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1. The images show a plan and an overview of the Forbidden City, which served as the center of political power in China starting in the fifteenth century C.E.

Select and completely identify another work of architecture that served as a center of political power. You may select a work from the list below or any other relevant work of architecture.

Describe visual characteristics of the plan or layout of both the Forbidden City and your selected work.

Using specific visual evidence from both works, explain at least two similarities in how features of both works of architecture communicated ideals of political power.

Explain one difference in how both works of architecture communicated ideals of political power within their respective cultures. Use specific contextual evidence from both the Forbidden City and your selected work in your explanation.

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

The Palace at Versailles

The temple of Angkor Wat

Templo Mayor

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

Note: There are no images provided for Question 2.

2. In the nineteenth and twentieth centuries, many European and American artists created paintings, drawings, and prints that were influenced by other cultures.

Select and completely identify one painting, drawing, or print from Later Europe and Americas (1750–1980 C.E.) that was influenced by another culture.

Explain why the artist was influenced by the imagery, styles, or techniques from another culture in the painting, drawing, or print.

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.

The Coiffure

Les Demoiselles d'Avignon

Where Do We Come From? What Are We? Where Are We Going?

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

GO ON TO THE NEXT PAGE.

Question 3 refers to the following image.



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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.

In the nineteenth and twentieth centuries, many European and American artists created paintings, drawings, and prints that were influenced by other cultures.

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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: *The Coiffure*

Object 2: *Les Demoiselles d'Avignon*

Object 3: *Where Do We Come From? What Are We? Where Are We Going?*

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 <i>The Coiffure</i> Examples that earn a point include the following: Visual Evidence - Flat areas/planes of color with little tonal variation - Decorative patterning - Downcast gaze - Clear distinction of forms using lines to define their edges - Shallow picture plane - Use of the mirror as a formal device - Depiction of an intimate scene centered around a woman - Specific poses of body, such as preparation of hair Contextual Evidence - World’s Fairs, private salons, and art groups were all highly popular during the late 19th century in the United States and Europe. - The distribution of Japanese woodblock prints (ukiyo-e) was widespread in the United States and Europe during the late 19th century. - Interest in Japanese culture as well as in Japanese art, design, and material culture, a phenomenon known as <i>Japonisme</i>, was widespread in mid–late 19th-century Europe.	Object 2 <i>Les Femmes d’Alger (O.J.)</i> Examples that earn a point include the following: Visual Evidence - The faces of the female figures have a flatness and are fractured. - The stances of the woman on the left and others are highly stylized. - There are marks on some of the faces that may reflect scarification or embellishments on sculptures/masquerades. - Dark outlines form the edges of and divide the figures internally. - The direct visual address of the women appears confrontational. Contextual Evidence - While creating <i>Les Femmes d’Alger</i> Picasso likely visited the Trocadéro ethnographic museum and was collecting non-Western art. - Picasso was influenced by numerous visual traditions during the period when he created this work, including African art and ancient Iberian art, both of which were available to him in Paris. - The women represent sex workers, specifically prostitutes from a street in Barcelona known for its population of sex workers.	Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn a point include the following: Visual Evidence - Depiction of Tahitian women as his subjects. - Depiction of tropical landscape with volcano, ocean, animals, and lush vegetation. - Bright color palette, particularly complementary colors of yellow/purple, blue/orange. - The composition reads from right to left like an ancient scroll, fresco, or icon. Contextual Evidence - Gauguin was living in Tahiti, then a French colony, when he painted this work. - The 1889 Exhibition Universelle in Paris featured a Tahiti exhibit. - European traders and missionaries had been present in Tahiti since the 18th century.

Reporting Category	Scoring Criteria		
D Analysis and Reasoning (0–1 points)	0 points Does not meet the criteria for one point.		1 point Explains how the visual and/or contextual evidence provided <u>supports the argument</u> .
	Decision Rules and Scoring Notes		
	The response must explain the relationship between the evidence provided and an argument about the prompt.		
	Object 1 <i>The Coiffure</i> Examples that earn this point include the following: - World’s Fairs, private salons, and art groups were all emphasizing and exposing artists to art from other cultural traditions, such as Japanese art styles. - The distribution of Japanese woodblock prints led to artists adopting formal elements from these prints into European traditions of etching and engraving. (Responses could make this connection through elements such as flat planes of color, strong outlines, shallow depiction of space, etc.) - The wide dissemination of Japanese prints inspired artists like Cassatt to create more works on paper and break with Salon conventions that stressed painting. - The themes seen in Japanese prints were adopted into the European context. (Responses could reference themes such as women in domestic spaces, the use of mirrors as a spatial device, preparation of hair, etc.)	Object 2 <i>Les Demoiselles d’Avignon</i> Examples that earn this point include the following: - Picasso’s break with older European traditions of depicting women’s bodies as beautiful/available is clear in the flatness of the forms, stylization of the women’s bodies, marks on the faces, and dark outlines—qualities he saw in African and other works. - The flatness of the space, stylization of the faces and bodies, or marks on faces may have been derived from African or other non-Western art he was seeing at the Trocadéro or collecting. - The stylization of the women’s poses and facial features is similar to that of ancient Iberian sculptures that he saw during the period when he made this work, which he likely understood as a European “primitive” art. - Picasso’s depiction of female sex workers as both confrontational and visually linked to African art suggests that he connects threatening sexuality to non-Western cultures.	Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn this point include the following: - Gauguin’s location in Tahiti and depiction of landscape reflect his placing this metaphorical painting in a new space, a break with European tradition. - Tahitian women depicted by Gauguin represent metaphorical/spiritual moments: birth, life, death. - Animals, humans, and the landscape all take on idiosyncratic metaphors or iconographic meanings that Gauguin hints at in his correspondence but does not fully explain. - Gauguin, like others of his generation, wanted to break with norms. By moving to Tahiti, he acted on the idea that colonized locations were sources of more “pure” visual and spiritual culture and would allow him to regress to a more “pure” and innocent version of humanity.

- The MAXXI contains a network of intertwining corridors and stairs which pass through the central space of the museum, in contrast to more traditional museum buildings, where such features are generally placed in corners or along the edges of the space, defining a prescribed path for visitors.
- Instead of having permanent rooms like more traditional museum buildings, the galleries of the MAXXI contain temporary, movable walls.
- While more traditional museum buildings are marked by a series of separate and distinct individual rooms, the floor plan of the MAXXI is free flowing and incorporates long, winding hallways that are used to exhibit art.

Hadid does not directly replicate traditional architectural forms in her building. Instead, they are referenced in an abstracted manner:

- Unlike the large marble or stone columns used elsewhere in Rome, the MAXXI's columns are thin, metal, and unornamented.
- Columns on the MAXXI also often appear on a slant, unlike traditional columns.
- The façade does not contain actual arches, but the U-shaped bends in the building's façade recall the shape of an arch.

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| (D) | Accurately uses ANOTHER example of specific visual evidence to explain how the structure references OR departs from earlier architectural traditions. | 1 point |
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Examples of acceptable responses include the following:

- One from list in C.

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| (E) | Using specific contextual evidence, explain an effect Hadid intended to achieve through her choice to either reference or depart from a related, earlier architectural tradition. | 1 point |
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Examples of acceptable responses include:

As the first national museum of contemporary art in Italy, the MAXXI reflects life in contemporary Rome as well as its history. While the building is notably modern, considering its materials, techniques, and overall style, it also makes references to Rome's architectural history. In doing so the MAXXI museum remains in dialogue with the city's architectural past and present. As part of this point students could discuss:

- Architectural styles that are referenced in the museum's design reflect the style of older buildings within the city of Rome/in the area directly surrounding the museum (such as ancient Roman, Baroque, Modernist).
 - The ribbon windows provide visitors with views over Rome and provide a connection to the surrounding urban environment.
 - The use of cantilevering, as well as the museum's sprawling and irregular plan, allowed sections of the MAXXI to incorporate preexisting structures from the military barracks on the site of the museum.
 - The layers of references to different architectural materials and styles present in the building correspond with its function as a space to display contemporary art, which often includes complex historical references and layers of meaning.
 - The construction of the MAXXI was intended to revitalize the particular urban neighborhood where it is located. Building on the site of an old military barracks,
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