of deities from ancient pots
- (B) creating ritual jewelry for spiritual ceremonies
- (C) exploring complex ceramic coloration techniques
- (D) excavating nearby ancestral sites

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© The Bridgeman Art Library

27. The work shown can be attributed to which of the following art-historical movements?
- (A) Realism
 - (B) Romanticism
 - (C) Neoclassicism
 - (D) Impressionism

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28. Although Jan van Eyck's Arnolfini Portrait has traditionally been interpreted as representing a wedding, the painting has more recently been interpreted as representing a
- (A) betrothal ceremony between a wealthy merchant and his future bride
 - (B) ritual marking a young woman's entry into a convent
 - (C) family portrait of a father and a daughter in a domestic interior
 - (D) biblical story regarding the Virgin Mary's presentation at the temple
29. The depiction of the gigantomachy on the reliefs of the Great Altar of Zeus at Pergamon may have served as an allegory of
- (A) King Attalos' victory over the Gauls
 - (B) Athens' defeat of Sparta
 - (C) Rome's control over the Mediterranean
 - (D) Alexander the Great's military campaigns
30. Which of the following buildings best demonstrates the manner in which secular Roman building types were adapted for early Christian liturgical practices?
- (A) Santa Sabina
 - (B) Arena (Scrovegni) Chapel
 - (C) Pazzi Chapel
 - (D) San Carlo alle Quattro Fontane
31. All of the following are similarities of both the Great Serpent Mound and *Spiral Jetty* EXCEPT that they
- (A) are best viewed from the air
 - (B) are experienced by being walked on
 - (C) were created by reworking materials present at the site
 - (D) reference astronomical events
32. The architect of the Pantheon in Rome sought to impress viewers by
- (A) incorporating an unexpectedly large interior space
 - (B) requiring them to circumambulate the pronaos
 - (C) placing an enormous chryselephantine cult statue in the center
 - (D) restricting access to the cella through the use of a choir screen

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© Breamore House, Hampshire, UK / The Bridgeman Art Library

33. The painting *Spaniard and Indian Produce a Mestizo* fuses elements of traditional European painting and its colonial context through its
- (A) rendering of local subjects through individualized portraiture
 - (B) depiction of a historic incident known through engravings
 - (C) use of oil painting to agitate for New World political autonomy
 - (D) combination of symbolic gestures and indigenous textiles

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© RMN-Grand Palais / Art Resource, NY

34. The work shown can be identified as a Persian miniature because of all of the following characteristics EXCEPT its
- (A) narrative content
 - (B) decorated borders
 - (C) saturated colors
 - (D) atmospheric perspective

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Questions 35 - 37 refer to the following image.



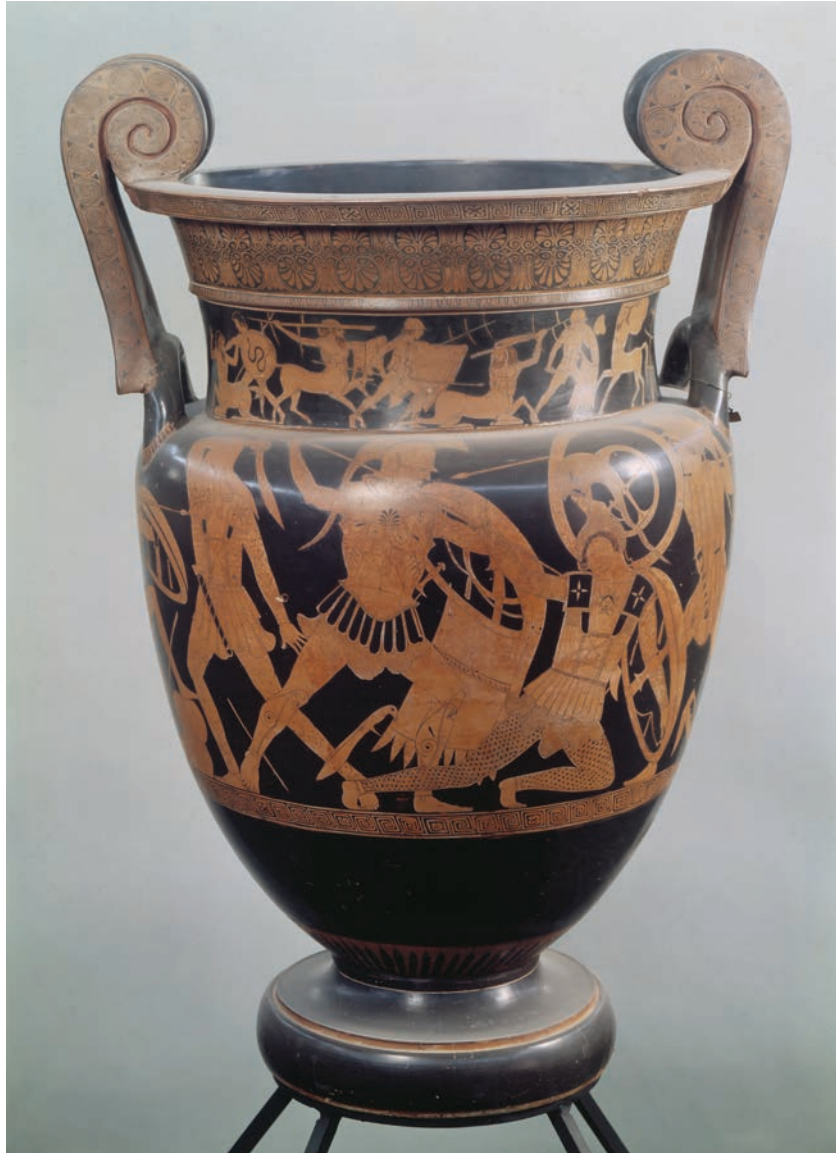
© The Trustees of the British Museum / Art Resource, NY

35. The Hawaiian feather cape was created to be a
- (A) sacred garment worn by chiefs
 - (B) shared costume passed among family members
 - (C) ceremonial textile brought from distant lands
 - (D) trade item showing the generosity of the giver
36. The patterns on the cape are traditionally
- (A) owned and produced exclusively by the artist
 - (B) passed down in families from mother to daughter
 - (C) selected and commissioned by the wearer
 - (D) associated with a particular lineage

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37. The cape was intended to accomplish all of the following functions EXCEPT
- (A) frightening the viewer
 - (B) protecting the wearer
 - (C) containing the owning family's mana
 - (D) demonstrating wealth and good taste
-

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© Scala / Art Resource, NY

38. The work shown can be attributed to which of the following ancient cultures?
- (A) Etruscan, because of the use of terra cotta
 - (B) Egyptian, because of the inclusion of mythological figures
 - (C) Greek, because of the use of red figure painting
 - (D) Roman, because of the scenes of warfare

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39. When creating *The Swing (after Fragonard)*, Yinka Shonibare included cultural references by doing which of the following?
- (A) Basing his work on a scene from a popular theatrical play
 - (B) Reusing materials employed by a Romantic sculptor
 - (C) Using a modern textile in the style of nineteenth-century Dutch wax fabric
 - (D) Alluding to the setting of an English garden landscape
40. The Kaaba proved influential on later Islamic architecture because it
- (A) inspired the enclosed cubic interiors of all mosques
 - (B) serves as the orientation for the qibla wall in all mosques
 - (C) exemplifies a hypostyle hall
 - (D) replicates the house of the Prophet Muhammad at Medina
41. *Jahangir Preferring a Sufi Shaikh to Kings* demonstrates the
- (A) strength of the Mughal ruler's military aspirations in Europe
 - (B) coupling of religious values with Western-influenced art forms and styles
 - (C) rise of commemorative paintings commissioned by wealthy traders
 - (D) employment of political propaganda in wall murals within Mughal palaces
42. The medium Ai Weiwei used in *Kui Hua Zi (Sunflower Seeds)* comments on an artistic tradition exemplified by which of the following works of art?
- (A) Funeral banner of Lady Dai
 - (B) Great Buddha at Nara
 - (C) David Vases
 - (D) Jade *cong*
43. A *lukasa* from the Mbudye Society of the Luba people serves as a
- (A) representation of the divine cosmos
 - (B) conceptual map of royal history
 - (C) ceremonial paddle carried in processions
 - (D) tool to impress images on bread made for a ritual meal

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Questions 44 - 48 refer to the following images.



© Scala / Art Resource, NY



© Scala / Art Resource, NY

Both works depict the same subject. The work on the right is by Michelangelo.

44. The work on the left is by
- (A) Gian Lorenzo Bernini
 - (B) Francesco Borromini
 - (C) Donatello
 - (D) Caravaggio

45. The work on the left revives classical representations of the male figure in all of the following ways EXCEPT through the
- (A) artist's rendering of the subject as a free-standing sculpture
 - (B) miniature scale of the figure
 - (C) subject's youth and near-complete nudity
 - (D) use of bronze as a medium

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46. After its creation, the work on the left was relocated to within the Palazzo della Signoria in Florence, indicating the
- (A) desires of the Medici to secure and decorate their new palace
 - (B) swiftness in which the tastes of Florentine elites changed
 - (C) artist's loss of favor within the guilds of Florence
 - (D) use of a biblical subject to achieve political motives
47. Michelangelo can be interpreted as responding to the work on the left through his
- (A) even more exaggerated use of contrapposto
 - (B) decision to depict the subject poised at the moment before decisive action
 - (C) nonheroic depiction of the body
 - (D) overt rejection of the bronze medium as too antiquating
48. Michelangelo's work can be attributed to its stylistic period because of which of the following characteristics?
- (A) Reduction of forms to their most essential components
 - (B) Use of lost wax casting
 - (C) Complex use of serpentine forms
 - (D) Reference to models from classical antiquity
-

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Questions 49 - 52 refer to the following image.



© Staatliche Kunstsammlungen Dresden / The Bridgeman Art Library

49. The art-historical movement of the work shown is
- (A) Romanticism
 - (B) Realism
 - (C) Impressionism
 - (D) Post-Impressionism
50. The theme of the painting is most strongly related to the
- (A) hypotheses of Isaac Newton
 - (B) writings of Karl Marx
 - (C) theories of Charles Darwin
 - (D) speeches of Napoleon III
51. The application of paint is most similar to that of
- (A) Édouard Manet's *Olympia*
 - (B) Jacques-Louis David's *The Oath of the Horatii*
 - (C) Paul Gauguin's *Where Do We Come From? What Are We? Where Are We Going?*
 - (D) Johannes Vermeer's *Woman Holding a Balance*

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52. The painting was surprising to its original audience mainly because
- (A) it engendered religious compassion
 - (B) it depicted laborers on a grand scale
 - (C) its innovation earned the artist admittance to the Salon
 - (D) its figures are placed within an idealized landscape
-

53. The importance of the art from previous Mesoamerican civilizations to the Aztecs who built the Templo Mayor in Tenochtitlan is demonstrated by the
- (A) Olmec-style mask excavated from within the sacred precinct
 - (B) ancient Maya sanctuary discovered beneath the temple
 - (C) conquistadors' reports regarding the use of Olmec textiles in Aztec sacrificial rituals
 - (D) representation of Maya deities on the painted reliefs that adorned the building

54. Frank Lloyd Wright's Fallingwater demonstrates his conviction that this building should
- (A) be an integrative part of the landscape
 - (B) elevate the individual above worldly concerns
 - (C) reflect the most advanced building technologies
 - (D) employ the skills of regional artisans

55. The progressive arrangement of the three ancient architectural orders on the exterior of the Colosseum proved influential for the design of
- (A) the Palace at Versailles
 - (B) the Palazzo Rucellai
 - (C) the Pazzi Chapel
 - (D) Monticello

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Questions 56 - 58 refer to the following image.



© Gianni Dagli Orti / The Art Archive at Art Resource, NY

56. Originally used as a wash basin by a Mamluk patron, the object shown was later used by French royalty for which of the following functions?
- (A) To mix wine and water
 - (B) As a container of toiletries
 - (C) As a baptismal font
 - (D) To hold sacred relics

57. One indication that this object originally functioned in a secular, as opposed to sacred, context is its
- (A) display of skilled metalwork
 - (B) use of calligraphic inscriptions
 - (C) profusion of abstract and vegetal motifs
 - (D) friezes of animals and fantastic creatures

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58. The scenes of courtly life and hunting depicted on this object are most reminiscent of scenes depicted on which of the following earlier works?

- (A) *Night Attack on the Sanjô Palace*
 - (B) Maqsud of Kashan's Ardabil Carpet
 - (C) The Umayyad Pyxis of al-Mughira
 - (D) The frontispiece of the Codex Mendoza
-

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© Musée du Quai Branly / Scala / Art Resource, NY

59. The artist intended the Kwakwaka'wakw transformation mask to be experienced in all of the following ways EXCEPT as
- (A) illuminated by firelight while the wearer danced
 - (B) opening and closing during performances
 - (C) musically clanking and rattling while the wearer moved
 - (D) changing the wearer from human to eagle and back again

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© Jonathan Larsen / Diadem Images / Alamy

60. The structure shown can be attributed to
- (A) Frank Gehry because of its curvilinear metallic shell
 - (B) Maya Lin because of its interactive involvement with the spectator
 - (C) Robert Venturi because of its playful interpretation of historical antecedents
 - (D) Zaha Hadid because of its deconstructed geometric form

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61. In the Mosque of Selim II, the architect Sinan proclaimed the Ottoman sultan's supremacy over the emperors of Byzantium through all of the following means EXCEPT by
- (A) creating a central space that surpassed that of Hagia Sophia
 - (B) building on the site of Emperor Justinian's tomb
 - (C) locating the mosque on the tallest hill overlooking the city
 - (D) adapting the central plan to meet the requirements of Islamic religious practices
62. By commissioning Rubens to execute a cycle of paintings for the Luxembourg Palace in Paris, Queen Marie de' Medici sought to
- (A) promote her son Louis XIII's claim to the throne
 - (B) rehabilitate her reputation after she had been exiled from court
 - (C) assert her legitimacy as the reigning monarch of France and Navarre
 - (D) immortalize her defeat of the Spanish Armada
63. Archaeological evidence suggests that the Apollo 11 stones in Namibia
- (A) were widely copied by subsequent peoples
 - (B) were influenced by European Paleolithic artists
 - (C) are among the earliest known rock paintings in Africa
 - (D) depict a mature style relative to earlier cave paintings
64. Which of the following architectural innovations provided an enhanced religious experience for visitors walking through the Hypostyle Hall at the Temple of Amun-Re at Karnak?
- (A) The clerestory, which allowed for the illumination of the central aisle
 - (B) The causeway, which provided an elevated space for approaching the *ka* statue
 - (C) The proscenium, which facilitated the performance of elaborate rituals
 - (D) The apse, which housed a cult statue of the sun god Amun-Re
65. The *Röttgen Pietà* was intended to elicit which of the following emotional responses from viewers?
- (A) Awe, because of the application of jewels and gold leaf
 - (B) Empathy, through the contorted and twisted body of Christ
 - (C) Admiration of its precise anatomical naturalism
 - (D) Reverence, due to its monumental scale
66. The specific iconography used by Miguel Cabrera in his portrayal of Sor Juana Inés de la Cruz suggests the artist's intention to
- (A) emphasize her passion for religion and love of literature
 - (B) reference her translation of the Bible into Spanish
 - (C) endow the painting with symbolism connected to the Virgin of Guadalupe
 - (D) remind the viewer of her martyrdom and designation as a patron saint of learning

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© Album / Art Resource, NY

67. On the basis of its subject matter and its style, the painting shown can be attributed to which of the following artists?
- (A) Rembrandt van Rijn
 - (B) Johannes Vermeer
 - (C) Albrecht Dürer
 - (D) Matthias Grünewald

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Questions 68 - 70 refer to the following image.



© The Phillips Collection, Washington, DC © 2013 The Artist's Foundation / Artists Rights Society (ARS), New York

68. The painting shown was created by

- (A) Wifredo Lam
- (B) Frida Kahlo
- (C) Diego Rivera
- (D) Jacob Lawrence

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69. The painting is from the series *The Migration*, which was a response to which of the following historic events?
- (A) The forced immigration of Africans to the United States through the Atlantic slave trade
 - (B) The influx of immigrants from Europe to the United States in the early twentieth century
 - (C) The mass movement of African Americans out of the rural southern United States
 - (D) The relocation of Native Americans from their indigenous lands to designated territories
70. In this particular painting from the series, the artist intended to convey the
- (A) consequences of the ways in which urban settings broke down tight-knit rural communities
 - (B) poor conditions among the lower class in modern, everyday life in the United States
 - (C) separation of slaves and slaveholders in the United States
 - (D) conditions of discrimination that African Americans found in the United States
-

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Questions 71 - 74 refer to the following image.



© Private Collection / The Stapleton Collection / The Bridgeman Art Library

71. The work shown can be attributed to

- (A) Fan Kuan
- (B) Ogata Korin
- (C) Katsushika Hokusai
- (D) Song Su-nam

72. The work, like others by the same artist, was created primarily for the purpose of

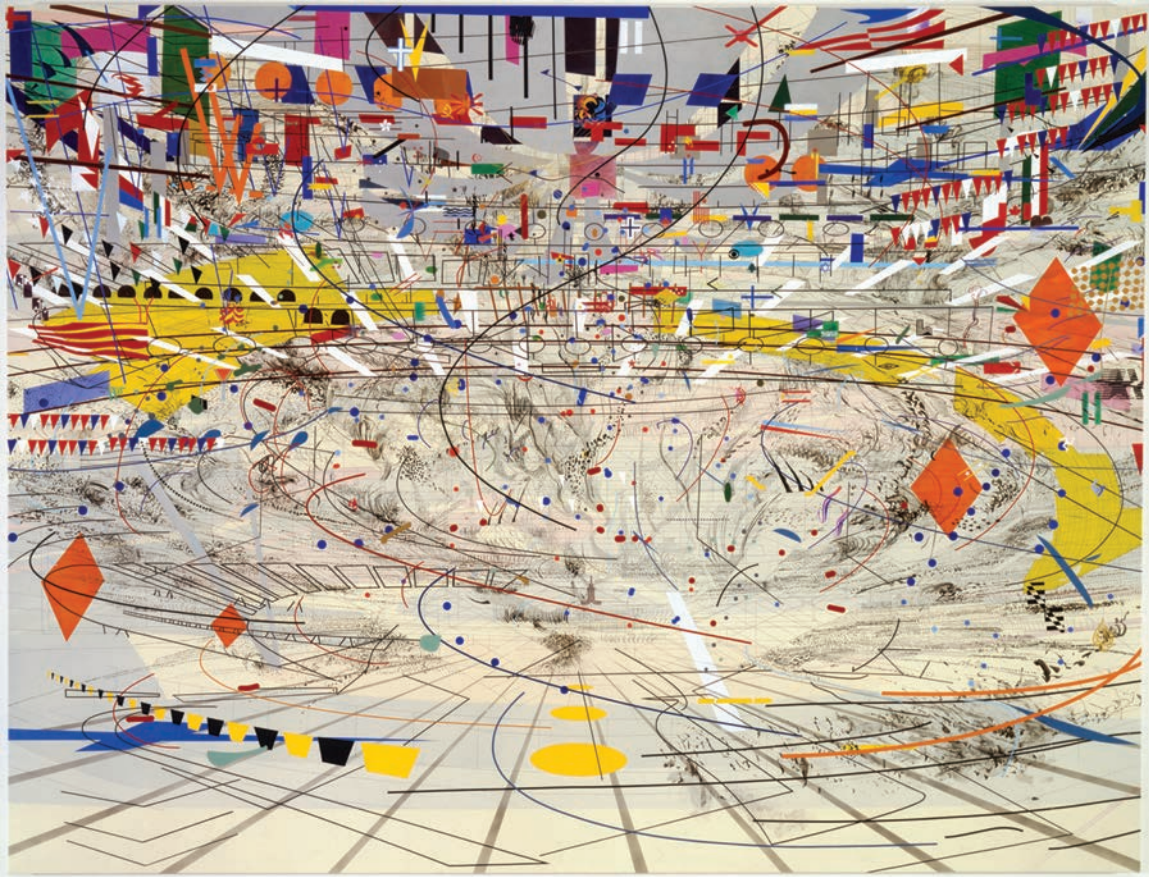
- (A) hanging in a household niche as an object of private meditation
- (B) fulfilling a special commission for a wealthy patron
- (C) mass production for purchase by a wide audience
- (D) personal artistic experimentation with new media

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73. The work was influenced by technical innovations, as demonstrated through the artist's use of
- (A) oil paints
 - (B) perspective
 - (C) a printing press
 - (D) a camera obscura
74. The work, and others like it, influenced nineteenth-century European and American painting through all of the following EXCEPT the
- (A) inclusion of flat planes of color
 - (B) depiction of everyday life
 - (C) incorporation of partial views of objects
 - (D) fascination with urban settings
-
75. Helen Frankenthaler used diluted paint primarily to
- (A) create the illusion of distance and depth in her work
 - (B) demonstrate the spontaneous flowing of paint across a surface
 - (C) form hard-edged geometric compositions using tonal variants
 - (D) reveal the expressive power of vigorous brushwork
76. Robert Venturi's House in New Castle County is most similar to Thomas Jefferson's Monticello in its
- (A) internal and external symmetry
 - (B) incorporation of *spolia* from other buildings
 - (C) adaptation of classical design elements
 - (D) location in a dense urban environment

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Questions 77 - 80 refer to the following image.



© The Artist / Carnegie Museum of Art, Pittsburgh / Photograph © 2013 Carnegie Museum of Art, Pittsburgh

77. The painting is by

- (A) Mariko Mori
- (B) Emily Kame Kngwarreye
- (C) Jaune Quick-to-See Smith
- (D) Julie Mehretu

78. The structural composition of the painting is grounded in the tradition of

- (A) architectural drawing
- (B) history painting
- (C) commercial advertising
- (D) cinema

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79. The painter intentionally underscores the art-making process by
- (A) applying paint mechanically
 - (B) layering drawing with painting
 - (C) collaging printed material to create texture
 - (D) using screen printing techniques in addition to paint

80. The painting reflects contemporary culture primarily through the mapping of
- (A) consumerism and national identities
 - (B) flight paths and time intervals
 - (C) sports car and racing signage
 - (D) information systems on the Internet

END OF SECTION I

**IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY
CHECK YOUR WORK ON THIS SECTION.**

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

AP[®] Art History Exam

SECTION II: Free Response

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time

2 hours

Number of Questions

6

Percent of Total Score

50%

Writing Instrument

Pen with black or dark blue ink

**Questions 1 and 2:
Long Essays****Suggested Time**

1 hour

**Questions 3–6:
Short Essays****Suggested Time**

1 hour

IMPORTANT Identification Information

PLEASE PRINT WITH PEN:

1. First two letters of your last name

First letter of your first name

2. Date of birth

Month Day Year

3. Six-digit school code

4. Unless I check the box below, I grant the College Board the unlimited right to use, reproduce, and publish my free-response materials, both written and oral, for educational research and instructional purposes. My name and the name of my school will not be used in any way in connection with my free-response materials. I understand that I am free to mark "No" with no effect on my score or its reporting.

No, I do not grant the College Board these rights.

Instructions

The questions for Section II are printed in this booklet. The images to which the questions refer are shown in the booklet for Section II: Free Response, Images. You may use the image booklet and any blank space provided with the questions to organize your answers and for scratch work, but you must write your answers on the lined pages in this exam booklet. No credit will be given for any work written in the image booklet.

Section II of this exam requires answers in essay form. Write clearly and legibly. Use complete sentences. An outline or bulleted list is not acceptable. Cross out any errors you make; crossed-out work will not be scored.

For questions that require you to identify a work of art, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers beyond any included in the question, but you will not be penalized if any additional identifiers you provide are inaccurate.

Manage your time carefully. You have 2 hours to answer the six questions in this section. Questions 1 and 2 are long essay questions, and you are advised to spend 30 minutes on each. Questions 3 through 6 are short essay questions, and you are advised to spend 15 minutes on each. The proctor will announce the suggested time for each question, but you may proceed freely from one question to another. You may review your responses if you finish before the end of the exam is announced.

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 essay questions, and you are advised to spend 30 minutes on each. Questions 3 through 6 are short essay 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 another.

Some of the questions refer to images, which are shown in the 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.

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

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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 the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Acropolis in Athens

City of Machu Picchu

Gardens of the Palace at Versailles

Narcissus Garden

Spiral Jetty

GO ON TO THE NEXT PAGE.

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 you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

'Ahu 'ula
Nkisi n'kondi
Transformation mask

GO ON TO THE NEXT PAGE.

STOP
END OF EXAM

AP[®] Art History Exam

SECTION II: Free Response, Images

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

Instructions

You must refer to the color images in this booklet as you answer the free-response questions in Section II. Write your answers on the lined pages in the Section II: Free Response booklet. No credit will be given for notes or scratch work written in this booklet.

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



© Panoramic Images / Getty Images



© Chip East / Reuters / Corbis

Question 3 refers to the image shown on this page.



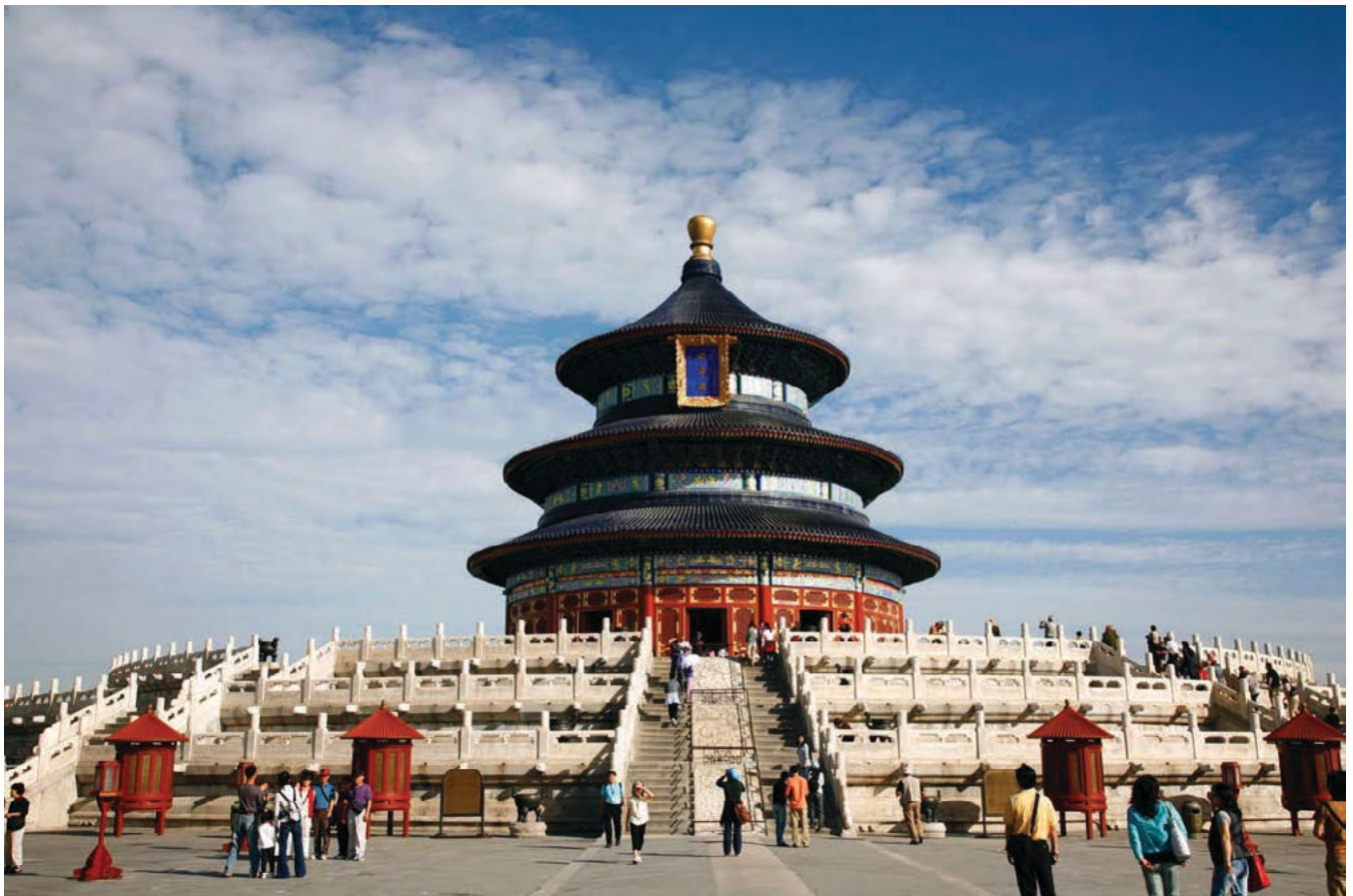
© Museo Archeologico Nazionale, Naples, Italy / The Bridgeman Art Library

Question 4 refers to the image shown on this page.



© Anthony Scibilia / Art Resource, NY

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



© Yadid Levy / Alamy



© View Stock / Alamy

Question 6 refers to the image shown on this page.



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Notes on the Practice Exam

Introduction

This section provides a description of how the questions in the AP Practice Exam correspond to the components of the curriculum framework included in the *AP Art History Course and Exam Description*. For each of the questions in the AP Practice Exam, the content area(s) and primary learning objective from the curriculum framework are indicated.

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

Learning objectives (skills)

+ Enduring understandings/essential knowledge (context)

+ Work of art

Targets of assessment on the AP Art History Exam

The multiple-choice and free-response questions included also contain the following features:

- For multiple-choice questions, the correct response is indicated with a justification for why it is correct. There are additional explanations that address why the other responses are incorrect.
- Free-response questions include scoring guidelines that explain how students can use required and optional knowledge learned in the AP Art History course to answer the questions.

The 2016 AP Art History Exam is 3 hours long and includes both a multiple-choice section (1 hour) and a free-response section (2 hours). Student performance on the multiple-choice and free-response sections will be compiled and weighted to determine an AP Exam score.

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

Time Management

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

Multiple-Choice Section

In Section I, there are 80 multiple-choice questions, including both discrete questions and sets of questions. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions. Questions will draw upon knowledge required by the curriculum framework and will address the learning objectives for the course. Multiple-choice questions will assess students' ability to identify works, artists, and cultures from the required course content of 250 works of art, apply art historical skills to make deductions about unfamiliar works of art, and demonstrate critical analysis skills while applying an understanding of art historical concepts. In addition, multiple-choice question sets are designed to allow students to consider works of art and ideas from multiple perspectives and to demonstrate a deep, rich, and holistic understanding of the artworks and the relationships of their form, function, content, and context.

Information for Multiple-Choice Questions 1–80

Question 1

Content Areas	Learning Objective
3. Early Europe and Colonial Americas 2. Ancient Mediterranean	2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.
A	This option is incorrect. The <i>School of Athens</i> was created by Raphael for the existing apartments of Pope Julius II in the Vatican Palace.
B	This option is incorrect. The <i>School of Athens</i> was created for the Vatican Palace on the west bank of the Tiber. It is not near the ancient markets of Trajan, near the Quirinal Hill.
C	This option is correct. The setting of the <i>School of Athens</i> is a classical gymnasium (or lyceum) imagined by Raphael. Specific features such as the barrel vaulting, coffered ceilings, and broad expanses of space were likely inspired by the architecture of ancient Roman baths.
D	This option is incorrect. Raphael was called to the papal court by Pope Julius II to paint frescoes; this work was not an attempt to gain architectural commissions.

Question 2

Content Area	Learning Objective
10. Global Contemporary	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.
A	This option is incorrect. El Anatsui's <i>Old Man's Cloth</i> is currently in a museum collection and has not been modified since the museum's acquisition of the finished work.
B	This option is incorrect. The work was created with flattened liquor bottle labels and caps fastened together with copper wire. It is not intended to degrade.
C	This option is correct. The malleable creation functions like a textile. El Anatsui intended the work to hang vertically but allowed for variations in how it is displayed.
D	This option is incorrect. The finished work was not created to be touched repeatedly by viewers.

Question 3

Content Area	Learning Objective
2. Ancient Mediterranean	3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. Although both works present a narrative, they are not understood to use complex mythological stories as allegories of historic battles.
B	This option is incorrect. Although an inscription exists on the Palette of King Narmer identifying the pharaoh, no such mark distinguishes the Standard of Ur as a tribute to a specific king.
C	This option is incorrect. Women are not depicted on either object. Color is not used to distinguish the figures in the Standard of Ur.
D	This option is correct. Both the pharaoh in the Palette of King Narmer and the king in the Standard of Ur are depicted in hierarchical proportion to distinguish them from other human figures and imbue them with a sense of authority and power.

Question 4

Content Areas	Learning Objective
3. Early Europe and Colonial Americas 2. Ancient Mediterranean	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
A	This option is correct. The Great Mosque of Córdoba was built on the site of a previous church and included recycled ancient columns and other elements from Roman and Visigoth structures.
B	This option is incorrect. Although the interior of the mosque is richly decorated with intricate patterns, floral motifs, script, and mosaics, narrative relief carvings borrowed from Cordoba's Roman architecture were not incorporated.
C	This option is incorrect. Although the mosque in Córdoba does include domes, they do not exist in a central part of the mosque.
D	This option is incorrect. Although common in Mediterranean architecture since ancient times, coffered ceilings were not used in Córdoba's Great Mosque.

Question 5

Content Area	Learning Objective
2. Ancient Mediterranean	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.
A	This option is incorrect. The subject matter does not relate to religious themes likely encountered in a sacred context.
B	This option is incorrect. Although the mosaic is currently displayed on a wall in a museum in Naples, it was originally situated on the floor of the House of the Faun in Pompeii.
C	This option is correct. Evidence indicates that the <i>Alexander Mosaic</i> is a copy of a Greek painting by Philoxenes of Eretria. A description of the original painting by Pliny the Elder has led to this attribution.
D	This option is incorrect. The mosaic shows Alexander the Great triumphantly battling Darius III of the Persians. The mosaic may represent one of two decisive confrontations between Alexander and Darius: the Battle of the Issus or the battle at Gaugamela.

Question 6

Content Area	Learning Objective
2. Ancient Mediterranean	1.2 Students explain how artistic decisions about art making shape a work of art.
A	This option is incorrect. While the scene depicts the chaos of battle, the creator of the mural did not use the million-plus small tiles to overwhelm the viewer.
B	This option is correct. The numerous tiles allowed the artist to contrast lights and darks, creating modeled figures and cast shadows, along with a number of other illusionistic details.
C	This option is incorrect. The mosaic was created for permanent installation in a specific site — a floor in the House of the Faun in Pompeii.
D	This option is incorrect. The multitude of small tiles were used to present a battle scene that is highly naturalistic with a number of details; for example, the horseman speared by Alexander is wearing earrings and sequined trousers.

Question 7

Content Area	Learning Objective
2. Ancient Mediterranean	3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
A	This option is correct. Art played a serious role in the intellectual and cultural life of the Roman elite who used their homes to showcase their taste and erudition.
B	This option is incorrect. This mosaic was created well before the citizens of Pompeii were aware of the dangers of living next to the active Mount Vesuvius. The volcano erupted in 79 C.E.
C	This option is incorrect. Although the patron of this work occupied a position of high status in Roman culture, the content of the work is not related to political aspirations in Roman society. The subject of the mosaic is from Greek, not Roman, history.
D	This option is incorrect. While the Romans created impressive family tombs to highlight the importance of ancestry, these monuments were located outside cities, not within homes.

Question 8

Content Area	Learning Objective
2. Ancient Mediterranean	3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
A	This option is incorrect. The subject of the <i>Alexander Mosaic</i> is that of a battle that occurred during the fourth century B.C.E. between the Greeks and the Persians. It does not depict aspects of daily life in Roman society.
B	This option is correct. The horses and figures are foreshortened, dramatizing the retreat of Darius and his Persian army as Alexander the Great charges into the scene.
C	This option is incorrect. The use of foreshortening in the <i>Alexander Mosaic</i> draws the viewer in, making the space that the figures occupy more believable. Instead of feeling detached from the scene, the viewer experiences the vivid drama within close proximity.
D	This option is incorrect. The technique of foreshortening was used to make a single, climatic moment within the battle more believable, not to suggest a sequence of events.

Question 9

Content Area	Learning Objective
1. Global Prehistory	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is correct. A “heel stone” marked the point of sunrise at the summer solstice for a person looking out from the center of the Stonehenge complex.
B	This option is incorrect. Although Stonehenge is thought to have functioned as an astronomical observatory and solar calendar, clear archeological and historical evidence is lacking to substantiate the notion that the complex functioned specifically to calculate positions of planets.
C	This option is incorrect. Currently, Stonehenge is believed to have been associated with death and burial practices. No clear archeological or historical evidence is known to suggest that the site was connected with a lunar deity.
D	This option is incorrect. No clear archeological or historical evidence is known to suggest that the site was associated with a mythical story about the creation of the heavens.

Question 10

Content Area	Learning Objective
2. Ancient Mediterranean	3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. The primary functions of an Egyptian mortuary temple were the worship of a pharaoh’s patron deity during his or her lifetime and veneration of the ruler after his or her death. Such structures were located both at Giza and Deir el-Bahri, the site of Hatshepsut’s temple.
B	This option is correct. The pyramids of Giza are believed to have held tombs for the pharaohs Khufu, Khafre, and Menkaura. Hatshepsut was not buried in her mortuary temple; her tomb is thought to be in the Valley of the Kings, KV20.
C	This option is incorrect. Both sites were built on a large scale and utilized vast resources to demonstrate the might and power of Egyptian pharaohs. Priests performed daily rituals at both sites in order to emphasize a ruler’s divine power even after death.
D	This option is incorrect. At both sites, priests performed ceremonies known as Sed rituals to ensure that the deceased pharaohs were not forgotten.

Question 11

Content Area	Learning Objective
3. Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
A	This option is incorrect. Although the nave of the church of Il Gesù does have a clerestory, the width of the nave does not impact the amount of light entering the interior; the side chapels also have no significant effect on the lighting. Therefore, da Vignola's plan for Il Gesù was not influential due to its enablement of light to suffuse the nave.
B	This option is incorrect. Churches like Il Gesù were influenced by the rules laid down by the Council of Trent with the intention of bringing greater glory to the church. In contrast to Protestant churches, Catholic places of worship became more ostentatious and expensive to build.
C	This option is incorrect. The instructions given to da Vignola in 1568 C.E. by Cardinal Alessandro Farnese aimed to provide worshippers with a wide, open space uncluttered by additions or separations.
D	This option is correct. The wide, open nave at Il Gesù indicates how the church sought to heighten the dramatic impact of worshippers' religious experience by drawing attention to the high altar and the ritual events enacted in that space. This proved highly influential on other Baroque-era churches, especially those constructed in the Spanish Colonies.

Question 12

Content Area	Learning Objective
4. Later Europe and Americas	3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is correct. Both buildings are known for their innovative steel-framed structures.
B	This option is incorrect. Heavy cast-iron work was not used on the Seagram Building. The lower levels of the Carson, Pirie, Scott and Company Building, however, do display decorative panels made with cast iron.
C	This option is incorrect. While the Seagram Building was set back from the street to provide pedestrians with an open plaza, the Carson, Pirie, Scott and Company Building is situated at the intersection of two city streets.
D	This option is incorrect. The semicircular oblique entrance to the Carson, Pirie, Scott and Company Building is one of the building's most noteworthy features; however, the Seagram Building does not have an oblique entryway.

Question 13

Content Area	Learning Objective
10. Global Contemporary	3.4 Students justify attribution of an unknown work of art.
A	This option is incorrect. The work cannot be attributed to Pepon Osorio. Osorio is known for his large-scale installations, inspired by his experiences growing up in a Latino culture, such as his <i>En la Barberia no se Lloro (No Crying Allowed in the Barbershop)</i> , which demonstrates an over-the-top, highly evocative style that includes juxtaposition of oppositional ideas and symbolic imagery, such as femininity and masculinity.
B	This option is correct. The work can be attributed to Jean-Michel Basquiat. The style of this painting, <i>Slave Auction</i>, is similar to Basquiat's <i>Horn Players</i>. Basquiat first gained attention as a graffiti artist in the 1970s. His work fuses words, symbols, and stick figures in an expressionistic, painterly manner.
C	This option is incorrect. This work cannot be attributed to Wangechi Mutu. Mutu creates provocative fantasy-scapes using distorted feminine, often black figures with animal and machine features. Her at once beautiful and threatening images with many colors and layers of collage and paint explore issues of violence against and misrepresentation of women.
D	This option is incorrect. The work cannot be attributed to Kiki Smith. Smith's drawings, as with <i>Lying with the Wolf</i> , demonstrate a straightforward, representational, and expressive style that includes detail, texture, and neutral tones with references to mythology.

Question 14

Content Area	Learning Objective
5. Indigenous Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
A	This option is incorrect. The figure at the lower right corner of the carved lintel is that of a king's wife, Lady Xoc. She is conjuring a vision of a serpent to commemorate the accession of her husband, Lord Shield Jaguar II, to the throne. Although a warrior appears on the lintel in Lady Xoc's hallucination, emerging from the mouth of a serpent, she is not preparing for or engaging in battle.
B	This option is correct. Elite rulers were often depicted on carved stelae with extensive hieroglyphs legitimizing their ancestry and recording their dates of birth, marriage, accession to power, and conquests. Although the inscription is written in reverse on this lintel, the text follows the Maya tradition of identifying figures of high status and validating their connections to the gods.
C	This option is incorrect. In general, Maya city-states were independent. They were not extensively joined together and governed by a ruler situated in a capital city.
D	This option is incorrect. This lintel was created for a building honoring Lady Xoc. The hallucination she experiences due to ritualistic bloodletting is depicted here to highlight her connection to the gods. The date of the bloodletting is inscribed on Lintel 24, highlighting Lady Xoc's privileged position at this momentous event.

Question 15

Content Area	Learning Objective
4. Later Europe and Americas	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is incorrect. <i>The Burghers of Calais</i> represents figures from French history, not literary figures. Although Rodin was inspired by Dante's <i>Inferno</i> to create his large-scale <i>Gates of Hell</i> , he was not commissioned to depict sinners for <i>The Burghers of Calais</i> .
B	This option is incorrect. Although memories of the 19th-century Franco-Prussian war still lingered at the time of Rodin's commission, the figures depicted in <i>The Burghers of Calais</i> were men who sacrificed their lives during the Hundred Years' War of the 14th century.
C	This option is incorrect. <i>The Burghers of Calais</i> was created during the 19th century, long before the Second World War.
D	This option is correct. During the Hundred Years' War, when the English king Edward III agreed to save the city of Calais if its leaders surrendered, six burghers, expecting to be executed, emerged carrying the keys to the city and the castle and offering themselves as hostages. Rodin was commissioned by the city of Calais to depict these heroic men and their act of self-sacrifice.

Question 16

Content Area	Learning Objective
4. Later Europe and Americas	3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. Patrons had no expectation that classical nudity would be used to portray the self-sacrifice of the burghers.
B	This option is incorrect. The sculpture was meant to be seen in the round, not as a frieze on an architectural structure.
C	This option is incorrect. The patrons did not want an allegorical figure representing Liberty. They expected a traditional monument with a single figure commemorating the actual heroism of Eustache de Saint Pierre and his companions.
D	This option is correct. Instead of representing the burghers in a glorified manner, as his patrons, the city leaders of Calais, expected, Rodin's sculptural composition presented the men as thin and weak, dressed in plain garments, vulnerable, and conflicted.

Question 17

Content Area		Learning Objective
4. Later Europe and Americas		1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is incorrect. The sculpture was intended for outdoor public viewing.	
B	This option is correct. The sculpture was unveiled in 1895 C.E. on a pedestal over 5 feet high and surrounded by an ornate iron grille. It was located in the Parc Richelieu.	
C	This option is incorrect. Correspondence reveals that the mayor of Calais endeavored to keep Rodin's interest in the project despite delays and disagreements about the appropriate mode of representation.	
D	This option is incorrect. Due to the patrons' disappointment with the sculpture, they did not sponsor an additional casting for display in Paris. However, Rodin created a second version of the sculpture without a pedestal, which was to be placed at the Musée Rodin at the Hôtel Biron in Paris. Later, additional casts were created and installed in other locations.	

Question 18

Content Area		Learning Objective
4. Later Europe and Americas		2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.
A	This option is incorrect. Rodin did not create <i>The Burghers of Calais</i> with a single viewpoint in mind.	
B	This option is incorrect. One of Rodin's goals was to break away from classical traditions. This meant that he was less interested in harmonious proportions and academic poses borrowed from antique statuary.	
C	This option is incorrect. Each man in <i>The Burghers of Calais</i> is depicted with an individualized stance and features. Scholars have suggested that people Rodin knew modeled for the figures.	
D	This option is correct. Rodin's break from the idealized academic tradition in favor of greater realism and emotional impact influenced later sculptors in Europe and abroad.	

Question 19

Content Area	Learning Objective
1. Global Prehistory	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is incorrect. Stylistic characteristics relate to formal conventions, not sacred or cultural rituals. The Fan Shan jade <i>cong</i> does not have reductive simplicity of decoration — the mask image is extremely detailed.
B	This option is incorrect. The highly skilled construction of this object refers to artistic skills and training and associated traditions. These traditions are applied in the creation of nonritual jade objects and do not directly relate to rituals carried out by priests or rulers.
C	This option is incorrect. The scale of <i>congs</i> varies widely, from about 1.5 to over 16 inches tall. The Fan Shan jade <i>cong</i> from Liangzhu is a smaller example. It is made of jade, a precious material used to create many objects, from tools to ornaments, at that time and place.
D	This option is correct. The shape and iconography of the Fan Shan jade <i>cong</i>, more than any other aspects of this <i>cong</i>, most strongly suggest its use as a ritual object. Scholars have suggested that the shape, a tube with a square cross-section and round hole in the center, symbolizes the Earth and Heaven, linking the natural and supernatural worlds. It is theorized that the masklike imagery on the <i>cong</i> represents shamanistic or mythological figures, perhaps spirits or deities, and relates to the taotie masks commonly associated with later ritual objects from China.

Question 20

Content Area	Learning Objective
3. Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
A	This option is incorrect. Although the forms on the cross-carpet page are zoomorphic, the emphasis is not on figurative elements but rather a patterned image of a cross.
B	This option is incorrect. The cross-carpet page is not narrative and therefore does not depict a sequence of events; rather, it is a symbolic image possessing what some have suggested are apotropaic qualities.
C	This option is incorrect. The detailed illumination of this folio shares abstract patterning and flattened shapes with art of the Migration period. It lacks the illusionistic qualities that use careful shading and modeling, which are associated with the art of the Mediterranean style, seen in manuscripts of the same period from southern Europe.
D	This option is correct. The cross-carpet page exemplifies the interlaced designs commonly found in art of the Migration period, especially metalwork, and Celtic art in general.

Question 21

Content Area		Learning Objective
6. Africa		3.1 Students identify a work of art.
A	This option is incorrect. Although Fang reliquary figures are associated with ancestors, they are not actual portraits with individualized features.	
B	This option is incorrect. The lustrous surfaces of these figures were created by applications of palm oil or copal resin so that the objects were able to maintain their power, not to enhance their physical beauty. Their rounded body parts and enlarged foreheads are not necessarily idealized features. The combination of dissimilar features, such as infantile forms contrasted with mature characteristics, embodied a desire to bring opposing forces into harmony.	
C	This option is correct. The Fang attached reliquary figures to sacred cylindrical baskets so that they could guard the ancestral relics (skulls and bones) within.	
D	This option is incorrect. Fang reliquary figures were not depictions of deities but of qualities the Fang admire such as tranquility, vitality, and the ability to balance oppositional forces. Since the Fang were migratory, the reliquary figures and ancestral relics were frequently transported.	

Question 22

Content Area		Learning Objective
6. Africa		1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is incorrect. Artists who created reliquary figures moved from place to place and were not appointed to a guardianship position within a complex hierarchy.	
B	This option is incorrect. The use of Fang reliquaries dates back to precolonial times. French colonial officials banned the use of reliquaries through the first decades of the 20th century.	
C	This option is correct. Since Fang people were migratory, the remains of important people were carried from place to place in a container called a <i>nsek-bieri</i>. The reliquary figures and the containers were made from light materials that facilitated ease of transportation.	
D	This option is incorrect. The Fang people are believed to have migrated from the northeast over several centuries, eventually settling in the dense rainforests of central Gabon. The reliquary figures do not have associations with agricultural practices.	

Question 23

Content Area		Learning Objective
6. Africa		3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. The 5-foot-tall sculpture of Jowo Rinpoche was not intended to be transported, nor was it used to protect relics.	
B	This option is incorrect. The Sumerian votive statues do not appear to be related to ancestor worship, nor were they used to protect relics.	
C	This option is incorrect. This image of a female deity exhibits qualities of a goddess, not an ancestor. It is not known to have been used to protect relics.	
D	This option is correct. The reliquary of Sainte-Foy is portable and functions as a reliquary at a church in Conques, France. In this way, it is most similar to the Fang reliquary figures.	

Question 24

Content Area		Learning Objective
2. Ancient Mediterranean		3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. The Etruscan figure of Apollo displays an energetic, forward thrust absent in the <i>Doryphoros</i> . The Classical Greek statue, created at a later date, exhibits an innovative, naturalistic weight-shift pose known as contrapposto.	
B	This option is incorrect. The Etruscan figure of Apollo does not elicit empathy from the viewer in the way the Hellenistic Greek statue of a boxer does with his broken nose and cuts on his forehead.	
C	This option is incorrect. The statue of Augustus is much less stylized. Its contrapposto stance bears a greater similarity to that of the <i>Doryphoros</i> than to the Etruscan statue at Veii.	
D	This option is correct. Both the Etruscan figure of Apollo and the Anavysos Kouros were created during the sixth century B.C.E., and they both exhibit the so-called Archaic smile. Each work is stylized and lacks individualized features.	

Question 25

Content Area		Learning Objective
8. South, East, and Southeast Asia		2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.
A	This option is incorrect. Ryoan-ji is known for its gardens. Its main temple, the kuri, is not circular in form and it is made primarily of wood.	
B	This option is correct. The Borobudur Temple shows the influence of Indian stupa architecture in its design, suggesting the presence of a mountain oriented to the cardinal points. Like the Great Stupa, its plan functions as a mandala/cosmic diagram.	
C	This option is incorrect. The large dome of the Taj Mahal is more closely associated with Persian architecture than Buddhist stupas.	
D	This option is incorrect. The design of the centrally planned Dome of the Rock was likely inspired by earlier Roman or Byzantine Christian structures such as the nearby Church of the Holy Sepulcher.	

Question 26

Content Area		Learning Objective
5. Indigenous Americas		2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.
A	This option is incorrect. While the designs of Maria and Julian Martínez were inspired by traditional Puebloan imagery, their pottery does not intentionally depict deities from ancient pots.	
B	This option is incorrect. Maria and Julian Martínez are known for reviving the San Ildefonso style of black-on-black pottery, not for the production of jewelry for use in spiritual ceremonies.	
C	This option is correct. The iron-rich clay that Maria and Julian Martínez used allowed for variation in coloration depending on how it was fired. A professor of archeology encouraged the two artists to recreate this style of Neolithic Puebloan ware that he had uncovered in the deserts of New Mexico. The complex process of creating this blackware involves six different stages.	
D	This option is incorrect. Although Maria and Julian Martínez endeavored to replicate archeological pottery fragments, they themselves were not involved in archeological excavations.	

Question 27

Content Area		Learning Objective
4. Later Europe and Americas		3.4 Students justify attribution of an unknown work of art.
A	This option is incorrect. The work shown cannot be attributed to the art historical style of Realism. The painting is not made in the Realist style; it was not intended to convey an objective vision of life based on observation of actual events.	
B	This option is correct. This painting, <i>The Raft of the Medusa</i> by Théodore Géricault, presents a theatrical dramatization of the common man's struggle against forces of nature, focuses on individual experiences, and emphasizes emotion — themes explored by Romantic artists. The work shown can be attributed to the art historical movement of Romanticism.	
C	This option is incorrect. The work is not a Neoclassical painting. Neoclassicism preceded Romanticism; it is a style of art harkening back to the grandeur and classical thought of ancient Greece and Rome.	
D	This option is incorrect. The work is not an Impressionist painting. The subject and style do not represent Impressionism, and this painting predated the Impressionist movement.	

Question 28

Content Area		Learning Objective
3. Early Europe and Colonial Americas		3.3 Students analyze how contextual variables lead to different interpretations of a work of art.
A	This option is correct. Instead of depicting the sacrament of marriage, some scholars argue the painting is a scene commemorating an alliance between two wealthy Italian mercantile families — a ceremonial betrothal reflecting social and legal conventions of the time.	
B	This option is incorrect. The setting is not that of a convent but likely the home of a wealthy individual.	
C	This option is incorrect. Based on the marital symbolism in the painting, scholars do not interpret this as a painting of a father and daughter.	
D	This option is incorrect. The painting is not thought to be a 15th-century interpretation of a biblical scene.	

Question 29

Content Area		Learning Objective
2. Ancient Mediterranean		1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is correct. In the third century B.C.E., King Attalos I successfully fought back an invasion of Gauls into Asia Minor. The reliefs of the Great Altar, built in the second century B.C.E. under the direction of Eumenes II, could have alluded to this event as well as to all conflicts the Hellenistic Greeks experienced with outsiders.	
B	This option is incorrect. Sparta was not a threat to Athenian power in the second century B.C.E.	
C	This option is incorrect. At the time the Great Altar of Zeus was constructed, Rome's governing power had not yet reached Asia Minor.	
D	This option is incorrect. The rise of Pergamon's power came about after the empire that Alexander the Great established began to fall apart.	

Question 30

Content Areas		Learning Objective
3. Early Europe and Colonial Americas 2. Ancient Mediterranean		2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.
A	This option is correct. The church of Santa Sabina was modeled after a Roman basilica, or law court. Christians adapted it for worship because it provided them with ample room for congregation. A basilica's associations with law and justice corresponded well with Christian belief in the Last Judgment.	
B	This option is incorrect. The Arena Chapel was built in the early Renaissance, several hundred years after the Early Christian period.	
C	This option is incorrect. The Pazzi Chapel was constructed during the Renaissance, several hundred years after the Early Christian period.	
D	This option is incorrect. San Carlo alle Quattro Fontane was constructed during the Baroque era, several hundred years after the Early Christian period.	

Question 31

Note: For this question, students were directed to mark the INCORRECT answer. Bold indicates the answer for which they would receive credit.

Content Areas		Learning Objective
5. Indigenous Americas 10. Global Contemporary		3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is correct. An aerial view is best for discerning the overall shapes of a serpent and spiral.	
B	This option is correct. Although visitors are generally not allowed to walk on the serpent effigy today, they can walk around it. Native traditions, however, assert that indigenous people did walk the serpent as if to embark on a spiritual journey. Visitors may also walk Robert Smithson's <i>Spiral Jetty</i> when the earthwork is not submerged in the Great Salt Lake. The ability to walk on <i>Spiral Jetty</i> was part of Smithson's original intent for the work.	
C	This option is correct. The earth and rocks used to create both earthworks were gathered locally.	
D	This option is incorrect. While some scholars suggest that the Great Serpent Mound was created in response to astronomical events, Smithson was interested primarily in the process of entropy, referring in <i>Spiral Jetty</i> to the cycles of life and death surrounding us in the natural world. None of his comments regarding <i>Spiral Jetty</i> address an interest in astronomical events.	

Question 32

Content Area		Learning Objective
2. Ancient Mediterranean		3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
A	This option is correct. After passing through a portico, a visitor to the Pantheon enters a large, circular space. Its diameter of 143 feet equals its height from the center floor to the summit of the domed ceiling.	
B	This option is incorrect. The building's portico is rectilinear and thus cannot be circumambulated.	
C	This option is incorrect. Although scholars continue to debate details regarding the Pantheon's original appearance, no evidence of an enormous chryselephantine cult statue like the one in the Athenian Parthenon exists.	
D	This option is incorrect. A choir screen is a feature that typically transverses the nave of Christian churches. The Pantheon was originally intended to function as a temple, not a church.	

Question 33

Content Area	Learning Objective
3. Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
A	This option is incorrect. Such images, known as casta paintings, were intended to depict racial types and ethnic combinations, not individualized portraits.
B	This option is incorrect. These works did not refer to actual historical incidents or to engravings. Casta paintings documented interethnic relationships in New Spain among Europeans, indigenous peoples, Africans, and existing mixed-race populations. They attempt to capture reality but are largely fictitious.
C	This option is incorrect. As it became more difficult to distinguish racial heritage in the New World, colonial rulers used these paintings to try to maintain leadership, not to agitate for New World political autonomy.
D	This option is correct. Gestures suggesting familial relationships, derived from European paintings, are combined with depictions of indigenous textiles. The woman in this painting wears a huipil, a traditional indigenous garment.

Question 34

Note: For this question, students were directed to mark the INCORRECT answer. Bold indicates the answer for which they would receive credit.

Content Area	Learning Objective
7. West and Central Asia	3.4 Students justify attribution of an unknown work of art.
A	This option is correct. The reader (Muhammad Charif Musavvir; c. 1600–1630 C.E.; gouache and gold on paper), shown here, can be identified as a Persian miniature because of its narrative content, which relates to a young man holding a notebook for poetry. Silhouettes decorating his garment symbolize his feelings for the princess facing him in the original binding. Persian manuscripts often begin with pages such as this one, depicting the narrative joys of poetry.
B	This option is correct. The work shown can be identified as a Persian miniature because of its decorated borders. The marginal decorations of this lively and imaginative miniature suggest an idyllic springtime setting, including fantastical, mythological subjects characteristic of Persian miniatures, as seen in <i>Jahangir Preferring a Sufi Shaik to Kings</i> (Bichitr; c. 1620 C.E.; watercolor, gold, and ink on paper).
C	This option is correct. The work shown can be identified as a Persian miniature because of its saturated colors. The image was painted in gouache with a wide range of rich colors typical of Persian miniatures.
D	This option is incorrect. Persian miniatures do not generally use atmospheric perspective, nor is the perspective in this miniature atmospheric. Like other Persian manuscripts, the two artists who created this folio emphasized pattern and detail more than the illusion of depth.

Question 35

Content Area		Learning Objective
9. The Pacific		3.1 Students identify a work of art.
A	This option is correct. The Hawaiian feather cape was created as a sacred object. Both feathers and the color red were associated with gods. The cape symbolized the king's religious responsibilities and conveyed his divinity.	
B	This option is incorrect. Feather capes were made for a specific individual. Although the patterns on each cape reflect the lineage of the wearer as well as events that occurred during the person's lifetime, the capes were not meant to be worn by different family members.	
C	This option is incorrect. Although feathers were used to make ritual objects in a number of other cultures throughout the Polynesian islands, the featherwork materials and technique used by the Hawaiians to create feather capes was indigenous and unique.	
D	This option is incorrect. In the early 19th century, feather capes were given as gifts to sea captains, who were the earliest European visitors to Hawaii, such as Captain Cook. However, these sacred capes were not created for the purpose of gift giving, much less as trade objects.	

Question 36

Content Area		Learning Objective
9. The Pacific		2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.
A	This option is incorrect. The patterns on the cape are created by the artist to reflect the intended wearer's lineage and include symbols relating to his clan. The patterns have been described as heraldic.	
B	This option is incorrect. Each cape is created for a specific individual; they are not passed down through a line of succession, matriarchal or otherwise.	
C	This option is incorrect. Although the patterns of the cape relate to the heritage of the wearer as well as events that took place during his life, the wearer does not select or commission the patterns.	
D	This option is correct. Traditionally, feather-cape creators recited the genealogy of the wearer during the construction of the cape, weaving the story of the family and the individual into the patterns of the garment.	

Question 37

Note: For this question, students were directed to mark the INCORRECT answer. Bold indicates the answer for which they would receive credit.

Content Area	Learning Objective
9. The Pacific	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is correct. These capes were created to be worn in ceremonies and battle. By appearing in the guise of the gods, Hawaiian chiefs would have sought to intimidate their enemies.
B	This option is correct. Chiefs and high-ranking warriors clothed themselves in such 'ahu 'ula because they believed that the capes would provide physical and spiritual protection.
C	This option is correct. In order to increase the power, or <i>mana</i> , of a cape, artists would recite the genealogy of the individual for whom their creation was intended while making the feather cape.
D	This option is incorrect. The capes were not created for purely aesthetic reasons or to specifically demonstrate wealth. The brightly colored, intricately crafted garments woven with sacred feathers and individualized geometric design elements were intended to convey power and social standing in Hawaiian culture and to connect the wearer with the gods.

Question 38

Content Area	Learning Objective
2. Ancient Mediterranean	3.4 Students justify attribution of an unknown work of art.
A	This option is incorrect. The use of terra cotta to make a vase does not adequately provide support in attributing a work of art to a designated culture, period, or art historical style.
B	This option is incorrect. The inclusion of mythological figures on a vase does not adequately provide support in attributing a work of art to a designated culture, period, or art historical style.
C	This option is correct. The vase can be attributed to ancient Greece because of its similarity to the Niobides Krater. Both vases exemplify the red-figure technique invented and frequently employed by Greek vase painters.
D	This option is incorrect. Scenes of warfare on a vase do not adequately provide support in attributing a work of art to a designated culture, period, or art historical style.

Question 39

Content Areas	Learning Objective
10. Global Contemporary 4. Later Europe and the Americas	1.2 Students explain how artistic decisions about art making shape a work of art.
A	This option is incorrect. Despite creating a “theatrical” installation, Yinka Shonibare does not make any references to a popular play in <i>The Swing (after Fragonard)</i> .
B	This option is incorrect. Shonibare did not reuse materials employed by a Romantic sculptor; he appropriated an image from a Rococo painting.
C	This option is correct. Shonibare uses modern textiles produced in the style of 19th-century Dutch wax fabric. Although the motifs were originally African, the Dutch appropriated them by using an Indonesian batik process. English manufacturers then copied the designs and had Asian factory workers produce them.
D	This option is incorrect. The Rococo painting that Shonibare appropriated is French, not English.

Question 40

Content Area	Learning Objective
7. West and Central Asia	2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.
A	This option is incorrect. Although mosques vary in size and design, they are generally not cubic.
B	This option is correct. Muslims pray in the direction of Mecca; this direction is called the Qibla and is indicated by the Qibla wall.
C	This option is incorrect. The Kaaba is a cubical structure that very few people are allowed to enter. Its interior does not have rows of columns as a hypostyle hall does.
D	This option is incorrect. The Kaaba dates from long before the time of Muhammad, the prophet of Islam. According to tradition, the patriarch Abraham and his son Ishmael built the Kaaba. Therefore, it cannot be interpreted as a replica of Muhammad’s home.

Question 41

Content Area	Learning Objective
8. South, East, and Southeast Asia	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is incorrect. This work does not demonstrate the Mughal ruler’s military aspirations in Europe. It is an allegorical portrait.
B	This option is correct. The painting depicts the Mughal ruler associated with a Sufi Shaikh and incorporates European pictorial elements, such as the angels at the base of the hourglass.
C	This option is incorrect. This work does not demonstrate the rise of commemorative paintings commissioned by wealthy traders. Works such as this were produced by court painters for royal patrons.
D	This option is incorrect. This work is not a wall mural within a Mughal palace; it is a page from the St. Petersburg album, which was created in opaque watercolor, ink, and gold on paper.

Question 42

Content Areas	Learning Objective
10. Global Contemporary 8. South, East, and Southeast Asia	3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. The banner, a Han Dynasty funerary work, exemplifies the Chinese tradition of painted silk. <i>Kui Hua Zi (Sunflower Seeds)</i> helped maintain the Chinese ceramics industry by employing a vast number of ceramics workers in its production.
B	This option is incorrect. The Great Buddha at Nara is a monumental figural sculpture made of cast bronze. It is part of the Japanese tradition of <i>daibutsu</i> .
C	This option is correct. The David Vases are made of porcelain and exemplify the processes of the Chinese tradition of porcelain making that Ai Weiwei intended to reference in this work.
D	This option is incorrect. The Chinese Fan Shan <i>cong</i> is part of the tradition of Neolithic jade carving.

Question 43

Content Area	Learning Objective
6. Africa	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is incorrect. The <i>lukasa</i> makes no cosmic or supernatural references. <i>Lukasa</i> function to present a conceptual map of Luba culture, politics, and history.
B	This option is correct. The <i>lukasa</i> has a mnemonic function and is an aid for court historians, called <i>mbudye</i>, to recollect important people, places, beliefs, and events.
C	This option is incorrect. The <i>lukasa's</i> design is inconsistent with a paddle and it was not carried in processions.
D	This option is incorrect. The <i>lukasa</i> was not used to impress images into surfaces or prepare ritual meals. It fulfills intellectual and historical purposes of both reinforcing and limiting the power of kings.

Question 44

Content Area	Learning Objective
3. Early Europe and Colonial Americas	3.1 Students identify a work of art.
A	This option is incorrect. The work was not created by Gian Lorenzo Bernini, a Baroque sculptor and successor of Michelangelo.
B	This option is incorrect. The work was not created by Francesco Borromini, who was primarily known as an architect in the Baroque era.
C	This option is correct. Donatello was a Renaissance sculptor. The work on the left exemplifies Renaissance sculpture with its contrapposto pose, its nudity, and the youthfulness of the figure.
D	This option is incorrect. The work was not created by Caravaggio, a Baroque painter.

Question 45

Note: For this question, students were directed to mark the INCORRECT answer. Bold indicates the answer for which they would receive credit.

Content Area	Learning Objective
3. Early Europe and Colonial Americas	2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.
A	This option is correct. The artist's rendering of the free-standing subject in the work on the left revives Classical representations of the male figure, as demonstrated by Anavysos Kouros.
B	This option is incorrect. The sculpture on the left is not miniature in scale but life-size. Small scale is also not typical of Classical representations of the male figure.
C	This option is correct. The sculpture revives Classical representations of the nude male youth.
D	This option is correct. The work on the left is made of bronze, as were many Classical sculptures, such as the seated boxer.

Question 46

Content Area	Learning Objective
3. Early Europe and Colonial Americas	3.3 Students analyze how contextual variables lead to different interpretations of a work of art.
A	This option is incorrect. The decision to move the sculpture was not made by the Medici family but rather the Florentine Republic after the Medicis had been driven out of Florence.
B	This option is incorrect. The sculpture on the left was removed from its original location due to its political significance, not because of its style.
C	This option is incorrect. There is no record of Donatello's loss of favor within the guilds of Florence; the guilds did not make the decision to move the statue.
D	This option is correct. The biblical figure of <i>David</i> was adopted by the city of Florence as a civic symbol. Donatello's sculpture of <i>David</i> was appropriated by the city when it was removed from the residence of the exiled Medici family and moved to the city hall for public display.

Question 47

Content Area	Learning Objective
3. Early Europe and Colonial Americas	2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
A	This option is incorrect. Michelangelo's work does not have an exaggerated use of contrapposto.
B	This option is correct. Michelangelo depicts the moment before the decisive action in his sculpture — a change from Donatello's depiction of <i>David</i> after his victory over Goliath.
C	This option is incorrect. Michelangelo's work is a heroic depiction of the body.
D	This option is incorrect. The patrons of the work provided Michelangelo with the marble block used to sculpt <i>David</i> .

Question 48

Content Area	Learning Objective
3. Early Europe and Colonial Americas	3.4 Students justify attribution of an unknown work of art.
A	This option is incorrect. Michelangelo's sculpture shows attention to fine details; his figuration is not reduced to the most essential components.
B	This option is incorrect. Michelangelo's work is sculpted in marble.
C	This option is incorrect. Michelangelo's <i>David</i> does not employ the use of complex, serpentine form.
D	This option is correct. Michelangelo's work can be attributed to the Renaissance because of his referencing of models from classical antiquity in <i>David</i>, similar to Donatello. Specifically, Michelangelo was inspired by ancient works like the <i>Doryphoros (Spear Bearer)</i> and <i>Augustus of Prima Porta</i>.

Question 49

Content Area	Learning Objective
4. Later Europe and Americas	3.1 Students identify a work of art.
A	This option is incorrect. <i>The Stone Breakers</i> was not created during the Romantic era and does not emphasize emotion or depict heroic individuals.
B	This option is correct. Gustave Courbet considered himself a Realist. In <i>The Stone Breakers</i>, he used a limited and somber palette to represent an unsentimental, true-to-life depiction of common people performing grueling labor.
C	This option is incorrect. <i>The Stone Breakers</i> was created before the Impressionist movement and does not demonstrate Impressionist content or style.
D	This option is incorrect. <i>The Stone Breakers</i> cannot be considered Post-Impressionist because it was created before the Post-Impressionist movement.

Question 50

Content Area	Learning Objective
4. Later Europe and Americas	1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is incorrect. <i>The Stone Breakers</i> is not related to Isaac Newton's hypotheses regarding gravity, laws of motion, or any other scientific principle.
B	This option is correct. <i>The Stone Breakers</i>, painted a year after Marx and Engels published <i>The Communist Manifesto</i>, is most strongly related to the writings of Karl Marx, given Courbet's focus on class and labor.
C	This option is incorrect. <i>The Stone Breakers</i> is not related to the theories of Charles Darwin, such as evolution or natural selection.
D	This option is incorrect. <i>The Stone Breakers</i> is not related to the speeches of Napoleon III.

Question 51

Content Area	Learning Objective
4. Later Europe and Americas	3.5 Students analyze relationships between works of art based on their similarities and differences
A	This option is correct. The slightly older artist Gustave Courbet influenced Édouard Manet in his choice of technique through their mutual love of the Spanish school. In <i>The Stone Breakers</i>, the application of paint is similar to Manet's <i>Olympia</i> in the use of painterly brushstrokes and unblended pigments.
B	This option is incorrect. The application of paint in <i>The Stone Breakers</i> is dissimilar to David's blended brushstrokes and clear, precise details in <i>The Oath of the Horatii</i> .
C	This option is incorrect. The application of paint in <i>The Stone Breakers</i> is dissimilar to Gauguin's broad areas of flat color in <i>Where Do We Come From? What Are We? Where Are We Going?</i>
D	This option is incorrect. The application of paint in <i>The Stone Breakers</i> is dissimilar to Vermeer's application of multiple layers to achieve subtle tones and textures and fine details in <i>Woman Holding a Balance</i> .

Question 52

Content Area	Learning Objective
4. Later Europe and Americas	3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
A	This option is incorrect. <i>The Stone Breakers</i> was not intended to elicit religious compassion.
B	This option is correct. <i>The Stone Breakers</i> was surprising to audiences in its depiction of laborers using the grand scale typically reserved for history painting. Moreover, Gustave Courbet surprised his audience by representing a subject traditionally deemed unsuitable for academic painting: unidealized experiences of the working poor.
C	This option is incorrect. <i>The Stone Breakers</i> was rejected by the selection jury as inappropriate for the 1855 Salon.
D	This option is incorrect. In <i>The Stone Breakers</i> , the figures are not placed in an idealized landscape — they are laboring in a realistic rural scene.

Question 53

Content Area	Learning Objective
5. Indigenous Americas	1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is correct. Since the mask was not Aztec or native to Central Mexico, it is presumed to have been brought to the city from another location. The older Olmec mask was found within the Aztec sacred precinct, indicating its importance to the Aztecs who built Templo Mayor.
B	This option is incorrect. There was no preexisting Maya site in the area, and so no ancient Maya sanctuary has been discovered beneath the temple. The Maya inhabited lands farther to the south.
C	This option is incorrect. There are no conquistador reports regarding the use of Olmec textiles in Aztec rituals; textiles produced by the Olmec civilization are likely to have disintegrated due to their age.
D	This option is incorrect. There is no known documentation of representations of Maya deities on painted reliefs adorning Templo Mayor.

Question 54

Content Area	Learning Objective
4. Later Europe and Americas	1.2 Students explain how artistic decisions about art making shape a work of art.
A	This option is correct. Frank Lloyd Wright's design of Fallingwater demonstrated his conviction to harmoniously fuse the building with its site and make it an integrative part of the surrounding landscape. He decided to build the house over a waterfall, anchored to rocks, and he included details like corner-opening windows that open the house to the outdoors and allow unobstructed views of the natural setting and a boulder that juts into the living room and serves as a hearth.
B	This option is incorrect. Wright did not design Fallingwater to elevate the individual above worldly concerns but rather to bring the individual into the natural landscape.
C	This option is incorrect. Wright did not design Fallingwater to demonstrate the most advanced building technologies; rather, he relied on traditional methods, such as cantilevered elements and the use of reinforced concrete, as well as natural materials such as wood and stone.
D	This option is incorrect. Wright did not design Fallingwater in order to make use of regional artisans.

Question 55

Content Areas	Learning Objective
2. Ancient Mediterranean 3. Early Europe and Colonial Americas	2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.
A	This option is incorrect. The Colosseum's progressive arrangement of three architectural orders did not influence the design of the Palace at Versailles.
B	This option is correct. The pilasters of the three stories of Palazzo Rucellai embody a progressive arrangement of three ancient architectural orders. Alberti modeled this aspect of the palazzo's design on the Colosseum (Flavian Amphitheater).
C	This option is incorrect. The Colosseum's progressive arrangement of three architectural orders did not influence the design of the Pazzi Chapel.
D	This option is incorrect. The Colosseum's progressive arrangement of three architectural orders did not influence the design of Monticello.

Question 56

Content Area		Learning Objective
7. West and Central Asia		3.3 Students analyze how contextual variables lead to different interpretations of a work of art.
A	This option is incorrect. French royalty did not use this type of vessel to mix wine and water.	
B	This option is incorrect. French royalty did not use this type of vessel to store toiletries; they used porcelain <i>pots à pommade</i> for that purpose.	
C	This option is correct. The Basin (<i>Baptistère de St. Louis</i>) was likely commissioned by a wealthy Mamluk patron, and it is thought to have been used for ceremonial hand washing or as a banquet piece. The abundant, detailed imagery likely appealed to its original audience as a representation of specific figures and possibly events (Mamluk emirs and battle scenes, for example), as well as symbolic content. The basin was sought out as a luxury object by European monarchy. It was used as a baptismal font for children born to the French royal family. The <i>baptistère</i> in this context demonstrates the prestige and value of the craftsmanship of Islamic art beyond the Islamic world.	
D	This option is incorrect. Relics were not housed in this vessel; relics are typically housed in closed vessels.	

Question 57

Content Area		Learning Objective
7. West and Central Asia		3.3 Students analyze how contextual variables lead to different interpretations of a work of art.
A	This option is incorrect. Skilled metalwork from this region and time was created for both secular and sacred uses.	
B	This option is incorrect. Calligraphy was incorporated in both secular and sacred works of this region and period.	
C	This option is incorrect. The abstract and vegetal motifs on this vessel are not the primary design motifs; rather, they are minor embellishments.	
D	This option is correct. The surfaces of this vessel are decorated with friezes of figures, such as Mamluk officials and dignitaries, as well as animals, fantastic creatures, and coats of arms. Such designs indicate that the work was intended for a courtly, secular audience.	

Question 58

Content Areas	Learning Objective
3. Early Europe and Colonial Americas 7. West and Central Asia	3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. <i>Night Attack on the Sanjō Palace</i> , a Japanese hand scroll, does not depict scenes of courtly life and hunting, but rather depicts a scene of an attack on and the burning of Emperor Goshirakawa's palace.
B	This option is incorrect. The Ardabil Carpet does not depict scenes of courtly life and hunting but rather geometric patterns, floral motifs, lamps, and a poetic inscription.
C	This option is correct. The Umayyad Pyxis of al-Mughira is a royal vessel decorated with princely iconography such as hunting, horseback riding, and date picking. Griffons, peacocks, lions, and other animals, along with an Arabic inscription of blessing, also appear. The richly detailed imagery of courtly life, flora and fauna, and mythological creatures is reminiscent of the scenes shown on the Basin (<i>Baptistère de St. Louis</i>).
D	This option is incorrect. The frontispiece of the Codex Mendoza does not depict scenes of courtly life and hunting but rather a history of the Aztec capital, Tenochtitlan.

Question 59

Note: For this question, students were directed to mark the INCORRECT answer. Bold indicates the answer for which they would receive credit.

Content Area	Learning Objective
5. Indigenous Americas	1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is correct. The transformation mask was worn by a dancer during a ceremony performed by firelight.
B	This option is correct. The wearer of the transformation mask opened and closed the external elements during a performance in order to facilitate the transformation.
C	This option is incorrect. Although the transformation mask made some sound while opening and closing during performances, the mask was not intended to be experienced as musical in function.
D	This option is correct. As the transformation mask opened and closed, it was intended to change the wearer from human to the spirit of the animal or mythical creature represented on the masks, and then back to a human state.

Question 60

Content Area		Learning Objective
10. Global Contemporary		3.4 Students justify attribution of an unknown work of art.
A	This option is incorrect. The structure shown was not designed by Frank Gehry and does not possess a curvilinear metallic shell like the Guggenheim Museum Bilbao.	
B	This option is incorrect. The structure shown was not designed by Maya Lin and does not involve the spectator as her Vietnam Veterans Memorial does.	
C	This option is incorrect. The structure shown was not designed by Robert Venturi and does not draw from vernacular and historical antecedents as the House in New Castle County does.	
D	This option is correct. This structure is the Phaeno Science Center designed by Zaha Hadid. It displays complex, dynamic, and fluid spaces in its design that encourage free circulation throughout. As with Hadid's MAXXI National Museum of XXI Century Arts, it presents a futuristic construction of deconstructed geometric forms and de-emphasizes boundaries in its interior and exterior spaces.	

Question 61

Note: For this question, students were directed to mark the INCORRECT answer. Bold indicates the answer for which they would receive credit.

Content Area		Learning Objective
3. Early Europe and Colonial Americas		2.2 Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
A	This option is correct. The Mosque of Selim II is a central plan construction and its architects were strongly influenced by Hagia Sophia. Ottomans were so impressed with Hagia Sophia that they incorporated elements of it into many constructions after their conquest of Constantinople. Sinan's biographer writes of his intent to build a dome larger than that of Hagia Sophia — a feat he accomplished in the Mosque of Selim II.	
B	This option is incorrect. The architect Sinan did not build the Mosque of Selim II on the site of Emperor Justinian's tomb in Constantinople; it is located in Edirne, Turkey.	
C	This option is correct. The Mosque of Selim II was, and continues to be, the primary landmark of the city of Edirne. The Ottomans considered the mosque proof of their dominance over Byzantine Christian emperors and the dominance of Islam in general.	
D	This option is correct. The architect Sinan did adapt the Byzantine central plan to meet the requirements of Islamic religious practices by adding minarets and a mihrab.	

Question 62

Content Area	Learning Objective
3. Early Europe and Colonial Americas	1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is incorrect. Marie de' Medici did not commission the cycle of paintings to promote Louis XIII's claim to the throne.
B	This option is correct. Marie de' Medici sought to rehabilitate her reputation in this cycle of paintings commissioned after she had been exiled from court. De' Medici and her son, Louis XIII, reconciled in 1619 with the Treaty of Angoulême. The paintings decorated her new home, the Luxembourg Palace — a statement of her return to power. The commission was intended to vindicate her reign as queen.
C	This option is incorrect. When the cycle of paintings was commissioned, Marie de' Medici was not the reigning monarch of France; she was never a reigning monarch of Navarre.
D	This option is incorrect. Marie de' Medici did not defeat the Spanish Armada.

Question 63

Content Area	Learning Objective
1. Global Prehistory	3.1 Students identify a work of art.
A	This option is incorrect. The Apollo 11 stones are not known to have been copied by subsequent peoples.
B	This option is incorrect. There is no evidence suggesting that the Apollo 11 stones were influenced by European Paleolithic artists.
C	This option is correct. The Apollo 11 stone plaques, which feature animal imagery, are among the earliest known rock paintings in Africa.
D	This option is incorrect. The Apollo 11 stones do not depict a mature style relative to earlier cave paintings.

Question 64

Content Area	Learning Objective
2. Ancient Mediterranean	3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
A	This option is correct. The clerestory is an Egyptian innovation that allowed sunlight to illuminate the central aisle of the Hypostyle Hall in the Temple of Amun-Re at Karnak.
B	This option is incorrect. There is no causeway in the Hypostyle Hall in the Temple of Amun-Re.
C	This option is incorrect. There is no proscenium in the Hypostyle Hall in the Temple of Amun-Re.
D	This option is incorrect. There is no apse to house the cult statue of the sun god in the Hypostyle Hall in the Temple of Amun-Re.

Question 65

Content Area	Learning Objective
3. Early Europe and Colonial Americas	3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
A	This option is incorrect. The <i>Röttgen Pietà</i> was not intended to awe viewers; it does not have jewels or gold leaf.
B	This option is correct. The <i>Röttgen Pietà</i> evokes empathy through the contorted and twisted body of Christ. It is a humanization of sacred personages. The work is intended to elicit a strong emotional response to the suffering of Mary and Jesus.
C	This option is incorrect. The <i>Röttgen Pietà</i> does not feature precise anatomical naturalism for the admiration of viewers. It demonstrates expressive exaggeration to convey Christ's suffering and the Virgin Mary's grief.
D	This option is incorrect. The <i>Röttgen Pietà</i> is not intended to incite reverence because of its monumental scale. The statue is less than 3 feet tall.

Question 66

Content Area	Learning Objective
4. Later Europe and Americas	1.2 Students explain how artistic decisions about art making shape a work of art.
A	This option is correct. Miguel Cabrera's portrait emphasizes Sor Juana Inés de la Cruz's passion for religion and love of literature and learning. He portrayed Sor Juana seated in her library wearing her habit and rosary as well as with writing instruments that allude to her written works.
B	This option is incorrect. Sor Juana was not known to have translated the Bible into Spanish.
C	This option is incorrect. The portrait does not possess symbolism connecting it to the Virgin of Guadalupe.
D	This option is incorrect. Sor Juana was not martyred or designated a saint.

Question 67

Content Area	Learning Objective
3. Early Europe and Colonial Americas	3.4 Students justify attribution of an unknown work of art.
A	This option is incorrect. Neither the subject matter nor style of the work justifies an attribution to Rembrandt van Rijn, whose etching, <i>Self-Portrait with Saskia</i> , is in the required course content.
B	This option is correct. The painting is <i>The Milkmaid</i> by Johannes Vermeer. Vermeer was a genre painter known for domestic interiors illuminated by warm light. His style included the use of underpainting and glazing, as demonstrated in <i>Woman Holding a Balance</i>, which is in the required course content.
C	This option is incorrect. Neither the subject matter nor style of the work justifies an attribution to Albrecht Dürer, whose engraving, <i>Adam and Eve</i> , is in the required course content.
D	This option is incorrect. Neither the subject matter nor style of the work justifies an attribution to Matthias Grünewald, whose Isenheim altarpiece is in the required course content.

Question 68

Content Area		Learning Objective
4. Later Europe and Americas		3.1 Students identify a work of art.
A	This option is incorrect. Wifredo Lam did not create this painting.	
B	This option is incorrect. Frida Kahlo did not create this painting.	
C	This option is incorrect. Diego Rivera did not create this painting.	
D	This option is correct. This work is by Jacob Lawrence from the series <i>The Migration</i>. Lawrence's work often addressed the experience of African Americans in the United States. He described his style as dynamic cubism, using bright colors and flat shapes.	

Question 69

Content Area		Learning Objective
4. Later Europe and Americas		1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is incorrect. The series is not about the Atlantic slave trade.	
B	This option is incorrect. The series is not about the influx of immigrants from Europe to the United States in the early 20th century.	
C	This option is correct. Jacob Lawrence, profoundly affected by the Harlem Renaissance, created this tempera painting with angular forms and strong contrasts of light and dark as part of the series <i>The Migration</i>. The series conveys the experiences of African Americans leaving the rural Southern United States for the North to find better jobs, homes, and freedom from oppression and discrimination.	
D	This option is incorrect. The series is not about the relocation of Native Americans.	

Question 70

Content Area		Learning Objective
4. Later Europe and Americas		1.4 Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
A	This option is incorrect. In this painting, Lawrence does not convey the ways in which the urban setting broke down tight-knit rural communities.	
B	This option is incorrect. This painting does address poor conditions among the lower class in modern, everyday life in the United States; however, Lawrence's specific intent was to convey a particular African American experience.	
C	This option is incorrect. In this painting, slaves and slaveholders are not represented.	
D	This option is correct. In this painting, the artist shows a segregated public dining area, thereby conveying the conditions of discrimination that African Americans found in the United States. The specific title of this panel, "<i>They also found discrimination in the North although it was much different from that which they had known in the South,</i>" clearly indicates Lawrence's intent to create the work to convey specific conditions of discrimination.	

Question 71

Content Area	Learning Objective
8. South, East, and Southeast Asia	3.4 Students justify attribution of an unknown work of art.
A	This option is incorrect. This work cannot be attributed to Fan Kuan because it is not a monumental Chinese landscape painting using dark ink and minimal color with finely textured details, such as <i>Travelers among Mountains and Streams</i> .
B	This option is incorrect. This work cannot be attributed to Ogata Korin because it is not in the Rinpa School style with saturated colors and a gold background, such as <i>White and Red Plum Blossoms</i> .
C	This option is correct. The work shown can be attributed to Katsushika Hokusai. Like <i>Under the Wave off Kanagawa (Kanagawa oki nami ura)</i>, also known as the Great Wave, from the series <i>Thirty-six Views of Mount Fuji</i>, the print shown uses a limited palette of saturated colors and crisp lines in its presentation of the relationship between humans and the natural world.
D	This option is incorrect. This work cannot be attributed to Song Su-nam because it is not a contemporary abstract painting that explores tonal variations of ink washes, such as <i>Summer Trees</i> .

Question 72

Content Area	Learning Objective
8. South, East, and Southeast Asia	1.3 Students describe how context influences artistic decisions about creating a work of art.
A	This option is incorrect. The print shown, like <i>Under the Wave off Kanagawa, (Kanagawa oki nami ura)</i> , also known as the Great Wave, from the series <i>Thirty-six Views of Mount Fuji</i> , was not meant for a household niche and private meditation.
B	This option is incorrect. The print shown, like <i>Under the Wave off Kanagawa, (Kanagawa oki nami ura)</i> , also known as the Great Wave, from the series <i>Thirty-six Views of Mount Fuji</i> , was not made as a special commission for a wealthy patron.
C	This option is correct. The print shown, like <i>Under the Wave off Kanagawa, (Kanagawa oki nami ura)</i>, also known as the Great Wave, from the series <i>Thirty-six Views of Mount Fuji</i>, was part of a series of prints that were mass-produced for purchase by a wide audience, often in book form. In the 17th century, picture books were produced for the rising Japanese middle-class culture who could not afford original works of art. Hokusai worked during the Edo period during which such <i>ukiyo-e</i> prints were created by the thousands.
D	This option is incorrect. The print shown, like <i>Under the Wave off Kanagawa, (Kanagawa oki nami ura)</i> , also known as the Great Wave, from the series <i>Thirty-six Views of Mount Fuji</i> , was not a personal artistic experimentation with new media. The medium of woodblock printing that he used was not new.

Question 73

Content Areas		Learning Objective
4. Later Europe and Americas 8. South, East, and Southeast Asia		2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.
A	This option is incorrect. The artist did not use oil paints in creating this print. It is a polychrome woodblock print with ink and color on paper.	
B	This option is correct. Katsushika Hokusai was influenced by the sense of space and depth created by Dutch landscape artists, and he demonstrates the use of perspective in this work. Dutch artists had exposure in Japan because of Dutch trade agreements with the Japanese government.	
C	This option is incorrect. Hokusai did not use a printing press to produce this work.	
D	This option is incorrect. Hokusai did not use a camera obscura to create this work.	

Question 74

Note: For this question, students were directed to mark the INCORRECT answer. Bold indicates the answer for which they would receive credit.

Content Areas		Learning Objective
8. South, East, and Southeast Asia 4. Later Europe and Americas		2.3 Students analyze the influence of a single work of art or group of related works on other artistic production.
A	This option is correct. One of the many ways in which this print and others like it influenced 19th-century European and American painting was through the inclusion of flat planes of color, which were characteristic of <i>ukiyo-e</i> .	
B	This option is correct. This work and others like it did influence 19th-century European and American painting through the depiction of everyday life and occupations of ordinary people.	
C	This option is correct. This work and others like it influenced 19th-century European and American painting through the incorporation of partial views of objects, demonstrated by <i>Under the Wave off Kanagawa (Kanagawa oki nami ura)</i> , also known as the Great Wave, from the series Thirty-six Views of Mount Fuji.	
D	This option is incorrect. This work, and others like it, did not influence 19th-century European and American painting through the fascination with urban settings. Hokusai did not typically depict urban settings; he was drawn to the natural world and representations of landscapes, as demonstrated by <i>Under the Wave off Kanagawa (Kanagawa oki nami ura)</i>, also known as the Great Wave, from the series Thirty-six Views of Mount Fuji.	

Question 75

Content Area		Learning Objective
4. Later Europe and Americas		1.2 Students explain how artistic decisions about art making shape a work of art.
A	This option is incorrect. Helen Frankenthaler did not use diluted paint to create the illusion of distance and depth.	
B	This option is correct. Helen Frankenthaler perfected a “soak stain” method of applying diluted paint directly to the surface of an unprimed canvas. She controlled the paint by tilting the canvas and allowing the paint to flow over the surface, simulating the spontaneous flow of color across a surface.	
C	This option is incorrect. Helen Frankenthaler did not use diluted paint to form hard-edged geometric compositions using tonal variants.	
D	This option is incorrect. Helen Frankenthaler did not use diluted paint to reveal the expressive power of vigorous brushwork.	

Question 76

Content Area		Learning Objective
4. Later Europe and Americas		3.5 Students analyze relationships between works of art based on their similarities and differences.
A	This option is incorrect. Robert Venturi’s House in New Castle County has no internal and external symmetry. Monticello, on the other hand, did display symmetry, as it was influenced by Palladio’s work.	
B	This option is incorrect. Robert Venturi’s House in New Castle County does not incorporate spolia, nor does Monticello.	
C	This option is correct. Robert Venturi’s House in New Castle County is most similar to Thomas Jefferson’s Monticello in its adaptation of classical design elements. Jefferson designed his house in emulation of classical design principles promoted by Andrea Palladio. Venturi based the form of the House in New Castle County on nearby 18th-century barns.	
D	This option is incorrect. Robert Venturi’s House in New Castle County is not located in a dense urban environment; it was sited in a rural environment amidst fields, with woods to the north. Jefferson’s Monticello also is not located in a dense urban environment.	

Question 77

Content Area		Learning Objective
10. Global Contemporary		3.1 Students identify a work of art.
A	This option is incorrect. The painting is not by Mariko Mori.	
B	This option is incorrect. The painting is not by Emily Kame Kngwarreye.	
C	This option is incorrect. The painting is not by Jaune Quick-To-See Smith.	
D	This option is correct. The work shown, <i>Stadia II</i>, is an ink and acrylic painting created by Julie Mehretu in 2004.	

Question 78

Content Area		Learning Objective
10. Global Contemporary		2.1 Students describe features of tradition and/or change in a single work of art or in a group of related works.
A	This option is correct. The painting is grounded in the tradition of architectural drawing. In this work of art, Julie Mehretu references architectural plans, maps of the urban environment, diagrams, and symbols.	
B	This option is incorrect. This work is not grounded in the tradition of history painting.	
C	This option is incorrect. Although corporate logos are included within the painting, it is not grounded in commercial advertising traditions.	
D	This option is incorrect. This work is not grounded in the tradition of cinema.	

Question 79

Content Area		Learning Objective
10. Global Contemporary		1.2 Students explain how artistic decisions about art making shape a work of art.
A	This option is incorrect. Mehretu does not apply paint mechanically in her art-making process; rather, she creates a stratified surface of imagery and incorporates abstract mark making through painting and drawing.	
B	This option is correct. Julie Mehretu layers drawing with painting, using an acrylic coating to create layers that are augmented with tracings and marks.	
C	This option is incorrect. Although Mehretu does sometimes employ elements of collage in her work, it is not incorporated in the work shown. Texture is not a notable aspect of Mehretu's compositions.	
D	This option is incorrect. Screen printing processes were not used by Mehretu in creating <i>Stadia II</i> , although she employed them in other works.	

Question 80

Content Area		Learning Objective
10. Global Contemporary		3.2 Students analyze how formal qualities and/or content of a work of art elicit(s) a response.
A	This option is correct. The painting reflects the mapping of consumerism, propaganda, and national identities through the inclusion of design elements from international flags, religious symbols, and corporate logos.	
B	This option is incorrect. Flight paths and time intervals are not represented in this work.	
C	This option is incorrect. The painting contains no references to sports cars and racing signage, although it does include corporate logos, explore sports themes, and denote concepts of movement and speed.	
D	This option is incorrect. While the painting has been described as conveying ideas of interconnectivity, it contains no references to information systems on the Internet.	

Answers to Multiple-Choice Questions

1 – C	21 – C	41 – B	61 – B
2 – C	22 – C	42 – C	62 – B
3 – D	23 – D	43 – B	63 – C
4 – A	24 – D	44 – C	64 – A
5 – C	25 – B	45 – B	65 – B
6 – B	26 – C	46 – D	66 – A
7 – A	27 – B	47 – B	67 – B
8 – B	28 – A	48 – D	68 – D
9 – A	29 – A	49 – B	69 – C
10 – B	30 – A	50 – B	70 – D
11 – D	31 – D	51 – A	71 – C
12 – A	32 – A	52 – B	72 – C
13 – B	33 – D	53 – A	73 – B
14 – B	34 – D	54 – A	74 – D
15 – D	35 – A	55 – B	75 – B
16 – D	36 – D	56 – C	76 – C
17 – B	37 – D	57 – D	77 – D
18 – D	38 – C	58 – C	78 – A
19 – D	39 – C	59 – C	79 – B
20 – D	40 – B	60 – D	80 – A

Free-Response Section

Section II is the free-response part of the exam. All free-response questions include either images of works of art (from the required course content, except in the case of attribution and influence questions; outside images included with influence questions are fully identified) or a list of works from the required course content in place of image(s) to prompt student responses. When identifying works of art in their essays, students should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. Students will earn credit for the identification by providing at least two accurate identifiers beyond any included in the question, but students will not be penalized if any additional identifiers they provide are inaccurate. Student responses must be presented in essay form.

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

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 the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

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. At least 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, 2005 to February 27, 2005 — 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 Propylaia, 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 Propylaia, 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 8,000 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 2004 — 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.

Scoring Information for Free-Response Question 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 you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

'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. At least 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.

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' ideas from his treatise 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' ideas from his treatise 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’ ideas from his treatise 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.

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.

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.

Completely 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.

When identifying the work, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate.

Content Area(s)	Learning Objective
8	3.4

Scoring Criteria

Task	Points
Accurately identifies the culture in which the architectural complex shown was constructed.	1 point
Completely 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, culture of origin, date of creation, and materials. At least two accurate identifiers 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.

Completely 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 numerical 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.

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.

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