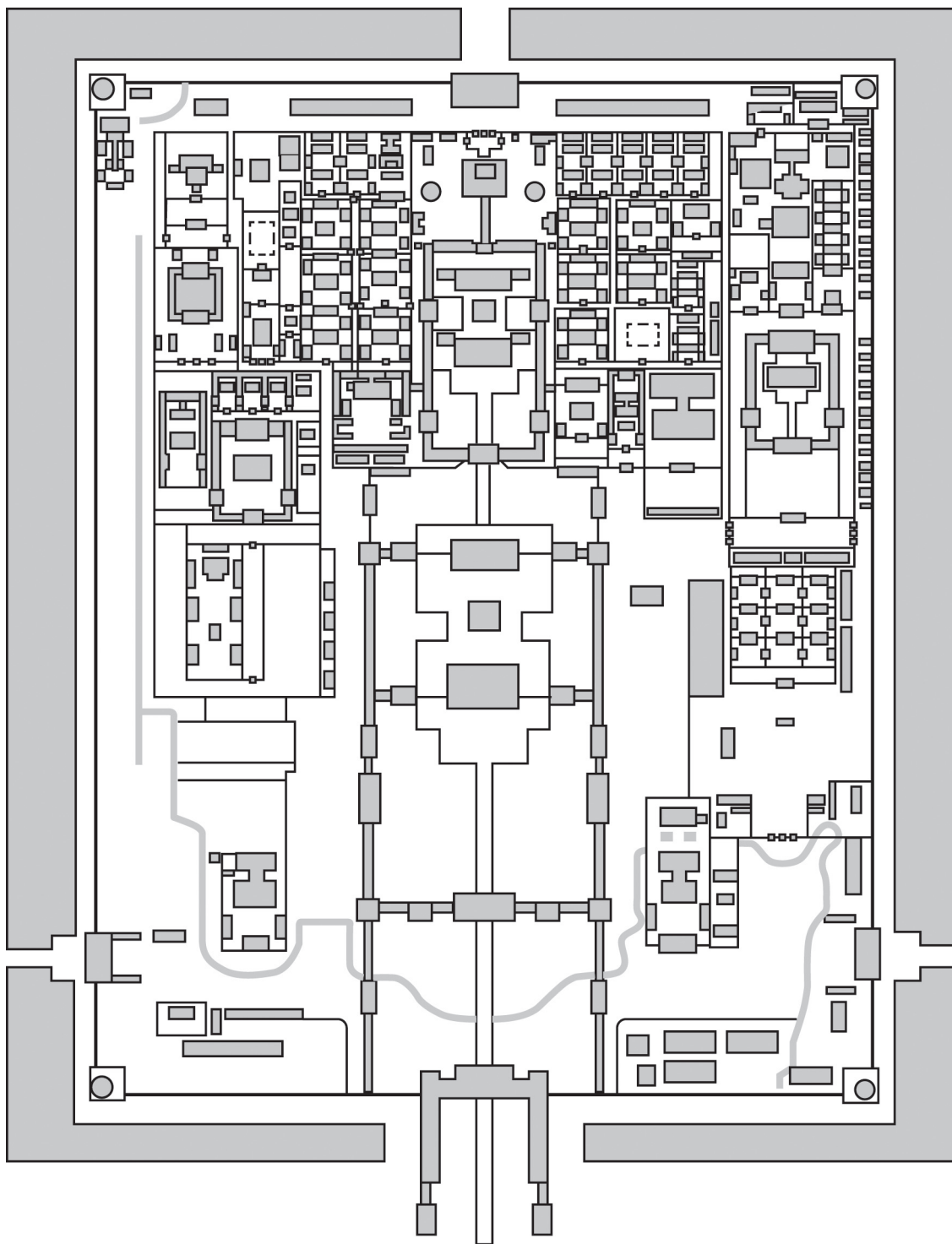


Question 1 refers to the following images.



GO ON TO THE NEXT PAGE.



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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 1: Long Essay Comparison**8 points****A. Select and completely identify another work of architecture that served as a center of political power.****1 point****1 point**

One point for at least two accurate identifiers beyond the titles given in the question prompt.

Comparison object: Palace of Versailles. Versailles**Examples of acceptable identifiers:**

- Architects: Louis Le Vau and Jules Hardouin-Mansart
- Culture: French
- Date: any date within 50 years of 1669 C.E., second half of the 17th century, reign of Louis XIV, or Baroque
- Material: Masonry, stone, wood, iron, glass (mirrors) and gold leaf (architecture); marble and bronze (sculpture); trees, flowers, hedges, and other plants (gardens)

Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty**Examples of acceptable identifiers:**

- Culture: Cambodia, Hindu, Angkor Dynasty
- Date: any date within 100 years from 800–1400 C.E., or 9th–15th century, or Khmer
- Material: Stone masonry, sandstone

Comparison object: Templo Mayor**Examples of acceptable identifiers:**

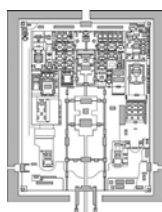
- Culture: Mexica, Aztec
- Materials: Stone (and stucco)
- Date: 1375–1520 C.E., between second half of 14th and first half of early 15th century C.E., or any date within 50 years of creation; also acceptable: Aztec, if used as style (however, may only be counted as identifier of style OR culture, not both)

B. Describe visual characteristics of the plan or layout of both the Forbidden City and your selected work.**2 points****1 point**

Response accurately describes visual characteristics of the plan or layout of the Forbidden City.

1 point

Response accurately describes visual characteristics of the plan or layout of ONE comparison object.

**Object shown: Forbidden City****Examples of acceptable descriptions**

- The Forbidden City comprises 178 acres.
- Designed to be restricted to outsiders and house the imperial court, the city is surrounded by walls that are 10 meters high and a 52-meter-wide moat.
- An artificial river (“river of the golden waters”) winds through the Forbidden City.
- The Moon Gate at the entrance had five portals; only the emperor could use the center portal.
- The Forbidden City is designed with a central North–South axis.
- The plan included symbols of heaven and good fortune.
- The complex has a roughly symmetrical plan.
- The site had an outer court at the front and inner court at the back with a series of gates, courtyards, and wood buildings with low curved rooflines and gates.
- The Great Hall (Hall of Supreme Harmony), part of the Inner Court, is the largest wooden building in China and contained the emperor’s throne.

Comparison object: Palace of Versailles. Versailles**Examples of acceptable descriptions**

- Le Vau placed the town east of the palace using radiating avenues to connect the two areas.
- The park has a tree-lined center area.
- A large and verdant garden using trees and soil from the original woods and imported from surrounding areas was planted along an East–West axis.
- The garden was detailed and vivid with colorful “parterres.”
- Fountains/artificial water features are incorporated into the design and layout of the gardens at Versailles.
- The gardens were placed to make it seem that the sun rose and set in alignment with the palace and the waterway.
- Versailles has 700 rooms, 2,153 windows, and has 67,000 square meters of floor space to house the imperial court.

Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty**Examples of acceptable descriptions**

- The rectilinear site contained temples and buildings with ceremonial functions surrounded by canals and a moat.
- A mandala design orients the plan of the temple to the sun, moon, and cosmos.
- Angkor Wat has five towers, with the center being the tallest, surrounded by smaller towers, galleries and gates.
- Plan is relatively symmetrical.
- Complex is built along a central axis.
- Plan consists of layers of concentric squares.

Comparison object: Templo Mayor**Examples of acceptable descriptions**

- The temple complex was a walled enclosure at the center of four quadrants that defined the city of Tenochtitlan.
- The enclosure housed several temples and buildings.
- The Templo Mayor was 90 feet tall and rose as a steeply stepped pyramid with paired temples at the pinnacle.
- Two steep staircases lead to the top of each of the twin temples.
- The Coyaxauhqui (Bells-on-her-face) monolith rested below the Huiztilopochtli temple.
- Sculptures of serpent heads/serpent sculptures, and frog sculptures were positioned at the bottom of both temple staircases.
- A chacmool sculpture, a reclining figure with a bowl on his abdomen, was positioned in front of the Tlaloc temple.
- There was a large open court in front of the temple for public gatherings.
- The temples were aligned with the sun, which rose between them on the equinox.

C. 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.

2 points

<p>1 point Response accurately uses visual evidence to explain ONE similarity in how features of the Forbidden City and one comparison object communicated ideals of political power.</p> <p>1 point Response accurately uses visual evidence to explain ANOTHER similarity in how features of the Forbidden City and one comparison object communicated ideals of political power.</p>		
<p>Comparison object: Palace of Versailles. Versailles</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • Built on a monumental scale, both complexes displayed the respective rulers' supreme dominion over the environment. • Both rulers used the landscape and positioning of buildings to imbue themselves with supernatural divine power, Louis to the power of the sun and Yongle to the power of heaven. • Both complexes have residences for the royal family and entourage, servants, the military, and government officials, functioning as well-appointed mini-cities that contained residents and were insulated from outside forces. • Both complexes use paths, gardens, and water to connect different areas in the vast space. • Both complexes use state-of-the-art technology to channel water to the space. • Both complexes have expensively decorated throne rooms. • Both complexes serve as exemplars of refinement, taste, artisanship, and luxury for their respective cultures. • Both were built over earlier structures to improve on past accomplishments and to address problems with the old capitals. • Both had spaces for private life, public events, and religious ritual. 	<p>Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • Both complexes have fortress-like walls or moats to protect the complex from the outside and control who is able to accession the interior. • Both complexes contain buildings and open spaces designed for ritual and ceremonial functions focused on the ruling power. • Both complexes are built along a central axis with roughly symmetrical plans to create an orderly space that reflects the power and control of the ruler. • Both complexes have paths, courtyards, gardens, and water features to connect different areas in the vast space. • Both complexes serve as exemplars of refinement, taste, craftsmanship, and luxury for their respective cultures. • The plan and layout of both compounds were visually based on tenets of religion with the layout reflecting a connection of the ruling power to the universe. • Both complexes have artwork that demonstrates the power of the ruler by symbolically linking the emperor to the gods. • The layout complexes reference the structure of the cosmos in their respective cultures. • The layout of both sites suggests a high level of social hierarchies. • Both sites contain spaces designed to host elaborate state rituals in which the ruler played a central role. 	<p>Comparison object: Templo Mayor</p> <p>Examples of acceptable explanations</p> <ul style="list-style-type: none"> • Both complexes serve as exemplars of refinement, taste, and craftsmanship for their respective cultures. • The plan and layout of both compounds was visually based on tenets of religion, with the layout of each one reflecting a connection to the universe and nature. • Both complexes have artwork that demonstrates the power of the state by symbolically linking the rulers to the gods. • The layout of both sites suggests a high level of social hierarchies existed in both cultures. • Both sites were the symbolic political and religious centers (axis mundi) of their empires. • Both sites had spaces for people to gather and hosted elaborate state rituals in which the ruler played a central role. • Both sites contain buildings associated with the ruling power that were elevated and accessible by levels of stairs in order to reflect social hierarchies. • Both sites used architectural color symbolism to associate supernatural power with the ruler: gold (yellow) for the Forbidden City and blue/red for the Twin Pyramids at the Templo Mayor.

D. 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. **3 points**

1 point Response accurately explains ONE difference in how the Forbidden City and one comparison object communicated ideals of political power within their respective cultures.		
Comparison object: Palace of Versailles. Versailles Examples of acceptable explanations <ul style="list-style-type: none"> The Forbidden City, built in a dense urban area, had fortress-like walls for protection; Versailles did have a military presence but not a fortress and was created to be expansive and merge into the countryside. Versailles, designed with the most current trends and artistry of the time, suggested Louis's power and refined taste. The Forbidden City had a traditional Chinese design theme to suggest solidity and a link to the glorious past. The layout of the Forbidden City, which includes cosmological references, underscores its role as the center of the empire (the Middle Kingdom), whereas the location of Versailles was not seen as a religious or cosmological center of the kingdom. 	Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty Examples of acceptable explanations <ul style="list-style-type: none"> Vast amounts of water were harnessed and redirected around the rectilinear areas of Angkor Wat, demonstrating the ruler's ability to control nature, regulate water for agriculture, and use water as a design element. The Forbidden City did not rely on water on a grand scale but did use small areas of water to border gardens. The buildings in the Forbidden City emphasized width rather than height and lacked the tall towers that dominate Angkor Wat. Angkor Wat contains high towers that are intended to reference the peaks of Mount Meru (the world mountain), while the Forbidden City mainly communicates ideas of world order through the organization of its horizontal plan. The Forbidden City contains a residential section for the emperor and his household, while there is no evidence of living quarters at Angkor Wat. While the Forbidden City contains an audience hall where the emperor presented himself to his subjects and received visitors, Angkor Wat did not contain an audience hall. Angkor Wat was created as monument to/residence for a specific god, Vishnu, who was closely associated with the Khmer king who commissioned the complex, while the Forbidden City was built as the residence and seat of the Chinese emperor/the seat of Chinese imperial power. 	Comparison object: Templo Mayor Examples of acceptable explanations <ul style="list-style-type: none"> The architectural and sculptural program emphasizes the connection between the Aztec gods and rulers in order to reinforce the ruler's control over the empire; the Forbidden City communicated the power of the ruler through the emperor's residence there, the symmetry and scale of the buildings and plan, and the restricted access. The Templo Mayor had public gathering spaces for witnessing state rituals, while the spaces intended for religious rituals staged inside the Forbidden City were limited to the elite. The emperor was personally present in the Forbidden City, which contained imperial residences, while the presence of the rulers at the Templo Mayor was symbolically implied. While the Forbidden City contained an audience hall where the emperor would present himself to his subjects and receive visitors, the Templo Mayor did not contain an audience hall. The ritual sacrifices at the Templo Mayor communicated military and political power of the rulers; the Forbidden City's plan communicated power by emphasizing social hierarchies.

(D continued)**1 point**

One point for accurately using specific contextual evidence from the Forbidden City in the explanation.

1 point

One point for accurately using specific contextual evidence from one comparison object in the explanation.

**Object shown: Forbidden City****Examples of acceptable specific contextual evidence**

- The Forbidden City was built in its current form by Emperor Yongle of the Ming Dynasty and finished in 1420.
- The Ming dynasty was a time of growth and rejuvenation.
- The plan and layout of the compound were based on tenets of Confucianism and reflected traditional Chinese social hierarchies and associated design practices.
- By moving the capital to Beijing, Yongle distanced himself from political rivals.
- The layout of the Forbidden City, which emphasizes the North–South axis, draws a symbolic connection between the City as the Pole Star and emphasizes its role as center of the world (axis mundi).
- The site was designed to restrict access for common people and to enclose royalty, courtiers, and their staff.
- The plan intentionally connected Emperor Yongle and the Ming Dynasty with symbols of heaven and good fortune, which emphasized the emperor's role as Son of Heaven.

Comparison object: Palace of Versailles. Versailles**Examples of acceptable specific contextual evidence**

- Louis Le Vau, architect; André Le Nôtre, landscape designer; and Charles Le Brun, interior design, were responsible for the fashionable Baroque artistry of Versailles.
- Formerly a hunting lodge, the massive natural grounds were reshaped and reorganized by Louis to establish a lavish palace community.
- By moving to Versailles and away from the Paris, Louis reorganized his government and had total control over his palace in the countryside.
- Twenty thousand people—Louis XIV, his friends, family, courtiers, servants and soldiers—lived at Versailles.

Comparison object: The temple of Angkor Wat. Hindu, Angkor Dynasty**Examples of acceptable specific contextual evidence**

- At 400 acres, Angkor Wat is possibly the largest religious monument in the world.
- “Angkor Wat” means “temple city” in Khmer.
- Emperor Suryavarman II employed up to 300,000 workers to build Angkor Wat.
- Expresses Hindu religious concepts and refers to Hindu epic stories.
- Originally made for the Hindu god Vishnu, Angkor Wat became a Buddhist temple during the 15th century.
- May have served as a funerary monument to the emperor.
- Contains 1200 meters of carved bas reliefs that depict the emperor with gods, suggesting the godlike status of the emperor (devaraja).
- Most of the Khmer kings built Temple Mountains to assert their legitimacy.

Comparison object: Templo Mayor**Examples of acceptable specific contextual evidence**

- The Templo Mayor was part of the sacred precinct of Tenochtitlan; the central religious site of the Aztec empire and considered to be the center of the world (axis mundi).
- One of the twin temples honors Huiztilopochtli (god of war and the sun) and the other Tlaloc (god of rain and agriculture).
- The location of Coyolxauhqui (Bells-on-her-face) monolith/stone at the base of the Huiztilopochtli temple associated the pyramid with a Mexica creation myth and a sacred mountain; the sacrifices happening at the temple functioned as reenactments of this myth.
- The iconography and location of the Coyolxauhqui stone drew a symbolic connection between the Aztec rulers, and the Aztec patron god Huiztilopochtli, who defeated the goddess Coyolxauhqui; the enemies defeated by the Aztecs (and whose warriors were sacrificed as war captives) were symbolically aligned with Coyolxauhqui.

Reporting Category	Scoring Criteria		
B Claim/Thesis (0–1 points)	0 points Rephrases or restates the prompt. OR Makes a claim that is not defensible.		1 point Provides an art historically defensible claim or thesis that establishes a line of reasoning.
	Decision Rules and Scoring Notes		
	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.		
	Object 1 <i>The Coiffure</i> Examples that earn this point include the following: <ul style="list-style-type: none">Cassatt was part of a generation of artists who were appropriating the style of Japanese and other non-Western art forms to break with established European/academic traditions.Cassatt was influenced by Japanese art because she was visiting World’s Fairs, salons of other artists, artistic clubs, and private galleries.Cassatt was fascinated by the new visual qualities that she saw in Japanese prints and other Japanese artworks.Cassatt was inspired to create more prints because print culture from Japan was highly popular, and European artists were emulating its wide dissemination.Cassatt’s interest in Japanese art was part of a broader cultural context of European interest in Japanese art/culture at the time.The style of Cassatt’s <i>The Coiffure</i> reflects her interest in Japanese woodblock prints.	Object 2 <i>Les Demoiselles d’Avignon</i> Examples that earn this point include the following: <ul style="list-style-type: none">Picasso was part of a generation of artists that was appropriating stylistic devices seen in African or archaic/prehistoric art to break with older European traditions.Picasso was influenced by African or archaic/prehistoric art because he was visiting World’s Fairs, ethnographic museums, etc., where this art was on display.Picasso’s interest in African or archaic/prehistoric art was part of a broader cultural context of European and French colonialism.Picasso’s familiarity with African masks/Iberian sculpture influenced his depictions of female forms in <i>Les Desmoiselles d’Avignon</i>.	Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn this point include the following: <ul style="list-style-type: none">Gauguin was part of a generation of artists that was appropriating stylistic devices seen in South Pacific art to break with older European traditions.Gauguin was influenced by art of the South Pacific because he moved to Tahiti to escape from European social/sexual conventions.Gauguin was fascinated by the new visual qualities that he saw in Tahitian art (textiles, sculptures, and architecture).Gauguin was reflecting on birth, life, and death in his paintings because he was highly interested in the spiritual life of Tahiti.Gauguin’s interest in art of the South Pacific was part of a broader context of European interest in/exoticizing of non-Western cultures as part of colonialism.

Reporting Category	Scoring Criteria		
E Complexity (0–1 points)	0 points Does not meet the criteria for one point.		1 point Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.
	Decision Rules and Scoring Notes		
	The response may demonstrate a complex understanding in a variety of ways, such as: <ul style="list-style-type: none">Explaining relevant and insightful connections between the evidence and the claimConfirming the validity of a claim by corroborating multiple perspectivesExplaining nuance of an issue by analyzing multiple variablesQualifying 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.		
	Object 1 <i>The Coiffure</i> Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none">The development of the technology of photography, and particularly ethnographic photography, provided additional exposure to non-Western cultural traditions.Breaking away from the Salon and challenging painting as the highest art form was spurred by the display of prints in private clubs and exhibitions. The domestic setting of Cassatt’s prints and use of Japanese conventions fit with displays in these intimate interiors.Cassatt’s interest in Japanese art was part of a broader cultural context of European interest in/exoticizing of Japanese art/culture during the mid–late 19th century that occurred in the wake of the opening of Japanese markets and ports in the 1850s and the 1853-54 expedition of Commodore Perry.A major exhibition of Ukiyo-e prints at the École des Beaux Arts in 1890 influenced Cassatt and other artists. The exhibit included numerous works by Kitagawa Utamaro, whose depictions of women in intimate settings were a particular inspiration to Cassatt.	Object 2 <i>Les Demoiselles d’Avignon</i> Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none">Adopting elements of the stylistic “otherness” of African and other non-European art was also a way for Picasso to reject the Salon and prior established Western artistic traditions.<i>Les Demoiselles d’Avignon</i> can be seen as a modernist take on 19th-century works that explored female sexuality, sexual availability, the male gaze, and the female nude, in some cases in “exotic” settings, such as Manet’s <i>Olympia</i> or Ingres’s <i>Grande Odalisque</i>.Picasso’s interest in archaic/prehistoric and non-Western art was also founded in his imagining of colonized cultures both as “primitive” and as spiritually charged, unfettered, or free.Picasso’s fascination with new ways of depicting women that were influenced by African or other non-Western cultures was also tied to his fascination with prostitution, venereal disease, and moral degradation through his belief that these cultures were more sexually free or primal.	Object 3 <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn this point might include the following, if appropriate elaboration is provided: <ul style="list-style-type: none">Gauguin ties together the palette of bright colors derived from his tropical surroundings, textiles, etc., with the idea of a gold background that would have been part of a Christian icon or spiritual painting.His palette is derived from both non-Western and older European cultural references, tied into his conception of a more “pure” spirituality.Gauguin ties together imagery of women and the life cycle derived from his tropical surroundings with spiritual metaphors tied to Christian belief. His use of three stages is derived from the Christian Trinity, but he then hints at Polynesian themes with the animal and human imagery and gestures.Gauguin’s failure as a stock broker and/or his failed marriage in France were part of his motivation to reject European social norms and explore Tahitian culture and sexual relationships, which were also depicted in his paintings.Gauguin sent the work back to Paris shortly after it was completed, together with detailed instructions for its framing and exhibition, indicating his continued awareness of and desire to participate in the Parisian art world.

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	<ul style="list-style-type: none"> • Cassatt was fascinated by the new visual qualities that she saw in Japanese prints and other Japanese artworks because she was exploring her place as a woman and/or American in the French art world and used the “otherness” of the Japanese subject as a parallel. • Other 19th-century European artists who were particularly interested in Japanese art, design, and material culture include Manet, Whistler, and Van Gogh. Their responses to this influence could take different visual forms from Cassatt. Some artists incorporated specific examples of Japanese material culture into their works (e.g., textiles, folding screens) whereas other artists made direct copies of Japanese prints in painted form. • Cassatt’s work both invites the male gaze with an invitation to view the woman’s exposed form in a private moment yet seemingly negates sexualization through a focus on formal elements rather than overt eroticism. 	<ul style="list-style-type: none"> • The presence in a preparatory sketch of a memento mori skull held by a figure (a medical student) who is often understood as a stand-in for Picasso further underlines the potential danger presented in the eroticized and exoticized bodies of the women. The threatening element of their sexuality suggests Picasso’s complex and potentially problematic views of women and female sexuality. • Picasso’s interest in Iberian art was tied to his interest in his own ties to Spain as his homeland or source of inspiration. • France was a major colonial power with multiple colonial possessions in Africa at this time. Colonial exploitation is in part what made African works of art accessible to Picasso in Paris. • Picasso shared an interest in African art with other contemporary European artists such as Matisse. Modernist artists responded particularly to formal qualities of abstraction of the human figure they saw in works of African art. 	<ul style="list-style-type: none"> • Gauguin was aware of his reputation in France as an avant-garde artist, and he fostered this image and moved from being a weekend painter to a professional painter by emphasizing his spiritual exploration in Tahiti (including his attempted suicide). • Gauguin’s depictions of Tahiti include elements of fantasy and stereotyping. Gauguin reported being disappointed by the Tahiti he encountered, which was not the tropical paradise untouched by European influence he had imagined. • Gauguin’s representations of Tahiti and Tahitian women and girls have been problematized by contemporary critics as representing a sexist, patriarchal, and colonialist mindset.
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