2025

AP® Art History

Scoring Guidelines

© 2025 College Board. College Board, Advanced Placement, AP, AP Central, and the acorn logo are registered trademarks of College Board. Visit College Board on the web: collegeboard.org.

AP Central is the official online home for the AP Program: apcentral.collegeboard.org.

Question 1: Long Essay Comparison — 8 points

A. Select and completely identify another painting that depicts human activity within a natural landscape.

1 point

Point 1 One point for at least two accurate identifiers beyond the titles given in the question prompt.		
Comparison object: *The Swing*	**Comparison object:** *Travelers among Mountains and Streams*	**Comparison object:** *The Court of Gayumars*
Examples of acceptable responses may include the following: • Artist: Jean-Honoré Fragonard • Date: 1767 CE, or any date within 50 years of creation • Materials: Oil on canvas • Culture of origin: France • Style: Rococo	**Examples of acceptable responses may include the following:** • Artist: Fan Kuan • Date: About 1000 CE, or any date within 100 years of creation • Materials: Ink, silk • Culture of origin: China • Style: Song Dynasty	**Examples of acceptable responses may include the following:** • Artist: Sultan Muhammad • Date: 1522–1525 CE, or any date within 50 years of creation • Materials: Ink, opaque watercolor, gold on paper • Culture of origin: Persia or Iran • Style: Safavid Dynasty

© 2025 College Board

B. Describe one visual characteristic of *Hunters in the Snow* and one visual characteristic of your selected painting.

2 points

Point 2

Response accurately describes a visual characteristic of *Hunters in the Snow.*

Point 3

Response accurately describes a visual characteristic of the selected work.

Object shown: *Hunters in the Snow*

Examples of acceptable responses may include the following:

- Accurate descriptions of imagery in the work, such as:
  - It is a winter scene.
  - Men are walking with dogs.
  - There is snow on the ground.
  - A village is in the valley.
  - Birds are flying, etc.
- The objects in the distance get smaller and diminish in size.
- The point of view looks down from a hilltop to a village below.
- The placement of the homes, trees, and men indicates the artist's use of perspective.
- There is a smooth finish/blended brushwork.
- The work is created using oil paint on wood panel.

Comparison object: *The Swing*	**Comparison object:** *Travelers among Mountains and Streams*	**Comparison object:** *The Court of Gayumars*
Examples of acceptable responses may include the following: • Accurate descriptions of imagery in the work, such as: ○ A woman is on a swing. ○ The landscape is dense/lush. ○ The are two statues in the scene. ○ Men are in the bushes, etc. • The work has strong diagonal lines. • The diagonals suggest movement. • Strong contrasts of color and light are used. • The woman is in the center. • The color palette is dominated by pink, green, and blue.	**Examples of acceptable responses may include the following:** • Accurate descriptions of imagery in the work, such as: ○ There are tall mountains. ○ Tiny figures walk on the road. ○ A dense forest is beneath the mountains, etc. • The painting is monochromatic. • The work is in a vertical format (hanging scroll). • Mountains occupy the entire upper part of the composition. • The composition includes empty spaces and painted scenery. • There are contrasting areas of light and dark. • The brushwork is varied.	**Examples of acceptable responses may include the following:** • Accurate descriptions of imagery in the work, such as: ○ The man/ruler is the central figure. ○ Figures surround a man/the ruler. ○ The central figure wears leopard pelts. ○ There are mountains in the background, etc. • The trees lead the viewer's eye around the composition. • There is a gold sky above the scene. • The artist rendered precise details/used colored washes. • The gardens extend onto the page of the manuscript.

© 2025 College Board

	• The landscape is depicted from an overhead perspective.	• This page is bordered with a gold-flecked background. • The top and bottom edges of the image contain calligraphy.

© 2025 College Board

C. Using specific visual evidence from both *Hunters in the Snow* and your selected painting, explain two differences in how the artists depicted human activity in the natural landscape in their work.

2 points

Point 4
Response accurately uses visual evidence from both *Hunters in the Snow* and the selected work to explain ONE difference in how the artist depicted human activity in the natural landscape in their work.

Point 5
Response accurately uses visual evidence from both *Hunters in the Snow* and the selected work to explain ANOTHER difference in how the artist depicted human activity in the natural landscape in their work.

Comparison object: *The Swing*	**Comparison object:** *Travelers among Mountains and Streams*	**Comparison object:** *The Court of Gayumars*
Examples of acceptable responses may include the following: • Fragonard's work focuses on aristocrats at leisure, while Bruegel shows ordinary people at work and at leisure. • Fragonard emphasizes playful eroticism, while Bruegel shows daily activities. • Bruegel shows activities during a gray winter, and Fragonard shows people enjoying a bright warm day. • The people in *The Swing* are shown in a stage-like setting for a play, while *Hunters in the Snow* is a more realistic and recognizable landscape for the figures.	**Examples of acceptable responses may include the following:** • While Fan Kuan focuses more on the awe-inspiring wild landscape, Bruegel focuses more on the human beings in his work. • Bruegel shows villagers going about their daily activities, while Fan Kuan depicts the travelers as tiny figures in a massive landscape. • Fan Kuan used an overhead perspective to create the sense that the landscape is dominating the human beings, while Bruegel uses one-point perspective to present a view of human activity across a deep landscape.	**Examples of acceptable responses may include the following:** • *The Court of Gayumars* shows people sitting still and talking outside, while Bruegel shows an active scene of people at work and play. • *The Court of Gayumars* depicts lavishly dressed figures from the social elite, whereas *Hunters in the Snow* shows humbly dressed figures. • *The Court of Gayumars* depicts people in an idealized landscape, while Bruegel depicts people in a realistic landscape.

© 2025 College Board

D. Make a claim that explains one similarity or difference in why the artists depicted human activity in the natural landscape. Support your claim using specific contextual evidence from *Hunters in the Snow* and specific contextual evidence from your selected painting.

3 points

Point 6 Response articulates a claim about ONE similarity or difference in why the artists depicted human activity in the natural landscape.		
Comparison object: *The Swing*	**Comparison object:** *Travelers among Mountains and Streams*	**Comparison object:** *The Court of Gayumars*
Examples of acceptable responses may include the following: **Similarities** • The artists set the scenes in the natural world because they are interested in humans' relationship to nature. • Both works demonstrate the European emphasis on human subjects as changing the landscape or dominating it. • Both artists used realistic detail to reinforce their messages about society. **Differences** • Fragonard depicts landscape as a stage for human leisure, whereas Bruegel suggests the land is a resource used by people. • Fragonard's scene was intended to appeal to French noble elite, while Bruegel's seasonal landscape was intended to appeal to the rising Dutch merchant class. • Fragonard's painting shows the influence of the Rococo and 18th-century aristocratic culture, while Bruegel's realism was influenced by Renaissance culture and Humanism.	**Examples of acceptable responses may include the following:** **Similarities** • Both artists use realistic attention to detail to situate a scene within a contemporary relatable setting for their audience. • Both artists wanted to depict the drama of nature. • Both artists chose subjects to express cultural ideas about humans' relationship to nature. • Both Fan Kuan and Bruegel wanted to evoke a spiritual connection between humans and the natural world. • Both works are deeply rooted in spiritual philosophies that place special value in the natural world. **Differences** • Fan Kuan used the landscape to communicate spiritual ideas about nature, while Bruegel follows a tradition of image making that depicted seasonal human activities. • Fan Kuan used landscape painting to express ideals of Neo-Confucianism, while Humanist ideas of the Renaissance influenced Bruegel's use of the landscape as a setting for the world of human affairs.	**Examples of acceptable responses may include the following:** **Similarities** • Both artists want to show humans in a harmonious relationship with nature. • Both artists show the grandeur of the natural world through the idealized depiction of the mountains. **Differences** • *The Court of Gayumars* was meant to show an idealized view of both society and the natural world, while Bruegel was more interested in the physical aspects of nature and the world of human affairs. • *The Court of Gayumars* expresses ideas of an ideal kingdom of the past, while Bruegel's realism reflects the influence of Renaissance and Humanist ideas on the artist. • *The Court of Gayumars* depicts an idealized historical scene, while Bruegel depicts aspects of contemporary life. • *The Court of Gayumars* shows humans occupying the mountains, while Bruegel depicts the mountains as an inhospitable place that contrasts with the domesticated landscape in the foreground.

© 2025 College Board

(D continued)

Point 7

Response accurately uses specific contextual evidence from *Hunters in the Snow* in the explanation.

Point 8

Response accurately uses specific contextual evidence from the selected work in the explanation.

Object shown: *Hunters in the Snow*

Examples of acceptable responses may include the following:

- The influence of humanism on Renaissance artists is demonstrated by Brueghel's attention to realistic details.
- *Hunters in the Snow* was one of a series of paintings depicting the seasons.
- The painting would have been hung in the patron's home.
- The depiction of seasonal activities and specific months is related to calendars found in the Christian Books of Hours.
- The church in the background of the painting symbolizes piety/Christian belief.
- Bruegel's painting demonstrates his knowledge of Italian Renaissance art.
- Bruegel's travels through the Alps/Italy influenced the depiction of mountains in the background.
- Bruegel often depicted the ordinary lives of villagers and people who worked the land.

Comparison object: *The Swing*	**Comparison object:** *Travelers among Mountains and Streams*	**Comparison object:** *The Court of Gayumars*
Examples of acceptable responses may include the following: • The work is typical of 18th-century French painting created to appeal to the aristocracy. • This work was commissioned for the patron's home. • The work would have been viewed by men in a small group setting. • The French aristocracy was critiqued for frivolous/corrupt behavior. • Artists of the Rococo often highlighted the erotic exploits of the French upper class.	**Examples of acceptable responses may include the following:** • East Asian religions emphasize interconnection between the human, natural, and spiritual worlds. • Chinese cultural tradition connected mountains to the sacred and spiritual realm. • During the Song period, scholars and artists emphasized the symbolic connection between the natural landscape and human virtues. • Like other scholars and artists during the Song period, Fan Kuan lived as a recluse and looked to nature for spiritual enlightenment. • Fan Kuan was influenced by Daoism and Neo-Confucianism, which emphasized the importance of a harmonious relationship between humans and the universe.	**Examples of acceptable responses may include the following:** • Rich visual elements symbolically express the majesty of the king and his dominion over nature. • Shah Tahmasp, the Safavid ruler, commissioned *The Court of Gayumars* from Sultan Mohammed. • The work is a folio depicting a scene from a larger epic work, the *Shahnama,* which details the mythical creation of Iran. • The luxurious and extravagant details (e.g., borders flecked in gold, calligraphy) enhance the epic nature of the *Shahnama* and the elite status of the king of Iran/Shah Tahmasp. • The supportive figures, family members, and the tame animals surrounding the king symbolically reinforce his status. • This image reinforces a positive message about his ability to create a civilized society and his strength to govern.

© 2025 College Board

Question 2: Long Essay: Visual/Contextual Analysis — 6 points

General Scoring Notes

- Except where otherwise noted, each point of the rubric is earned independently. For instance, a student could earn one or two points for evidence (Row C) or earn the point for analysis and reasoning (Row D) without earning a point for claim or thesis (Row B).
- **Accuracy:** The components of this rubric each require that students demonstrate art historically defensible content knowledge. Given the timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.
- **Clarity:** Exam essays should be considered first drafts and thus may contain grammatical errors. Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.

Contemporary artists often use installations to communicate political, cultural, or personal meaning.

Select and completely identify one work of art from the list below or other relevant work from the Global Contemporary (1980 CE to Present) in which the artist uses an installation to communicate political, cultural, or personal meaning.

Explain how the installation communicates political, cultural, or personal meaning.

In your response, you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

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

Object 1: *Shibboleth*
Object 2: *En la Barbería no se Llora (No Crying Allowed in the Barbershop)*
Object 3: *Kui Hua Zi (Sunflower Seeds)*

© 2025 College Board

Reporting Category	Scoring Criteria		
A Identification (0–1 points)	**0 points** Provides one or no accurate identifiers.		**1 point** Provides two accurate identifiers for the selected work of art.
	Decision Rules and Scoring Notes		
	Object 1: *Shibboleth*	**Object 2:** *En la Barbería no se Llora (No Crying Allowed in the Barbershop)*	**Object 3:** *Kui Hua Zi (Sunflower Seeds)*
	Examples of acceptable responses may include the following: • Artist: Doris Salcedo • Date: 2007–2008 CE, or any date within 10 years of creation • Materials: Installation • Culture of origin: Colombia, South America, or Latin America	**Examples of acceptable responses may include the following:** • Artist: Pepón Osorio • Date: 1994, or any date within 10 years of creation • Materials: Mixed-media installation (e.g., barber chair, photographs, found objects, paint, videos) • Culture of origin: America, Puerto Rico, or Nuyorican	**Examples of acceptable responses may include the following:** • Artist: Ai Weiwei • Date: 2010–2011 CE, or any date within 10 years of creation • Materials: Sculpted and painted porcelain • Culture of origin: China

© 2025 College Board

<table>
<tr><th>Reporting Category</th><th colspan="3">Scoring Criteria</th></tr>
<tr><td rowspan="5">B
Claim/Thesis
(0–1 points)</td><td colspan="2">0 points
Rephrases or restates the prompt.
OR
Makes a claim that is not defensible.</td><td>1 point
Provides an art historically defensible claim or thesis that establishes a line of reasoning.</td></tr>
<tr><td colspan="3">Decision Rules and Scoring Notes</td></tr>
<tr><td colspan="3">The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt.
A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response.
A claim or thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.</td></tr>
<tr><td>Object 1:
Shibboleth</td><td>Object 2:
En la Barbería no se Llora (No Crying Allowed in the Barbershop)</td><td>Object 3:
Kui Hua Zi (Sunflower Seeds)</td></tr>
<tr><td>Examples of acceptable responses may include the following:
• The artist’s work explores issues of being an outsider.
• Shibboleth addresses the experience of (European) immigrants.
• Salcedo’s long crack in the floor offers a message about changing perspective.</td><td>Examples of acceptable responses may include the following:
• Osorio’s installation addresses his feelings about Puerto Rican culture.
• The artist’s work explores Puerto Rican identity.
• Osorio’s barbershop examines the relationship between art and popular culture.</td><td>Examples of acceptable responses may include the following:
• Ai Weiwei’s artwork examines the role of individuality in China.
• The installation comments on the role of mass production in the modern world.
• Ai Weiwei’s art comments on economic inequality in China.
• The artist examines the history of Chinese porcelain.
• The work serves as contemporary political commentary.</td></tr>
</table>

© 2025 College Board

Reporting Category	Scoring Criteria		
C **Evidence** **(0–2 points)**	**0 points** Does not meet the criteria for one point.	**1 point** Provides <u>one</u> specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.	**2 points** Provides <u>two</u> specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.
	Decision Rules and Scoring Notes		
	The evidence provided must be accurate, relevant, and art historically defensible.		
	Object 1: *Shibboleth*	**Object 2:** *En la Barbería no se Llora (No Crying Allowed in the Barbershop)*	**Object 3:** *Kui Hua Zi (Sunflower Seeds)*
	Examples of acceptable responses may include the following: **Visual Evidence** • The work is a long crack in a concrete floor. • The opening ran the distance of the installation space. • The depth and width of the opening varies (i.e., it changes from a small opening to several inches wide and up to two feet deep). • Inside the crack is a concrete cast of a Colombian rock face. • A chain link fence was placed inside the opening. • Wire mesh can be seen in both sides of the gash. • The crack in the floor has been repaired, but a “scar” is still visible in the floor. **Contextual Evidence** • Viewers can walk around/look into the opening.	**Examples of acceptable responses may include the following:** **Visual Evidence** • The work is filled with colorful objects and videos. • The installation includes objects found in a barber shop (barber’s chair, mirror, comb, scissors, etc.). • There are photos of Latin American men. • The artist includes the Puerto Rican flag. • A pool table occupies the center. • Hubcaps are placed around the walls. • There are videos of young men crying. • The space is decorated with baseballs/objects/trinkets (i.e., *chucherías*) associated with Puerto Rican (popular) culture. • The wall mural depicts roses and bullets. **Contextual Evidence** • The barbershop is a space traditionally associated with masculinity/where men congregate.	**Examples of acceptable responses may include the following:** **Visual Evidence** • The sunflower seeds are made of (painted) porcelain. • There are more than 100 million seeds. • The seeds are life size. • Each seed is white with a black design. • From a distance, the grouping of seeds has a uniform (gray) color. **Contextual Evidence** • The seeds filled the installation space. • There is a long history of porcelain ceramics in Chinese culture. • Originally, visitors physically interacted with the seeds (e.g., they could walk on them, lie in them, and even take them). • Sunflower imagery was used by the Chinese government during the Cultural Revolution. • The seeds were made by artisans working by hand.

© 2025 College Board

	• The work uses the metaphor of a *shibboleth* (a belief or custom that differentiates one group from another and can be exclusionary). • The viewer can change their visual perspective of the work as they interact with the opening. • Photographs document the original crack in the floor (now that it has been sealed). • Salcedo uses materials that are traditionally used to create borders/fences. • The work was installed in the Tate Gallery's Turbine Hall (in London, England).	• The installation was displayed in an actual storefront in a community with a large Puerto Rican population. • The work was installed in a Puerto Rican community (in Hartford, Connecticut). • Creating the work was a collaboration between the artist and the local community.	• The artisans worked in a region known for porcelain clay production. • The work was installed in the Tate Gallery's Turbine Hall (in London, England). • Sunflower seeds were a Chinese symbol of solidarity during hard times/famine. • Sunflower imagery is a symbol used for Chairman Mao.

© 2025 College Board

<table>
<tr><th>Reporting Category</th><th colspan="3">Scoring Criteria</th></tr>
<tr><td rowspan="6">D
Analysis and Reasoning
(0–1 points)</td><td colspan="2">0 points
Does not meet the criteria for one point.</td><td>1 point
Explains how the visual and/or contextual evidence provided supports the argument.</td></tr>
<tr><td colspan="3">Decision Rules and Scoring Notes</td></tr>
<tr><td colspan="3">The response must explain the relationship between the evidence provided and an argument about the prompt.</td></tr>
<tr><td>Object 1:
Shibboleth</td><td>Object 2:
En la Barbería no se Llora (No Crying Allowed in the Barbershop)</td><td>Object 3:
Kui Hua Zi (Sunflower Seeds)</td></tr>
<tr><td>Examples of acceptable responses may include the following:
• The visible line created by the installation symbolizes the different ways people/nations/cultures are divided.
• The wire mesh and other construction materials used in the installation represent mechanisms used to separate people.
• The mark on the floor that remains after the installation suggests a scar (emotional or physical) that is lasting evidence of past experience/trauma.
• The physical separation created by the installation reminds visitors that people may be excluded because they lack access to things they need (e.g., language/social customs/institutional systems).
• The modern concept of a shibboleth connects to the othering of different populations.</td><td>Examples of acceptable responses may include the following:
• The objects included in the installation are associated with Puerto Rican culture, demonstrating the connection between material objects and cultural identity.
• The imagery/materials used in the work challenge cultural ideas about the associations between masculinity/stoicism and emotion/weakness.
• The installation’s use of materials and community space challenges traditional ideas of art as distinct from everyday life.</td><td>Examples of acceptable responses may include the following:
• The porcelain used to create the installation encouraged viewers to consider the history of ceramics and trade in China.
• Ai Weiwei’s choice to have the seeds made by hand encourages commentary on China’s role as a global manufacturing power.
• The millions of seeds are considered a single work, referencing the challenge of being an individual in society.
• Ai Weiwei used sunflower seeds because they evoke specific meaning in Chinese history and culture.</td></tr>
</table>

© 2025 College Board

<table>
<tr><th>Reporting Category</th><th colspan="3">Scoring Criteria</th></tr>
<tr><td rowspan="5">E
Complexity
(0–1 points)</td><td colspan="2">0 points
Does not meet the criteria for one point.</td><td>1 point
Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.</td></tr>
<tr><td colspan="3">Decision Rules and Scoring Notes</td></tr>
<tr><td colspan="3">The response may demonstrate a complex understanding in a variety of ways, such as:
• Explaining relevant and insightful connections between the evidence and the claim
• Confirming the validity of a claim by corroborating multiple perspectives
• Explaining the nuance of an issue by analyzing multiple variables
• Qualifying or modifying a claim by considering diverse or alternative views or evidence
This complex understanding must be developed in the response and consist of more than a phrase or reference.</td></tr>
<tr><td>Object 1:
Shibboleth</td><td>Object 2:
En la Barbería no se Llora (No Crying Allowed in the Barbershop)</td><td>Object 3:
Kui Hua Zi (Sunflower Seeds)</td></tr>
<tr><td>Examples of acceptable responses may include the following if appropriate elaboration is provided:
• As a Colombian artist working internationally, Salcedo feels empathy for those that are considered outsiders.
• The modern concept of a shibboleth is derived from the Biblical account where the term served to distinguish one cultural group from another.
• Salcedo’s installations often refer to the political/cultural violence that has occurred in Colombia, the country where she grew up.
• Her work often relates to the loss of her own family members.
• Salcedo’s work is a commentary on museum collection and display practices.</td><td>Examples of acceptable responses may include the following if appropriate elaboration is provided:
• The first haircut is seen as a rite of passage of growing up.
• The work’s original placement within a Puerto Rican community in Hartford, Connecticut, contributes to/reinforces its overall meaning.
• The artist was inspired to make artwork based on his experiences as a sociologist/social worker (in the Bronx).
• The barbershop is a space for multigenerational interaction for many Puerto Ricans.</td><td>Examples of acceptable responses may include the following if appropriate elaboration is provided:
• Although Ai Weiwei invited visitors to interact with the work, access was restricted (after the first week) because of dust/safety concerns.
• Ai Weiwei used clay and artisans from a region historically associated with porcelain production: Jingdezhen (sometimes called the Porcelain Capital).
• The artist has been arrested/detained/under surveillance by his government.
• Ai Weiwei addresses human rights in his works.
• The artist bases his work on conceptual art that he experienced when he was an art student in New York City.
• Ai Weiwei uses the internet and social media to criticize the government.</td></tr>
</table>

© 2025 College Board

Question 3: Visual Analysis — 5 points

A Point 1	Accurately describes ONE visual characteristic of *The Valley of Mexico (El Valle de México)*. **Examples of acceptable responses may include the following:** • The painting depicts an expansive landscape. • There is a high level of realism/naturalism. • The work includes mountains in the distance. • The plants, rocks, and geological formations are highly detailed. • There are people in the foreground. • Houses/buildings are scattered throughout the landscape. • The humans/houses/settlements appear small. • The artist uses earthtones. • It is a bright/sunny day. • The landscape has an aerial/overhead perspective. • The shadows of the clouds darken the mountains/the landscape. • The figures wear brightly colored/traditional Mexican clothing. • The figures are working.	**1 point**
B Point 2	Accurately describes ANOTHER visual characteristic of *The Valley of Mexico (El Valle de México)*. **Examples of acceptable responses may include the following:** • Another example from those listed in Part A.	**1 point**
C Point 3	Accurately uses specific visual evidence to explain how the artist creates a sense of depth. **Examples of acceptable responses may include the following:** • Velasco makes objects in the distance look smaller to create a sense of depth (relative/diminished scale of objects). • The mountains in the background rising above the figures in the front of the canvas create a clear foreground/background. • The small houses/buildings/settlements in the distance draw the viewer's eye into the background of the painting, creating a sense of distance. • Velasco creates a detailed foreground and a hazy background, creating the illusion that they are separated by a great distance (aerial/atmospheric perspective).	**1 point**

© 2025 College Board

D Point 4	Accurately uses specific visual evidence to explain how the artist helps the viewer identify the landscape as a specific place in Mexico. **Examples of acceptable responses may include the following:** • The artist included recognizable landmarks (the volcano, the site of the appearance of the Virgin of Guadalupe, Lake Texcoco, etc.) to indicate that the setting is the Valley of Mexico. • The artist depicts vegetation (the cactus, the agave, etc.) that is native to the Valley of Mexico/Mexican desert regions, which indicates the scene's location. • The artist creates a dry/desert landscape that is recognizable as the area around Mexico City/other regions in Mexico. • The (even) lighting that the artist uses suggests it is a hot/sunny day that is characteristic of the Valley of Mexico/areas of Mexico near the equator.	**1 point**
E Point 5	Accurately uses specific visual or contextual evidence to explain how *The Valley of Mexico (El Valle de México)* demonstrates continuity with nineteenth-century Romantic landscape paintings. **Examples of acceptable responses may include the following:** • By showing the power/grandeur of nature, the painting demonstrates continuity with other Romantic landscape paintings that emphasize the size/power of nature in relation to humans/built structures. • The focus on a sweeping view with dramatic mountain range is similar to the focus on nature in Romantic landscape painting. • The scene includes evidence of human existence (the depiction of buildings, smoke, settlements, roads, etc.) like other Romantic landscape paintings to explore the impact of human beings on the natural world. • The work has a high level of naturalism (the emphasis on the atmospheric qualities of light, the minute details of specific plants and rocks, the shadows of clouds, etc.), which can also be seen in other Romantic landscape paintings. • The artist attempted to associate the physical qualities of the landscape with a specific national or cultural identity, which is a common characteristic of Romantic landscape paintings.	**1 point**

© 2025 College Board

Question 4: Contextual Analysis — 5 points

A Point 1	Accurately describes ONE visual characteristic of the Forbidden City. **Examples of acceptable responses may include the following:** • The Forbidden City is a large, rectangular architectural complex. • The complex includes wooden buildings. • The Forbidden City is surrounded by a tall outer wall. • There are towers on each corner of the wall circuit. • The site is surrounded by a moat. • The main entrance to the complex is the central (Meridian) gate. • The Forbidden City is divided into an inner court and an outer court. • The plan is symmetrical. • A plan aligns with a central north-south axis. • There are interior gates/courtyards leading to the Hall of Supreme Harmony. • The largest building is the Hall of Supreme Harmony. • The Hall of Supreme Harmony has a large courtyard. • The courtyard is paved with white marble. • The principal colors of the Forbidden City are red and yellow. • Many structures have red walls/yellow glazed roof tiles. • The exteriors of the buildings are decorated with sculpture. • There are rows of sculptures on roof ridges.	**1 point**
B Point 2	Accurately describes the historical function of the Forbidden City. **Examples of acceptable responses may include the following:** • The Forbidden City was the home to Chinese emperors (and their households). • The Forbidden City was the ceremonial/political center of China during the Ming/Qing dynasties. • The emperor held court/received visitors at the complex. • State ceremonies occurred at the site. • The Forbidden City was the center of the walled city of Beijing and was enclosed within a larger walled area called the Imperial City. • The Forbidden City reinforced the power/stability of imperial rule (in China).	**1 point**

© 2025 College Board

C Point 3	Accurately uses ONE example of contextual evidence to explain how the historical function of the site influenced the design of the Forbidden City. **Examples of acceptable responses may include the following:** • As the home to the Chinese emperor and his household, the Forbidden City's design included multiple buildings for both state/public and domestic functions. • Because state ceremonies occurred at the site, the Forbidden City's plan included an inner and outer court to separate the spaces for official/court events from the domestic/living spaces. • Because the Forbidden City was a royal palace, the lavish décor/layout of the structures reinforced the social hierarchy/family roles of the ruling elite. • Because the Chinese emperor lived at the site, the Forbidden City included structures on either side of the inner court to accommodate the emperor's consorts and keep them near the ruler. • The Forbidden City's design included a moat/surrounding walls to separate the court members who lived there from the surrounding city to ensure the status/safety/privacy of the ruling family. • The Forbidden City's gates restricted access to/from the site to ensure the court's status/safety/privacy. • To reinforce the stability of the emperor's reign, the Forbidden City was designed with a symmetrical layout that reflected cultural beliefs (Confucian principles) about balance/harmony.	**1 point**
D Point 4	Accurately uses ANOTHER example of contextual evidence to explain how the historical function of the site influenced the design of the Forbidden City. **Examples of acceptable responses may include the following:** • Another example from those listed in Part C.	**1 point**
E Point 5	Accurately uses specific visual evidence to explain why scholars have interpreted the Forbidden City as an expression of social and/or political hierarchy in Chinese society. **Examples of acceptable responses may include the following:** • This interpretation is based on the Forbidden City's massive scale, which was used to inspire awe in the people in the surrounding city/intimidate foreign visitors. • Scholars interpret the site as expressing power because the Forbidden City's axial plan/symmetrical layout symbolized the emperor's power to impose order in social/political settings. • The Forbidden City has been interpreted in this way because the site incorporated symbolic (animal) imagery. • The Forbidden City's use of symbolic colors (yellow was an imperial color, red symbolized power and wealth, etc.) functions as evidence of the site's expression of power. • Buildings that were larger/had more elaborate decoration were used (or commissioned) by people with higher status.	**1 point**

© 2025 College Board

Question 5: Attribution — 5 points

A Point 1	Correctly attributes the work shown to the specific culture from the Indigenous Americas (1000 BCE–1980 CE) in which it was created. **Examples of acceptable responses may include the following:** • The work was created by the Maya. • The work was created by the culture who built Yaxchilán.	**1 point**
B Point 2	Accurately uses specific visual evidence to justify the attribution by describing ONE relevant similarity between the work shown and another work of the same type created by the same culture. **Examples of acceptable responses may include the following:** • It is a relief carving, which was common in art of this culture. • The stele is made of (lime)stone like similar works found at Mayan cities/Yaxchilán. • The work uses Mayan glyphs/inscriptions. • The figure wears an elaborate costume similar to Lady Xook. • The figure is depicted in profile view like in other Mayan carvings/lintels. • As in other Mayan works, the figure performs a bloodletting ritual. • There is a vision/visionary figure appearing above the human figure. • The figure at the top has a serpent-like form. • The shape of the stele recalls similar works used on architectural structures/to decorate lintels.	**1 point**
C Point 3	Accurately uses specific visual evidence to justify the attribution by describing ANOTHER relevant similarity between the work shown and another work of the same type created by the same culture. **Examples of acceptable responses may include the following:** • Another example from those listed in Part B.	**1 point**

© 2025 College Board

D Point 4	Accurately uses specific visual and/or contextual evidence to explain ONE way the work shown may have reinforced the values or beliefs of the culture in which it was created. **Examples of acceptable responses may include the following:** • To reinforce the cultural values of the Maya, the work included glyphs/inscriptions that provided information about Mayan rulers. • By depicting the ruler's connection to ancestors/the divine, the work reinforced the beliefs of the Mayan culture. • The representation of a bloodletting ritual reinforces the important role of Mayan royalty in religious ceremonies. • The sculpture's skilled carving reinforced the Mayan belief that the ruler was a powerful/elite patron. • To reinforce the cultural values about the Mayan ruler, the sculpture was placed in a temple to demonstrate the royalty's relationship with the gods. • The inscriptions explained when the ritual occurred, which reinforced Mayan beliefs about the ruler's right to reign. • To reinforce the cultural importance of the Mayan elite, the figures' garments/jewelry demonstrate their wealth/social status. • By depicting an elite female figure engaged in a ritual, the sculpture reinforces the importance of women in Mayan society.	**1 point**
E Point 5	Accurately uses specific visual and/or contextual evidence to explain ANOTHER way the work shown may have reinforced the values or beliefs of the culture in which it was created. **Examples of acceptable responses may include the following:** • Another example from those listed in Part D.	**1 point**

© 2025 College Board

Question 6: Continuity and Change — 5 points

A Point 1	Accurately describes ONE visual characteristic of the Ludovisi Battle Sarcophagus. **Examples of acceptable responses may include the following:** • The work is white/marble. • The figures project from the background (high relief carving). • The figures are crowded on top of one another. • There is little negative/empty space. • The relief shows a scene of people fighting. • The Goths have beards. • The Romans are depicted as calm/composed/determined. • The barbarians have emotional facial expressions. • The battle scene appears chaotic. • The figures are depicted in twisted/active poses. • The composition is dominated by diagonal lines. • The clothing/drapery is created from deep carving. • The deep carving creates dynamic lines/dramatic shadows. • The main figure is in the center of the composition. • The main figure is emphasized through his pose and scale (extending his right arm outwards). • The central figure is shown without a helmet/with an x-shaped symbol on his forehead. • There are dead/wounded figures. • There are lions at the base. • There is a horse present.	**1 point**
B Point 2	Accurately describes ANOTHER visual characteristic of the Ludovisi Battle Sarcophagus. **Examples of acceptable responses may include the following:** • Another example from those listed in Part A.	**1 point**
C Point 3	Accurately uses ONE example of specific visual evidence to explain how the work shown demonstrates continuity with Classical Greek sculpture. **Examples of acceptable responses may include the following:** • The sarcophagus shows continuity with Greek sculptures because the figures have naturalistic/idealized features. • The work demonstrates an interest in musculature/anatomical details that can be seen in other works of Classical Greek sculpture.	**1 point**

© 2025 College Board

	• The use of drapery that reveals bodily contours demonstrates continuity with other sculptural works from Greece. • The calm faces of the Roman soldiers demonstrate continuity with the Classical Greek tradition of emphasizing emotional control. • The Ludovisi sarcophagus demonstrates continuity through the use of marble, which was often used as a sculptural medium in Greece. • The depiction of battle scenes to highlight cultural supremacy demonstrates continuity with other Classical Greek sculptures. • As in Classical Greek sculpture, the work's large size/complexity indicates its patron's elite status.	
D Point 4	Accurately uses ONE example of specific visual evidence to explain how the work shown demonstrates change from Classical Greek sculpture. **Examples of acceptable responses may include the following:** • The chaotic composition demonstrates change from the more balanced Classical style. • The densely packed composition differs from open spaces in Classical Greek sculpture. • The focus on emotion/drama deviates from the Classical style, which emphasized emotional control. • The emphasis on emotion/action is closer to Hellenistic art than Classical Greek style. • The proportions differ from the (mathematically calculated) proportions of Classical works like *Doryphoros*. • Religious symbols in the work differ from those used in Classical Greek sculptures.	**1 point**
E Point 5	Accurately uses specific visual or contextual evidence to explain why this work might be interpreted as a demonstration of social or political change. **Examples of acceptable responses may include the following:** • The crowded composition suggests the conflicts of a culture going through social change. • The lack of symmetrical balance suggests political instability occurring in the Roman Empire. • The change in aesthetic preferences/figural style may indicate cultural changes in Rome. • The introduction of new religious beliefs in late Roman society is indicated by the sarcophagus imagery. • The geographic region that Rome controlled included a variety of cultures with different artistic traditions that influenced works created during this time.	**1 point**

© 2025 College Board