

**Question 5** refers to the following image.



Public Domain

5. Correctly attribute the work shown to the specific culture from the Ancient Mediterranean (3500 BCE–300 CE) in which it was created.

Using at least two examples of specific visual evidence, justify the attribution by describing relevant similarities between the work shown and other work by the same culture.

Using two examples of specific visual and/ or contextual evidence, explain how the work shown demonstrates its use in a funerary context.

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**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.**

**Question 6** refers to the following image.



Courtesy of the National Museum of Women in the Arts, Washington, D.C. Photograph by Lee Stalsworth

6. The work shown is the black-on-black ceramic vessel created by Pueblo artists Maria Martínez and Julian Martínez in San Ildefonso Pueblo, New Mexico, during the mid-twentieth century CE.

Describe two materials and/or techniques used in the creation of the Martínez black-on-black vessel.

Using specific visual or contextual evidence, explain how the work shown demonstrates continuity with earlier Pueblo artistic traditions.

Using specific visual or contextual evidence, explain how the work shown demonstrates change from earlier Pueblo artistic traditions.

Using specific contextual evidence, explain why Maria Martínez and Julian Martínez choose either to reference or to depart from earlier Pueblo artistic traditions.

Reporting Category	Scoring Criteria		
A Identification (0-1 points)	<b>0 points</b> Provides one or no accurate identifiers.	<b>1 point</b> Provides <u>two</u> accurate identifiers for selected work of art.	
	Decision Rules and Scoring Notes		
	<b>Object 1</b> Monticello  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"><li>Architect: Thomas Jefferson</li><li>Date of Creation: 1768–1809 C.E., or +/- 25 years of original creation</li><li>Materials: brick, glass, stone, and wood</li><li>Location: Virginia, USA</li><li>Style: Neoclassicism</li></ul>	<b>Object 2</b> Palace of Westminster (Houses of Parliament)  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"><li>Architects: Charles Barry and Augustus W. N. Pugin</li><li>Date of Creation: 1840–1870 C.E., or +/- 25 years of original creation</li><li>Materials: limestone masonry and glass</li><li>Location: London, England (United Kingdom)</li><li>Style: (Neo)Gothic, Gothic Revival</li></ul>	<b>Object 3</b> House in New Castle County  <b>Examples that earn this point include the following (two required):</b> <ul style="list-style-type: none"><li>Architects: Robert Venturi, John Rauch, and Denise Scott Brown</li><li>Date of Creation: 1978–1983 C.E., or +/- 10 years of original creation</li><li>Materials: wood frame and stucco</li><li>Location: Delaware, USA</li><li>Style: Postmodernism</li></ul>

**Question 5: Attribution****5 points**

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- (A)** Correctly attributes the work shown to the specific culture from the Ancient Mediterranean (3500 BCE–300 CE) in which it was created. **1 point**

**Examples of acceptable responses include the following:**

- The work was created in Ancient Greece.
- The work was created in Classical Greece.
- It is a Greek work of art.

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- (B)** Accurately uses specific visual evidence to justify the attribution by describing ONE relevant similarity between the work shown and another work by the same culture. **1 point**

**Examples of acceptable responses include the following:**

- It is carved from marble like other Greek sculpture.
- The female figures are depicted in a naturalistic, but idealized manner.
- The faces of the female figures lack expressive detail.
- The female figures are depicted in an interior space framed or enclosed by architectural elements.
- The drapery clings to the bodies to accentuate each figure's form (wet drapery technique).
- It includes a large central figure, attended by a smaller, secondary figure.
- The use of architectural elements around the women suggests that they occupy an interior or domestic space.

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- (C)** Accurately uses specific visual evidence to justify the attribution by describing ANOTHER relevant similarity between the work shown and other work by the same culture. **1 point**

**Examples of acceptable responses include the following:**

- One from list in B.

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- (D)** Accurately uses specific visual or contextual evidence to explain ONE way that the work shown demonstrates its use in a funerary context. **1 point**

**Examples of acceptable responses include:**

- The vertical (stele) format of the work reinforces its use as a grave marker.
- The large scale of the relief carving suggests it functioned in a funerary setting (similar to kouros figures and other funerary markers in the image set).
- The interaction between the two figures indicates the social status of the deceased.
- The presence of the human form (likely the deceased) would indicate the work's function as a grave marker in a family plot or tomb in a public cemetery.
- The differing scale of the two figures suggests the importance of the deceased.
- The larger figure represents the deceased.
- The inexpressive face of the deceased woman reflects the solemnity with which the Greeks viewed life and death.

- Women were often depicted in tomb sculpture because Athenian citizenship was dependent upon having a mother who was born to a male citizen of Athens.

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<b>(E)</b>	Accurately uses specific visual or contextual evidence to explain ANOTHER way that the work shown demonstrates its use in a funerary context.	<b>1 point</b>
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**Examples of acceptable responses include:**

- One from list in D.

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<b>Total for question 5</b>	<b>5 points</b>
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