

2017

AP[®]

 CollegeBoard

AP Art History

Scoring Guidelines

AP[®] ART HISTORY

2017 SCORING GUIDELINES

Question 1

The work shown is the Virgin (Theotokos) and Child between Saints Theodore and George. The work was intended to function as a devotional object.

Select and completely identify another work that depicts the Virgin Mary that was intended to function as a devotional object. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.).

For each work, use specific visual evidence to describe how the Virgin Mary is represented.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

Explain one difference in how the two works were intended to function as devotional objects. Use relevant contextual evidence from both works to support your explanation.

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

Annunciation Triptych (Merode Altarpiece)

Röttgen Pietà

The Virgin of Guadalupe (Virgen de Guadalupe)

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Question 1 (continued)

Scoring Criteria

Task	Points
<p>1 Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.).</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. The student will earn credit for the identification if <u>at least two</u> accurate identifiers are provided, but the student will not be penalized if any additional identifiers provided are inaccurate. If a work from the list is selected, the student must include at least two accurate identifiers <u>beyond those that are given</u>.</i></p>	1 point
<p>2 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.</p>	1 point
<p>3 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the selected work.</p>	1 point
<p>4 Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works.</p>	1 point
<p>5 Accurately explains ONE difference in how the two works were intended to function as devotional objects.</p>	1 point
<p>6 Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.</p>	1 point
<p>7 Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the selected work.</p>	1 point
<p>Total Possible Score</p>	7 points

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Question 1 (continued)

Scoring Information

Use specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.

In the Virgin (Theotokos) and Child between Saints Theodore and George, the Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. Her tiny feet hang in front of the throne but do not reach the bejeweled footstool below. The Virgin's garment displays a web of highlights that lend it three-dimensionality, while the cheeks of her white face are touched with pink and her lips form a fuchsia note at the center of the painting. The Virgin Mary's oversized eyes swivel to her left as if she is gazing over the viewer's right shoulder, yet her body is positioned frontally, her centrality emphasized by the giant gold halo rimmed with purple that surrounds her head. The artist has also indicated her importance by using hierarchical scale: the Virgin is larger than the two male soldier saints who flank her. She holds a tiny Christ child on her lap. His diaphanous gold robes are wrapped like those of an adult, and he clasps a scroll, indicating that he is more adult than infant. By presenting Christ in this way, the artist shows Mary as the mother of a mature savior.

The Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 c.e. Oil on wood.

Use specific visual evidence to describe how the Virgin Mary is represented in the Annunciation Triptych (Merode Altarpiece).

In the Annunciation Triptych (Merode Altarpiece) the Virgin Mary is shown as a devout member of the prosperous urban middle class of Northern Europe in the 15th century. The Virgin is clearly a young unmarried woman because her loose, uncovered hair falls about her shoulders. Seated in a domestic interior, she grasps a bound book, while another book is placed within reach of her right hand, showing that she is educated and likely engaged in a form of personal piety such as reading from a prayer book, as was typical of women of that status at the time. She does not yet seem to realize that she has an angelic visitor. The Virgin kneels before an ornate fireplace and a cushioned bench, and her luxurious garments flow across the floor. The cloth appears to be heavy velvet edged with metallic embroidery, reinforcing the impression of the Virgin's wealth. The rest of the interior also situates the Virgin in the same time period as when the painting was made. Careful attention has been paid to the surface qualities of the Virgin's hair, her garments, and even the cloth wrapping for her book, characteristic of Flemish painting of this time.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

While in the Virgin (Theotokos) and Child between Saints Theodore and George the Virgin is depicted as an imperial ruler, mature (signaled by her covered hair), and already a mother, in the Annunciation Triptych the Virgin Mary is shown as a young, unmarried, middle-class girl who is only at that moment being chosen as the vessel of Christ's incarnation. Also, in the Byzantine icon, the Virgin Mary is shown as gazing out toward the viewer, a sign of her communication with those who venerate the icon, while the Virgin Mary in the Annunciation Triptych has her attention firmly pinned to her book, signaling her own piety. In the Virgin (Theotokos) and Child the Virgin Mary is situated in a setting beyond time and place,

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Question 1 (continued)

as this combination of the Virgin, Christ child, saints, and angels never occurred on earth, while in the Annunciation Triptych the Virgin Mary has been interpolated into the painter's present-day, the many details surrounding her drawn from everyday life and presented in a highly detailed, naturalistic style.

Explain one difference in how the two works were intended to function as devotional objects.

The Virgin (Theotokos) and Child between Saints Theodore and George is one of the earliest surviving examples of an icon — a sacred image showing Christ, the Virgin Mary or the saints, most typically in the form of a panel painting. Byzantine Christians believed that icons could receive the devotions of the faithful and allow for more perfect communication with the divine. Devotees could either address their veneration to the holy figures depicted, expecting that the icon would help to transmit their prayers to the depicted heavenly beings, or they could rely on the icon to work through more tangible means. Icons were often understood to be miracle-working and could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.

By contrast, the Annunciation Triptych (Merode Altarpiece) was not believed to have the miraculous power to act on the desires expressed in prayers by the devout. Instead, in the Annunciation Triptych, the naturalistic and highly detailed rendition of a domestic interior housing members of the Holy Family would have brought vividly to life the figures and miraculous events for the family who said their prayers before it. Like the Virgin (Theotokos) and Child icon, the Annunciation Triptych was portable, intended to be contemplated as an aid to personal devotions. Instead of being a single image like the icon, the two side panels would have closed over the central panel depicting the Virgin Mary. While this allowed for the work to be carried more easily from one place to another, more typically the painting would have rested in whatever room was used for prayer by the members of the family who owned it. They could kneel before this image of the Annunciation and Incarnation while saying their prayers and contemplating events from the life of Mary as an aid to their personal devotions.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.

By the 6th century in the Byzantine world, Christians commonly believed in the miracle-working properties of images of holy figures, whether they were portable encaustic icons such as the Virgin (Theotokos) and Child, images permanently affixed to architecture, or even pendant devotional jewelry. Small icons were owned by both religious institutions and individuals. They could be displayed in churches or homes, carried into battle, or even mounted on city gates in order to serve a protective function. Icons were often believed to have been made with divine assistance: the hand of the artist moving through the power of God. Images such as the Virgin (Theotokos) and Child icon could, according to Byzantine belief, bleed when injured or intervene on behalf of a supplicant. Veneration of these icons became such an important part of Christian worship that some critics began to accuse worshippers of idolatry, of worshipping the icon rather than the holy person it represented (in this case, the Virgin Mary). The Virgin (Theotokos) and Child between Saints Theodore and George comes from the Monastery of St. Catherine at Mount Sinai, whose church was founded by Justinian. Its size (2 ¼ x 1 ½ feet) suggests portability but also sufficient size for display.

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Question 1 (continued)

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Annunciation Triptych (Merode Altarpiece).

In Northern Europe at this time, an embrace of affective spirituality became an important component of religious practice among laypeople, as popular movements advocated for the ability of ordinary Christians to lead their own worship in the privacy of their homes. The Annunciation Triptych (Merode Altarpiece) exemplifies this wider movement in which patrons commissioned or purchased artworks that aided such private spiritual practices while also displaying their economic success. The home represented in this altarpiece displays the growth and increasing wealth of a prosperous, urban middle class, educated enough to employ sacred texts in their personal devotions, as the Virgin Mary does in the painting, and to furnish their urban townhouses with similar comforts of daily life, such as the firescreens, decorative vases, decorated manuscripts, carved fireplace fronts, and luxurious fabrics displayed. The patrons in this case are shown approaching from the left, not yet in the Virgin Mary's space but able to see her within a familiar domestic setting, as if to reference the personal spiritual encounter such Christians would have had with the focus of their prayers. Biblical events were frequently depicted at this time as taking place in contemporary houses or churches, making important events such as the Annunciation vividly immediate.

Röttgen Pietà. Late medieval Europe. c. 1300–1325 C.E. Painted wood.

Use specific visual evidence to explain how the Virgin Mary is represented in the Röttgen Pietà.

In the *Röttgen Pietà* the Virgin Mary is depicted as a grieving mother. Although in general the statue's composition is meant to recall an enthroned Virgin holding an infant Jesus, the artist has departed from that standard formula in several ways. The Virgin seems to have youthful features, yet her expression is anguished. She is wrapped in luxurious garments made of heavy fabrics edged with wide bands of embroidery that fall in a cascade of folds between her knees, but the blood spurting from the wounds on Christ's hands, feet, and torso distracts viewers from her finery. Because the Virgin has an oversized head and relatively tiny feet and hands, the viewers' attention is drawn to her face. She is also the same size, or perhaps even larger, than her adult son, lending pathos to the image through its implicit reference to the happy past when she would have held Christ as a living child on her knees.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

Although both the Virgin (Theotokos) and Child between Saints Theodore and George and the *Röttgen Pietà* show the Virgin Mary as a mature woman, enthroned with her hair covered and her son on her lap, the compositions are otherwise very different. In the Virgin (Theotokos) and Child icon the Virgin Mary is shown holding a young child on her lap. The child looks preternaturally mature, but he is nonetheless child-sized, and Mary provides standard maternal care. By contrast, in the *Röttgen Pietà*, Christ is shown as a dead adult. He is awkwardly large in comparison to the Virgin Mary, although proportionally he is still small enough to fit on her lap. This combination, with the Virgin Mary embracing her adult dead son, is inspired by visual depictions of the Lamentation, in which Mary mourns over Christ's body once he has been taken down from the cross. By combining standard visual features of the Lamentation with a composition that recalls the Virgin Mary enthroned with her infant son, the artist has both recalled their earlier relationship and augmented the pathos of the image, a theme that is only vaguely alluded to in the icon of the Virgin (Theotokos) and Child by the odd maturity of the infant.

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Question 1 (continued)

Explain one difference in how the two works were intended to function as devotional objects.

The Virgin (Theotokos) and Child between Saints Theodore and George is one of the earliest surviving examples of an icon — a sacred image showing Christ, the Virgin Mary or the saints, most typically in the form of a panel painting. Byzantine Christians believed that icons could receive the devotions of the faithful and allow for more perfect communication with the divine. Devotees could either address their veneration to the holy figures depicted, expecting that the icon would help to transmit their prayers to the depicted heavenly beings, or they could rely on the icon to work through more tangible means. Icons were often understood to be miracle-working, and could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.

By contrast, the *Röttgen Pietà* was acknowledged by its intended audience to be an inanimate object that acted as a vehicle for enhanced meditation on the divine. It was not believed to have material miraculous properties. Instead, the *pietà* is a devotional statue, intended to receive the prayers of supplicants, who may have touched the wounds of Christ or the base of the statue, as attested by the worn paint. The statue was likely placed on a private altar, perhaps in the home of a pious Christian. The image was intended to incite feelings of empathy from viewers as they looked on the anguished and distorted face of the Virgin Mary. Indeed, the very name “*pietà*” means “pity” or “compassion.”

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.

By the 6th century in the Byzantine world Christians commonly believed in the miracle-working properties of images of holy figures, whether they were portable encaustic icons such as the Virgin (Theotokos) and Child, images permanently affixed to architecture, or even pendant devotional jewelry. Small icons were owned by both religious institutions and individuals. They could be displayed in churches or homes, carried into battle, or even mounted on city gates in order to serve a protective function. Icons were often believed to have been made with divine assistance: the hand of the artist moving through the power of God. Images such as the Virgin (Theotokos) and Child icon could, according to Byzantine belief, bleed when injured or intervene on behalf of a supplicant. Veneration of these icons became such an important part of Christian worship that some critics began to accuse worshippers of idolatry, of worshipping the icon rather than the holy person it represented (in this case, the Virgin Mary). The Virgin (Theotokos) and Child between Saints Theodore and George comes from the Monastery of St. Catherine at Mount Sinai, whose church was founded by Justinian. Its size (2 ¼ x 1 ½ feet) suggests portability but also sufficient size for display.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Röttgen Pietà.

Late Medieval Christians embraced affective spirituality and often worshipped in their own homes, directing their meditations towards images they found meaningful. Perhaps driven by the plagues, famines, and wars that characterized the 13th and 14th centuries, Christians in Northern Europe increasingly chose to direct their spiritual meditations towards images that emphasized pain and suffering, like the *Röttgen Pietà*. No longer serene and aloof, the Virgin Mary in this image contemplates the body of her dead son, encouraging viewers to empathize with her despair. Thought to have been used especially during ritual evening prayers, called vespers, these *vesperbilder* called on the worshipper to create a personal, emotional connection with the subject and to identify with the Virgin Mary’s experience of loss.

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Question 1 (continued)

***The Virgin of Guadalupe (Virgen de Guadalupe).* Miguel González c. 1698 C.E. Based on the original Virgin of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.**

Use specific visual evidence to describe how the Virgin Mary is represented in The Virgin of Guadalupe (Virgen de Guadalupe). *

In Miguel González's *The Virgin of Guadalupe (Virgen de Guadalupe)* the Virgin Mary is depicted in the form of the miraculous image that is said to have imprinted itself on the cloak of an indigenous man, Juan Diego, to whom she appeared as a heavenly apparition in Mexico in the 16th century. The standing figure of the Virgin, her eyes downcast and hands clasped in prayer, hovers above an eagle, its wings spread wide, perched on a cactus, all supported by a winged cherub. The eagle and cactus symbolize Mexico City, the locale of Juan Diego's vision. The Virgin's face and hands are painted in the ashen tone characteristic of most images of the Virgin of Guadalupe. Other details of González's depiction may also tie this representation of the Virgin Mary to European traditions: her entire body is surrounded by a glowing aureole of light augmented with golden rays, her feet rest on a crescent moon, and she wears a golden crown, all references to the Woman of the Apocalypse in the Book of Revelation. At the same time, the medium used by González is characteristic of 17th-century Mexico: the Virgin's robes have been crafted from mother-of-pearl using a technique known as *enconchado*, which shimmers with reflected light.

*** *Note:*** Both here and in the tasks that follow, students may answer using the original painting, believed to have appeared miraculously on Juan Diego's cloak at the time of his vision and now preserved in Mexico City, or with any one of the other numerous copies of this image within the designated historical timeframe. The iconographic details of these paintings are more or less the same; however, the media, function, and subsidiary details differ depending on the specific image discussed. Descriptions of any of these artworks would satisfy the prompt, provided they were made during the designated historical timeframe.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

In both Miguel González's *The Virgin of Guadalupe (Virgen de Guadalupe)* and the Virgin (Theotokos) and Child between Saints Theodore and George, the Virgin Mary is shown in what can be interpreted as an otherworldly setting, but this otherworldliness is indicated by the artists in very different ways. In the Virgin (Theotokos) and Child icon, the otherworldliness of the Virgin's environment is indicated by her companions, the saints and angels who surround her, and her throne, as she was not described in the gospels as having access to such furnishings or as encountering these saints. In González's *The Virgin of Guadalupe*, the Virgin Mary is surrounded by a bright aureole of light, supported by a hovering cherub and standing on a crescent moon, all of which refer to the biblical Book of Revelation, and specifically to passages that were interpreted in the Middle Ages as referring to the Virgin Mary. While the *Virgin of Guadalupe* purports to record an apparition of the Virgin that appeared on Earth and was seen by a human (Juan Diego), in the Virgin (Theotokos) and Child icon the imagery is unconnected to any specific recorded vision. Also, while the Virgin Mary is shown in the Virgin (Theotokos) and Child icon as enthroned and as a mother, in *The Virgin of Guadalupe* image she is childless. She is shown standing, as she appeared to Juan Diego in her miraculous apparition, and without her son.

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Question 1 (continued)

Explain one difference in how the two works were intended to function as devotional objects. *

The Virgin (Theotokos) and Child between Saints Theodore and George is one of the earliest surviving examples of an icon — a sacred image showing Christ, the Virgin Mary, or the saints, most typically in the form of a panel painting. Byzantine Christians believed that icons could receive the devotions of the faithful and allow for more perfect communication with the divine. Devotees could either address their veneration to the holy figures depicted, expecting that the icon would help to transmit their prayers to the depicted heavenly beings, or they could rely on the icon to work through more tangible means. Icons were often understood to be miracle-working, and could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.

By contrast, *The Virgin of Guadalupe (Virgen de Guadalupe)* was not intended to be portable. This large framed painting was intended to stay affixed to a wall, although we do not know where this specific work was originally displayed. While the Virgin (Theotokos) and Child icon could have been carried to places where its miraculous intervention was sought, or even used as a talisman in battle, those who sought to venerate *The Virgin of Guadalupe* would have had to travel to her. Moreover, *The Virgin of Guadalupe enconchado* painting is a copy of a famed, miracle-working image that was then and still is today displayed in the Basilica of Guadalupe in Mexico City. Copies such as this one by Miguel González have sometimes been credited with sharing some of the power of the original image, yet we do not know if this particular copy of *The Virgin of Guadalupe* was ever believed to be capable of miraculous works. Instead of being a vehicle for the workings of the divine among humans, like the Byzantine icon, it may simply have recorded a manifestation of divine action among humans and been venerated for its status as a replica of that holy object. In addition, *The Virgin of Guadalupe* played a role in conversion to Christianity. It appealed to the indigenous population in colonial Mexico and aided in the “spiritual conquest” of New Spain.

**** Note:*** *If the student has chosen to describe the iconography of the original Virgin of Guadalupe painting from the Basilica of Guadalupe in Mexico City, then the main difference is that the icon was portable and the original painting (on Juan Diego’s cloak) was permanently installed in the Basilica of Guadalupe. In this case both works were believed to have been miraculously generated either whole or in part, and both capable of producing miracles, so this would not be a difference in their functions.*

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.

By the 6th century in the Byzantine world, Christians commonly believed in the miracle-working properties of images of holy figures, whether they were portable encaustic icons such as the Virgin (Theotokos) and Child, images permanently affixed to architecture, or even pendant devotional jewelry. Small icons were owned by both religious institutions and individuals. They could be displayed in churches or homes, carried into battle, or even mounted on city gates in order to serve a protective function. Icons were often believed to have been made with divine assistance: the hand of the artist moving through the power of God. Images such as the Virgin (Theotokos) and Child icon could, according to Byzantine belief, bleed when injured or intervene on behalf of a supplicant. Veneration of these icons became such an important part of Christian worship that some critics began to accuse worshippers of idolatry, of worshipping the icon rather than the holy person it represented (in this case, the Virgin Mary). The Virgin (Theotokos) and Child between Saints Theodore and George comes from the Monastery of St. Catherine at Mount Sinai,

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Question 1 (continued)

whose church was founded by Justinian. Its size (2 ¼ x 1 ½ feet) suggests portability but also sufficient size for display.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from The Virgin of Guadalupe (Virgen de Guadalupe).

Works such as Miguel González's *The Virgin of Guadalupe (Virgen de Guadalupe)* were inspired by the Virgin of Guadalupe image miraculously imprinted on Juan Diego's tunic, as depicted in one of the roundels seen in Miguel González's 1698 copy of the original. The roundels on the panel, in combination with the central image of the Virgin, were intended to commemorate this manifestation of the Virgin in the New World in an indigenous form. She was also strongly associated with the locality of Mexico City, given that she is shown perched on the city's coat of arms. The regionally specific nature of the imagery may have been intended to assist the local population in their devotions by making the figure of Mary more accessible. This also aided in the conversion of indigenous colonial populations to Christianity as part of the "spiritual conquest" of New Spain. The new, luxurious medium of the painting was inspired by works imported from the Far East.

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Question 1 (continued)

Scoring Notes

The Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.

1 Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for ***at least two accurate identifiers***, apart from the designation given in the question prompt, taken from the following list:

- **Workshop of Robert Campin; Robert Campin; Campin;** or Master of Flémalle
- **Netherlandish** or **Flemish** (from Tournai, Southern Netherlands) or **Northern Europe**
- Date: **1427–1432 C.E. Also acceptable: early 1400s; early/mid-15th century; first half of the 15th century; Northern Renaissance; Early Netherlandish; OR a date within 50 years of original (15th century is NOT acceptable)**
- Materials: **Oil (paint) on wood (oil is acceptable; painting is NOT acceptable)**

2 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.

- The Virgin Mary is shown as an **imperial figure and mother of Christ**. Dressed in a dark, purplish blue robe, a **symbol of imperial stature**, she is enthroned in a golden, high-backed throne and on a brighter purple cushion.
- Many painting techniques create a **sense of naturalism**: e.g., highlights, color modeling, the direction of her gaze.
- The Virgin Mary's **status** is indicated by the composition: e.g., the use of **hierarchical scale, her giant gold halo**, and the fact that **she is in the center** of the painting.
- The **presentation of Christ** as a small adult shows Mary as the **mother of a mature savior**.

3 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Annunciation Triptych (Merode Altarpiece).

- The Virgin Mary is shown as a **devout member** of the **prosperous urban middle class** of Northern Europe in the 15th century.
- The Virgin Mary is portrayed as an **educated, unmarried woman** engaged in **pious reading**, as was typical of women of that status at the time.
- The painter has recreated an **urban dwelling**, focusing on **minute details of surface and material**, as was typical of Flemish painters of this time.

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Question 1 (continued)

4	<p>Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works.</p> <ul style="list-style-type: none">• The Virgin Mary is a mature mother in the Virgin (Theotokos) but an unmarried girl in the <i>Triptych</i>.• The Virgin Mary is an imperial ruler in the Virgin (Theotokos) but a member of the urban middle class in the <i>Annunciation Triptych</i>.• The Virgin Mary is shown interacting with the viewer in the Virgin (Theotokos), but in the <i>Annunciation Triptych</i> she devotes her entire attention to her book.• In the Virgin (Theotokos) the Virgin Mary is shown in a heavenly setting, while in the <i>Annunciation Triptych</i> the Virgin Mary is shown in a realistic, contemporary interior.
5	<p>Accurately explains ONE difference in how the two works were intended to function as devotional objects.</p> <ul style="list-style-type: none">• The Virgin (Theotokos) and Child was believed to be a miracle-working icon. By contrast, those who prayed before the <i>Annunciation Triptych</i> did not believe the work had access to miraculous powers. It was instead a private aide to personal devotion.• Both works are portable; however, the scale of the Annunciation Triptych made it unlikely to be carried around in the same fashion as the icon. More typically, the altarpiece would have rested in whatever room was used for prayer by the family who owned it.
6	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.</p> <ul style="list-style-type: none">• Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans.• Icons were commonly placed in the interior of Byzantine churches as an enhancement to worship.• Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans.• Icons were often believed to have been made with divine assistance.• Veneration of icons became so intense that critics called it idolatry.
7	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Annunciation Triptych (Merode Altarpiece).</p> <ul style="list-style-type: none">• Late Medieval Christians embraced affective spirituality and often worshipped in their own homes, directing their meditations towards images they found meaningful.• The increased prosperity of the urban middle class meant that they could afford to buy artworks to display their wealth and enhance their personal devotions.• Images that depicted biblical events in contemporary settings were especially popular at this time.

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Question 1 (continued)

<i>Röttgen Pietà</i>. Late medieval Europe. c. 1300–1325 C.E. Painted wood.	
1	<p>Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Middle Rhine Region (Germany or Northern Europe is acceptable) • Date: 1300–1325 C.E. Also acceptable: early 1300s; middle 1300s; early/mid-14th century; mid-14th century; Gothic; Late Medieval Europe; OR a date within 50 years of the original (14th century is NOT acceptable) • Materials: Painted wood, specifically limewood/wood and polychromy (wood is acceptable)
2	<p>Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.</p> <ul style="list-style-type: none"> • The Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. • Techniques create a sense of naturalism: e.g., highlights, color modeling, the direction of her gaze. • The Virgin Mary's status is indicated by the composition: e.g., the use of hierarchical scale, her giant gold halo, and the fact that she is in the center of the painting. • The presentation of Christ as a small adult shows Mary as the mother of a mature savior.
3	<p>Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the <i>Röttgen Pietà</i>.</p> <ul style="list-style-type: none"> • The Virgin Mary is shown as a grieving mother. • The composition is inspired by a Virgin Mary and Child formula, but Jesus is now shown as a dead adult. • The Virgin Mary's anguished expression and the discrepancy in size between her and her adult son, a presentation that recalls how he would have sat on her lap as a child, lends pathos to the scene.
4	<p>Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works.</p> <ul style="list-style-type: none"> • In the Virgin (Theotokos) and Child the Virgin Mary is paired with her living infant son, while in the <i>Röttgen Pietà</i> she is paired with her dead adult son. • In the Virgin (Theotokos) the Virgin Mary is shown holding her infant on her lap, but in the <i>Röttgen Pietà</i> the artist has combined that reference with another, the Lamentation, to create a scene charged with symbolism.

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Question 1 (continued)

5	<p>Accurately explains ONE difference in how the two works were intended to function as devotional objects.</p> <ul style="list-style-type: none">• The Virgin (Theotokos) and Child was intended to be a miracle-working icon. By contrast, those who prayed before the <i>Röttgen Pietà</i> did not believe the work had access to miraculous powers. It was instead an aide to personal devotion.• Unlike the Virgin (Theotokos) and Child, the <i>Röttgen Pietà</i> was designed to elicit empathy from those who addressed their devotions to it.
6	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.</p> <ul style="list-style-type: none">• Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans.• Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.• Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans.• Icons were often believed to have been made with divine assistance.• Veneration of icons became so intense that critics called it idolatry.
7	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the <i>Röttgen Pietà</i>.</p> <ul style="list-style-type: none">• Late Medieval Christians embraced affective spirituality, and often worshipped in their own homes, directing their meditations towards images they found meaningful.• Recent plagues, famines, and wars led Northern European Christians to meditate on images that emphasized pain and suffering.• This meditation may have taken place during the increasingly popular private, personal devotion of evening prayer or vespers.• Worshippers would have sought to create an emotional connection with Mary's anguish and despair.

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Question 1 (continued)

***The Virgin of Guadalupe (Virgen de Guadalupe).* Miguel González. c. 1698 C.E. Based on the original Virgin of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.**

1 **Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.)** Credit for identification will be given for ***at least two accurate identifiers***, apart from the designation given in the question prompt, taken from the following list:

- **Miguel González**
- **Based on the original Virgin of Guadalupe, Basilica of Guadalupe, Mexico City, 16th century C.E.**
- **Mexico/New Spain**
- **Date: c. 1698 C.E. Also acceptable: late 1600s; early 1700s; late 17th century; early 18th century; OR a date within 50 years of the original (17th or 18th century is NOT acceptable)**
- **Materials: Oil on canvas on wood, inlaid with mother-of-pearl (*enconchado*); original is oil and tempera on cactus cloth and cotton (oil is acceptable for both original and González's copy)**

2 **Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the *Virgin (Theotokos) and Child between Saints Theodore and George*.**

- The Virgin Mary is shown as an **imperial figure and mother of Christ**. Dressed in a dark, purplish blue robe, a **symbol of imperial stature**, she is enthroned in a golden, high-backed throne and on a brighter purple cushion.
- Techniques create a **sense of naturalism**: e.g., **highlights, color modeling, the direction of her gaze**.
- The Virgin Mary's **status** is indicated by the use of **hierarchical scale, a giant gold halo**, and the fact that **she is in the center** of the painting.
- The **presentation of Christ** as a small adult shows Mary as the **mother of a mature savior**.

3 **Accurately uses specific visual evidence to describe how the Virgin Mary is represented in Miguel González's *The Virgin of Guadalupe*.**

- The Virgin Mary is shown in the form of the **miraculous image** that is said to have **imprinted itself on the cloak** of an indigenous man, Juan Diego, to whom **she appeared as a heavenly apparition** in Mexico in the 16th century.
- The standing Virgin hovers above an **eagle on a cactus, the symbol of Mexico City**, and a **winged cherub**.
- The Virgin Mary's face has an **ashen tone**.
- The medium used by González is **characteristic of 17th-century Mexico**: the Virgin's robes have been crafted from **mother-of-pearl using a technique known as *enconchado***, which shimmers with **reflected light**.

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Question 1 (continued)

4	<p>Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works.</p> <ul style="list-style-type: none">Representation of otherworldliness differs: the Virgin (Theotokos) and Child shows the Virgin between angels and saints, while in <i>The Virgin of Guadalupe</i> she is surrounded by a heavenly aureole, a cherub, a crescent moon.<i>The Virgin of Guadalupe</i> records a vision of the Virgin Mary allegedly seen by a human and imprinted on his clothing, but the Virgin (Theotokos) imagery is unconnected to any recorded visionary experience.The Virgin (Theotokos) joins the Virgin Mary to her son, Jesus, emphasizing her role as a mother, while <i>The Virgin of Guadalupe</i> shows the Virgin without her son.
5	<p>Accurately explains ONE difference in how the two works were intended to function as devotional objects.</p> <ul style="list-style-type: none">The Virgin (Theotokos) and Child was intended to function as a miracle-working icon. While the original painting of the Virgin of Guadalupe has been credited with miraculous works, there is no evidence that Miguel González's <i>enconchado</i> replica would have functioned in this way. Likely it simply recorded the miraculous manifestation.The Virgin (Theotokos) and Child was a portable icon, and could travel to where intervention was needed, but <i>The Virgin of Guadalupe</i> was a large artwork that was most likely intended to be permanently affixed to a wall, meaning those who sought to venerate it had to travel to it.<i>The Virgin of Guadalupe</i> also aided in the conversion of indigenous colonial populations to Christianity.
6	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.</p> <ul style="list-style-type: none">Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans.Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans.Icons were often believed to have been made with divine assistance.Veneration of icons became so intense that critics called it idolatry.

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Question 1 (continued)

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| 7 | <p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from Miguel González's <i>The Virgin of Guadalupe</i>.</p> <ul style="list-style-type: none">• The four roundels depict the manifestation of the Virgin Mary in the new world and in an indigenous form.• The work could have appealed to recent converts among the indigenous population.• The regionally specific nature of the imagery was most likely intended to assist the local population in their devotions by making the figure of Mary more accessible.• The new, luxurious medium of <i>enconchado</i> was inspired by works imported from the Far East. |
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Question 1 (continued)

***Madonna and Child with Two Angels.* Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.**

1 **Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.)** Credit for identification will be given for ***at least two accurate identifiers*** taken from the following list:

- Title: ***Madonna and Child with Two Angels***
- Artist: **Fra Filippo Lippi**
- **Florence, Italy** or **Southern Europe (Italy is acceptable)**
- Date: **1465 C.E.** Also acceptable: **mid/late 1400s; mid/late 15th century; second half of the 15th century; Italian Renaissance; OR a date within 50 years of original (15th century is NOT acceptable)**
- Materials: **Tempera (paint) on wood (panel) (tempera is acceptable; painting is NOT acceptable)**

2 **Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.**

- The Virgin Mary is shown as an **imperial figure and mother of Christ**. Dressed in a dark, purplish blue robe, a **symbol of imperial stature**, she is enthroned in a golden, high-backed throne and on a brighter purple cushion.
- Techniques create a **sense of naturalism**: e.g., **highlights, color modeling, the direction of her gaze**.
- The Virgin Mary's status is indicated by the composition: e.g., the use of **hierarchical scale, her giant gold halo**, and the fact that **she is in the center** of the painting.
- The **presentation of Christ** as a small adult shows Mary as the **mother of a mature savior**.

3 **Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the *Madonna and Child with Two Angels*.**

- The Virgin Mary is shown as a **beautiful, idealized young woman** perhaps based on a real person.
- Her clothing and other accessories **indicate her wealth**. Mary's divinity is indicated by a **halo in a faint circle**.
- She **sits on an ornate chair** and cushion **turning to her right to face Jesus**, whom angels lift towards her.
- Mary's **hands are folded in prayer** and **her eyes are downcast**, appearing to look out of the frame of the work.
- Her **shadow is cast on the window** frame in the background.
- Techniques create a strong **sense of naturalism**: e.g., **highlights, modeling that creates contoured forms, spatial illusion** created through the arrangement of forms.
- The **presentation of Christ** as reaching for Mary creates a sense of **human intimacy between mother and child**.

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Question 1 (continued)

4	<p>Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works.</p> <ul style="list-style-type: none"> • The Virgin Mary is an imperial ruler in the Virgin (Theotokos) but a member of the Florentine elite in the <i>Madonna and Child with Two Angels</i>. • The Virgin Mary (Theotokos) is portrayed in a heavenly realm in the given work, while in <i>Madonna and Child with Two Angels</i> she is presented in the earthly realm. • Lippi has based his figure of Mary on a real person, whereas the Virgin Mary in the icon utilizes Byzantine conventions of the figure.
5	<p>Accurately explains ONE difference in how the two works were intended to function as devotional objects.</p> <ul style="list-style-type: none"> • The Virgin (Theotokos) and Child was believed to be a miracle-working icon. By contrast, those who prayed before <i>Madonna and Child with Two Angels</i> did not believe the work had access to miraculous powers. It was instead a private aid to personal devotion. • The Virgin (Theotokos) and Child was a portable icon and could travel when intervention was needed, but <i>Madonna and Child with Two Angels</i> was most likely a stationary object used for individual veneration.
6	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.</p> <ul style="list-style-type: none"> • Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans. • Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship. • Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. • Icons were often believed to have been made with divine assistance. • Veneration of icons became so intense that critics called it idolatry.
7	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from <i>Madonna and Child with Two Angels</i>.</p> <ul style="list-style-type: none"> • This work was likely placed in the home of a pious Christian patron as the focus of individual devotion. • Images that depicted biblical events in contemporary, recognizable settings were especially popular at this time. • The naturalistic choices made by the artist help to create a sense of personal connection and humanistic understanding between the viewer and the Virgin Mary.

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Question 1 (continued)

***Pietà*. Michelangelo Buonarroti. C. 1498-1499 C.E. Marble.**

1 Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for ***at least two accurate identifiers*** taken from the following list:

- Title: ***Pietà***
- Artist: **Michelangelo Buonarroti (Michelangelo is acceptable)**
- **Rome, Italy or Southern Europe (Italy is acceptable)**
- **St Peter's Basilica, Vatican City**
- Date: **1498–1499 C.E. Also acceptable: late 1400s; early 1500s; late 15th century; early 16th century; second/last half of the 15th century; first half of 16th century; Italian Renaissance; OR a date within 50 years of original (15th century is NOT acceptable)**
- Materials: **Marble/Carrara marble (marble is acceptable)**

2 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.

- The Virgin Mary is shown as an **imperial figure and mother of Christ**. Dressed in a dark, purplish blue robe, a **symbol of imperial stature**, she is enthroned in a golden, high-backed throne and on a brighter purple cushion.
- Techniques create a **sense of naturalism**: e.g., **highlights, color modeling, the direction of her gaze**.
- The Virgin Mary's status is indicated by the composition: e.g., the use of **hierarchical scale, her giant gold halo**, and the fact that **she is in the center** of the painting.
- The **presentation of Christ** as a small adult shows Mary as the **mother of a mature savior**.

3 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the *Pietà*.

- The Virgin Mary is shown as a **grieving mother**.
- The composition is **inspired by a Virgin Mary and Child formula**, but Jesus is now shown as a **dead adult**.
- The Virgin Mary's face is **youthful** and **expresses tender sadness**, and the discrepancy in size between her and her adult son, a presentation that **recalls the way he would have sat on her lap as a child, lends pathos to the scene**.
- The voluminous fabric of Mary's dress visually enables her to **support the body of an adult male**.

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Question 1 (continued)

4	<p>Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works.</p> <ul style="list-style-type: none"> In the Virgin (Theotokos) and Child the Virgin Mary is paired with her living infant son, while in Michelangelo's <i>Pietà</i> she is paired with her dead adult son. In the Virgin (Theotokos) the Virgin Mary is shown holding is shown holding her infant on her lap, but in Michelangelo's <i>Pietà</i> the artist has combined that reference with another, the Lamentation, to create a scene charged with symbolism.
5	<p>Accurately explains ONE difference in how the two works were intended to function as devotional objects.</p> <ul style="list-style-type: none"> The Virgin (Theotokos) and Child was intended to be a miracle-working icon. By contrast, those who prayed before Michelangelo's <i>Pietà</i> did not believe the work had access to miraculous powers. It was instead an aide to personal devotion. Unlike the Virgin (Theotokos) and Child, the Michelangelo <i>Pietà</i> was designed to elicit empathy from those who addressed their devotions to it.
6	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.</p> <ul style="list-style-type: none"> Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship. Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were often believed to have been made with divine assistance. Veneration of icons became so intense that critics called it idolatry.
7	<p>Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the <i>Pietà</i>.</p> <ul style="list-style-type: none"> Worshippers would have sought to create an emotional connection with the holy figures in the image. The work's pronounced naturalism and sculptural illusionism enhance the figures' sense of humanity, heightening the viewer's ability to make a personal connection with Mary's sadness and the pathos of Christ's death. The Virgin Mary's expression connects classical ideals of beauty with the Christian concept of spirituality.

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Question 2

As Buddhism expanded across Asia, Buddhist art and architecture were expressed in a variety of ways in relation to the visual traditions of the region.

Select and completely identify one Buddhist architectural complex associated with the expansion of Buddhism across Asia. You may select a work from the list below or any other relevant work from West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.).

Describe the Buddhist complex using at least two examples of specific visual evidence (such as architectural features or imagery).

Explain how two features of the complex are typical of the visual traditions of the region.

Using specific contextual evidence, explain how two features of the complex functioned to facilitate Buddhist practices.

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

Great Stupa at Sanchi

Longmen caves

Today-ji

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Question 2

Scoring Criteria

Task	Points
<p>1 Selects and completely identifies a Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.).</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. The student will earn credit for the identification if <u>at least two</u> accurate identifiers are provided, but the student will not be penalized if any additional identifiers provided are inaccurate. If a work from the list is selected, the student must include at least two accurate identifiers <u>beyond those that are given</u>.</i></p>	1 point
<p>2 Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery).</p>	1 point
<p>3 Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery).</p>	1 point
<p>4 Accurately explains how ONE feature of the complex is typical of the visual traditions of the region.</p>	1 point
<p>5 Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region.</p>	1 point
<p>6 Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices.</p>	1 point
<p>7 Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices.</p>	1 points
<p>Total Possible Score</p>	7 points

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Question 2 (continued)

Scoring Information

Great Stupa at Sanchi. Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E. – 100 C.E. Stone masonry, sandstone on dome.

Describe the Buddhist complex using at least two examples of specific visual evidence (such as architecture or imagery).

The Buddhist complex at Sanchi can be described as a religious community and pilgrimage site with multiple stupas, temples, *chaitya* halls, and monastic dwellings (*viharas*). The largest of these stupas at Sanchi, commonly known as the Great Stupa, is a hemispherical stone structure surrounded by an elevated walkway and railings punctuated by four large gateways called toranas, each pointing toward one of the four cardinal directions.

The four toranas have densely packed relief sculptures on lintels that display a wealth of symbolic imagery related to the historical Buddha's life, his past lives (*jatakas*), and the central tenets of the Buddhist faith. Instead of depicting the Buddha in human form, the sculptures show traditional symbols of the Shakyamuni Buddha, such as footprints, an empty throne, a sacred tree, parasols, and the wheel of the law (the *dharma*). A voluptuous female figure known as a *yakshi* hangs in an auspicious pose from a mango tree at the end of one of the east torana's beams.

The Great Stupa rises above an elevated circular walkway and is topped by a *harmika*, a square platform with an axial pole (*yasti*) enclosed by a balustrade. The *yasti* bears three stone discs of decreasing sizes.

Next to the Great Stupa, a monumental pillar was erected with imagery and inscriptions that combine the compassionate message of Buddhism with the merits of Ashoka, the first ruler to embrace Buddhism on the Indian subcontinent, and during whose reign the Buddhist community at Sanchi was founded. Although not original to the complex, statues of Buddha were placed along the circular path at a later date.

Explain how two features of the complex are typical of the visual traditions of the region.

Building stupas is a South Asian visual tradition that originated long before Buddhism, though the form of the stupa has come to be most closely associated with the burial of the Buddha's ashes at locations linked with events from the Buddha's life. Such sites include Lumbini, the birthplace of the Buddha; Bodhi Gaya, the place where the Buddha attained Enlightenment; and Sarnath, where the Buddha preached his first sermon. These ashes activate the earthen mounds with spiritual energy. In the region the form of the stupa has been interpreted variously as representing an individual seated in a meditative pose, or as a sacred mountain, similar to the symbolism of Hindu temples, such as the superstructure of the Lakshmana Temple at Khajuraho, meant to appear like the rising peaks of Mount Meru.

The positioning of the toranas at the four cardinal directions suggests that the layout was designed in the form of a mandala, a cosmic diagram of the universe. Mandalas are present throughout South Asia in architecture, paintings, and fiber arts. The sculpted toranas imitate earlier Indian wooden gates, though their intensity of ornamentation is unique. The use of symbols on the toranas to represent the Buddha, rather than depictions of the historical Buddha himself, belongs to visual traditions in this region in that the Buddha was not represented in human form at this time in Indian art.

On the east torana the sensuous *yakshi* is an important South Asian visual tradition that predates Buddhism, like the form of the stupa itself. As the source of life, the *yakshi* conjures up notions of fruitfulness and spiritual growth for those who seek nirvana. She causes a tree to bloom with her very

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Question 2 (continued)

touch. Her *tribanga*, or “three bends posture,” pose has been interpreted as imitating that of Maya, the mother of the Buddha, as she gave birth to the Enlightened One. With the form of the yakshi, Buddhist artists adopted existing regional symbolism and modified it to create a new Buddhist iconography.

Other visual traditions of the region are present at the Great Stupa. The *harmika* railings were likely inspired by earlier Indian traditions of placing wooden fences around venerated trees and have on occasion been compared with those that once surrounded open-air altars used by ancient Brahmins. The *yasti* within the *harmika* signifies an axis mundi, which connects the Earth to the heavens in a central, sacred location of great power. The three discs on the *yasti* have been interpreted as referencing the three jewels of Buddhism: the Buddha, the law, and the community. They also symbolize the umbrellas or parasols used to provide shade for important individuals; they are regionally specific symbols of royalty and protection.

Using specific contextual evidence, explain how two features of the complex functioned to facilitate Buddhist practices.

An elevated walkway surrounding the stupa facilitates the Buddhist practice of circumambulation — walking clockwise — suggesting the cyclical journey of birth, death, and rebirth, as well as the journey of the Earth around the Sun, bringing the devout into harmony with the cosmos. The circular path recalls the spokes of the wheel of the Eightfold Path that surround an unmoving center: the enlightened state. As devotees engage in circumambulation, they chant Buddhist texts or recite sacred hymns and mantras. Through a series of prostrations around the circular structure, practitioners can raise their body temperature to mimic the heat of the fire that cremated the body of the Buddha, thereby imitating the process by which the Buddha detached himself from the physical world and progressed to Enlightenment.

The Great Stupa is also fashioned to facilitate Buddhist practices through the positioning of the toranas. They are shaped at right angles so that practitioners move in a directional manner that guides them to the correct path to Enlightenment. Great events of the life of Buddha are linked with each of the toranas and with the directions that they face. Passing through the toranas, pilgrims pass from the realm of the senses to the realm of the spirit, a place designated for prayer and meditation: the state of being required to progress on the spiritual journey to nirvana. The narrative and symbolic imagery on the gateways assist the pilgrim in focusing the mind to internalize Buddhist ideas, a practice enhanced by chanting Buddhist texts or reciting hymns and mantras.

The very act of building a stupa has favorable consequences for Buddhist practitioners. For example, by constructing a stupa, the devout can hope to escape poverty in the next life and to avoid being born in a remote location. Partly for this reason, and to spread the new faith for both political and religious purposes, Ashoka commissioned the building of stupas throughout his empire. At the Great Stupa, over 600 inscriptions commemorate the different individuals (both monks and laypeople) who contributed to the building project in the hope of obtaining spiritual (*karmic*) benefits.

Longmen caves. Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone.

Describe the Buddhist complex using at least two examples of specific visual evidence (such as architecture or imagery).

The Buddhist complex at Longmen can be described as a honeycomb of more than two thousand caves, shrines, and niches carved into the steep limestone cliffs located on both sides of the Yi River just south of the ancient capital of Luoyang, an early monastic center for Buddhism in China. The site extends for

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Question 2 (continued)

almost a mile and contains over 100,000 stone statues, 60 stupas, and nearly 3,000 inscriptions. The largest and most imposing of these groupings is known as the Fengxian Temple, where a colossal Vairocana Buddha is flanked by eight massive attendants and numerous small figures in a wide semicircle. Differing from the historical Shakyamuni Buddha worshipped at the Great Stupa, the Vairocana Buddha is the celestial Buddha who transcends space and time, the entire universe emanating from his presence. In the Mahayana School the Vairocana Buddha is a savior.

At Fengxian Temple the Vairocana Buddha is carved wearing graceful, flowing monastic robes with a rounded face, downcast eyes, and the hint of a smile. He sits cross-legged in the lotus pose and displays conventions such as elongated earlobes, a topknot (*ushnisha*), and downcast eyes. Behind him a once-painted halo and a flaming mandorla are carved into the cave wall.

The Buddha is flanked by two disciples (*arhats*). These are believed to be Ananda and Kasyapa, identifiable by their shaven heads, long earlobes, and halos. The Buddha is also attended by divine beings called bodhisattvas who are able to reach nirvana but delay in doing so out of compassion for the suffering. The bodhisattvas wear heavy jeweled ornaments, crowns, and pendants. Like the Buddha, the bodhisattvas present idealized visions of the Buddhist faith, with their small mouths, arched eyebrows, and tiny pointed chins that suggest a pure and fleeting beauty.

At the outermost points of the semicircle four figures protect the Buddha's state of meditative bliss. Two are heavenly kings, one of whom displays in his hand a small stupa, a symbol of the Buddhist faith, as he crushes an evil spirit. The other two are guardian figures, known in Buddhist cosmology as thunderbolt holders (*vajrapani*). Their agitated facial expressions and dynamic yet tense posturing — arms, legs, and chests all carved with prominent musculature — contrasts sharply with the rounded, serene countenances and graceful, composed stances of the Vairocana Buddha and his other attendants.

Explain how two features of the complex are typical of the visual traditions of the region.

The Vairocana Buddha at Fengxian Temple continued a tradition of carving monumental figures of the Buddha on cliffs at strategic sites along the Silk Road, such as Bamiyan in present-day Afghanistan. Alongside these complexes developed large communities of Buddhist monks who assisted in the spread of Buddhist ideas and traditions.

The visual tradition of portraying the Buddha in human form developed along the Silk Road, spreading eastward into China along with the beliefs and practices associated with the Mahayana Buddhist faith. The graceful, linear Tang style of this particular Buddha demonstrates the influence of the sect of Pure Land Buddhism, which was particularly influential during the Tang Dynasty when these figures were made. The halo and flaming mandorla carved into the cave wall behind the Vairocana Buddha are characteristic of representations of the supreme being in the Pure Land faith. In addition, the image of a supreme deity resonated with the imperial aims of the Tang emperor and marks a distinct change from the earlier historical, or Shakyamuni, Buddha in its scale and cosmic aura.

The presence of *arhats* is appropriate in a cave setting in that they traditionally dwell in remote places, their influence on earthly affairs having ceased. Like the Buddha, the *arhats* are robed as monks and depicted with haloes to distinguish them from ordinary beings. The *arhats* and the bodhisattvas flanking the Buddha reflect a graceful quality derived from the influence of traditional Indian sculpture.

The heavenly kings, too, bear traditional Indian visual traits: for example, in their clothing and their poses, with hands on hips. These heavenly kings symbolize the elements and protect the continents located in

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Question 2 (continued)

the oceans surrounding the sacred mountain. They maintain the cosmic order as it emanates from the Vairocana Buddha. That the heavenly kings symbolize directional forces recalls the traditional Daoist practice in China of *feng shui*, a method used to orient features in a particular site harmoniously with natural forces so that the resulting energy (*qi*) has the power to influence people's lives auspiciously. Although known as thunderbolt holders, the guardian figures are portrayed in the style characteristic of China: warding off evil with an open hand, rather than carrying an actual thunderbolt (*vajra*).

As a whole, the opulent setting at Fengxian Temple refers to the Pure Land belief in the Paradise of the West (*Sikhavati*), while the clear and symmetrical ordering of the figures recalls a Confucian context appropriate for a Chinese site whose name means "Honoring Ancestors Temple." As a mirror of the Tang imperial court, the Fengxian Temple suggests a paradise of harmonious beauty and happiness, a reward for the faithful, ruled over by a single great leader, not unlike the Tang emperor himself.

Using specific contextual evidence, explain how two features of the complex functioned to facilitate Buddhist practices.

The cave dwellings were originally used for meditation and later became places of worship and pilgrimage for travelers along the Silk Road. In sponsoring the creation of Buddhist works at Longmen, practitioners believed they would obtain spiritual (*karmic*) benefits. According to Pure Land Buddhism, worshippers could reach paradise through such devotion without having to undertake the hard path of austerity promoted by Theravada Buddhism. The sheer number of Buddhist statues, imagery, and inscriptions provide evidence that thousands of pious donors existed to ensure that prayer rites and scriptural recitation might be conducted at Longmen on their behalf. The most famous of these donors is the Tang Emperor Gaozong and Empress Wu Zetian, whose sponsorship of the sculptural grouping at the Fengxian Temple is recorded in an inscription at the site. Supposedly, these features were modeled after those of the Empress Wu Zetian.

The dark interiors of the caves at Longmen were also meant to help practitioners progress along the Eightfold Path by suggesting a renunciation of desires associated with the physical world. To create the atmosphere of a cave the Fengxian Temple was originally covered with a wooden roof and a wooden facade to create a dark, sacred space where ceremonies could be performed with votive offerings and musical instruments, such as gongs.

The monumental statue of the Vairocana Buddha was intended to encourage meditation through his lotus pose and calm demeanor. Other Buddhas at Longmen depict the Amitabha, the principal Buddha in the Pure Land. The cult of Amitabha, popularized at Longmen, taught that to enter the Paradise of the West, believers must focus on the Vairocana Buddha for seven nights while reciting a mantra known as "Homage to Amitabha Buddha." The bodhisattvas and arhats also serve to facilitate Buddhist practices by serving as models of encouragement or inspiration. They postpone Enlightenment so that they can compassionately assist others in achieving nirvana. In addition, the fierce guardians serve as reminders that one is entering a protected space where the mind is purified and respect deserves to be paid in the form of bowing, prostration, or a gesture of reverence or gratitude (*gassho*).

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Question 2 (continued)

Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700 C.E. Bronze and wood (sculpture); wood with ceramic roofing (architecture).

Describe the Buddhist complex using at least two examples of specific visual evidence (such as architecture or imagery).

The Buddhist complex at Todai-ji can be described as a religious community and administrative center that was first built by the Emperor Shōmu in the 8th century to serve as headquarters of regional Buddhist temples throughout Japan. The complex originally included an extensive number of gateways, temples, pagodas, gardens, and monastic quarters. Although many of these buildings no longer exist due to damage from fire, earthquakes, and warfare, what remains is still a physically imposing compound centered around the Great Buddha Hall (Daibutsuden), one of the largest wooden structures in the world. The complex is surrounded by a park with a large population of free-roaming deer.

The existing Daibutsuden has seven bays. (The original had 11.) The curving, two-tiered roof of the Daibutsuden has a gentle curve and is accented with gleaming *shibi*, forms inspired by mythical sea creatures that were intended to protect the building from fire. The eaves extend far beyond the walls, their weight supported by a complex system of bracketing known as *tokyo*. The roof has ceramic tiles (*onigawara*) that depict fearsome beasts meant to repel evil spirits.

Inside the Daibutsuden the colossal bronze and wood Vairocana Buddha (Daibutsu) is a recreation of the original bronze statue of the celestial Buddha that was also destroyed. The Buddha has snail-curl hair and sits in the lotus pose, compassionately welcoming the devout with the *varada* mudra with his left hand. His right hand displays the *abhaya* mudra, indicating reassurance and safety. Behind him is a gilded mandorla, and he sits on a bronze lotus-petal throne engraved with verses from the Lotus Sutra and with pictorial representations of Enlightenment. These include images of the historical Shakyamuni Buddha and various bodhisattvas.

At the entrance to the complex, two ferocious Nio guardian figures are installed in niches within the Great Southern Gate (*Nandaimon*). These joined-wood sculptures, created during the Kamakura period by artists Unkei and Keikei, stand in dramatic contrapposto with tense musculature and swirling drapery. They were originally painted. Known as Agyō and Ungyō, the figures differ from each other in that Agyō has an open mouth while Ungyō has a closed mouth, symbolism that has been interpreted as representing life and death, the beginning and the end of a journey.

Explain how two features of the complex are typical of the visual traditions of the region.

Visually the buildings at Nara are typical of Japanese architectural traditions through their extensive use of wood. For example, the Daibutsuden exemplifies the Japanese tradition of a *kondo*, meaning “golden hall,” a large wooden structure used as a focal point to enshrine the main object of veneration within a complex. The style of the Daibutsuden is regionally specific in that it reflects the influence on Japanese Buddhism of Shintoism, an indigenous belief system that predates Buddhism and which emphasizes refined simplicity and naturalness. In Shintoism, spirits known as *kami* are believed to inhabit natural forms, such as trees and rocks. To appease these spirits, Japanese artists often avoid painting or decorating natural materials. Also reflecting Shinto practices, Japanese carpenters used complex wooden joints instead of nails in their construction of the Daibutsuden to maintain a sense of architectural purity.

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Question 2 (continued)

The influence of Shintoism is further evident in the inclusion of gates leading into Todai-ji, such as the *Nandaimon* gate. In the Shinto tradition entrances to shrines are marked with *torii* to separate secular and sacred space. The use and forms of Shinto *torii* are believed to have derived from the Indian tradition of toranas, such as those found at the Great Stupa. The surrounding gardens at Todai-ji further suggest a complementary relationship between Shintoism and Buddhism, particularly through the presence of small deer who are regarded in Shintoism as messengers of the gods. The gardens emphasize a spiritual connection with the natural world. They also provide an allusion to Deer Park, the location where Buddha preached his first sermon.

Inside the Daibutsuden the giant statue of the Daibutsu reflects visual traditions of Mahayana Buddhism that are common across Asia. The monumental scale was most likely inspired by statues of Buddha created for cave dwellings and temples along the Silk Road, such as at Bamiyan in present-day Afghanistan and at the Longmen caves in China.

Similarly, the Nio guardian figures at the *Nandaimon* gate have antecedents in visual traditions of Mahayana Buddhism. They are the Japanese equivalent of the thunderbolt holders (*vajrapani*) at Fengxian Temple and reflect the specific tastes of Japan's daimyo and warrior classes through their fierce expressions and aggressive poses. Like the Longmen *vajrapani*, the Nio have swirling drapery and pronounced musculature: characteristics that would have appealed to patrons during the Kamakura period when the guardian figures were carved. The Nio merge Chinese and Indian visual traditions in that they have both open hands and hold thunderbolts. They were, however, created with the traditionally Japanese joined-block technique (*yosegi-zukuri*).

As a whole, the symmetrical layout of the Buddhist complex at Todai-ji was based on Chinese monastic communities and reflects a synthesis of different religious principles. The Chinese influence was perhaps most evident in Todai-ji's two pagodas, multistoried structures that serve as stupas (symbols of the Buddha) in the Buddhist tradition in China. The Chinese influence is also present in the ornamented roof tiles, the system of bracketing used to support tile roofs, and the mythical creatures perched on the eaves.

Using specific contextual evidence, explain how two features of the complex functioned to facilitate Buddhist practices.

As at the Great Stupa in India and Longmen caves in China, the very building of a Buddhist temple and the commissioning of a Buddhist statue is a Buddhist practice that provides spiritual (*karmic*) benefits to those who contribute. While the Emperor Shōmu's original construction of Todai-ji drew criticism in that every Japanese citizen was required to contribute through a special tax, the rebuilding of the Daibutsuden and recasting of the Daibutsu after the Genpei Civil War was a nationalistic endeavor to which thousands of individual practitioners voluntarily contributed.

At Todai-ji Buddhist practitioners proceed through a series of gateways marking the entrance to a spiritual realm. The guardian figures at the *Nandaimon* gate serve as reminders that one is entering a protected space where the mind is purified and respect deserves to be paid in the form of bowing, prostration, or a gesture of reverence or gratitude. After passing by these fierce protectors, worshippers progress along a wide, long path to reach the Daibutsuden, where they are meant to pray and meditate in the presence of the Buddha. As at Longmen, the monumental figure of the Daibutsu is the devotional focus, positioned in the hall to allow for circumambulation. Early in Todai-ji's history circumambulation also occurred in and around the pagodas of the complex. The noble elite would have gathered inside the porches of the Daibutsuden to listen to monks performing rituals as they gazed upwards towards the colossal bronze Buddha.

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Question 2 (continued)

When the first Daibutsu was created a lavish and expansive “eye-opening” ceremony took place, with an Indian monk painting in the Buddha’s eyes to bring the statue to life in the presence of the Emperor Shōmu, his wife the Empress Kōmyō, Japanese court and government officials, foreign dignitaries from India and China, and over 10,000 Buddhist monks. (The brush is preserved in Todai-ji’s treasury.) Today an annual ritual cleaning of the Daibutsu serves a similar function of reminding Buddhists of the need to attend dutifully to the needs of the statue.

Recently x-rays have revealed objects inside the Daibutsu, such as a human tooth, pearls, mirrors, swords, and jewels, possibly relics of the Emperor Shōmu. This is in keeping with the Mahayana Buddhist practice of consecrating figures of the Buddha by filling their interior with precious objects prior to the statue’s being sealed and blessed. In Mahayana Buddhism, statues are granted power only when they have been properly filled and blessed. A statue of Kokuzo, a Buddhist deity, is located behind the Vairocana and is depicted holding a gem in which he bestows his worldly blessings. He is associated with the lengthy reciting of the Morning Star Meditation mantra that has been performed for over 1,000 years.

Another healing practice still associated with the site today is the belief that an individual will be granted an easier path to Enlightenment if they can squeeze through rear support pillars, which have holes in the bottom. These openings are said to be the same size as the Daibutsu’s nostril. A famous bronze lantern, dating from the founding of Todai-ji, is located outside the Daibutsuden and inscribed with a text highlighting the merits of auspiciously lighting lanterns in Buddhist practice.

Because Todai-ji has always been a monastic training center, rituals performed within the Daibutsuden have been conducted with Buddhist instruction in mind, both for the monks and for the laity. One of these rituals is the copying of Buddhist sutras, a practice promoted heavily at the time of Todai-ji’s founding by the Empress Kōmyō. At the rear of the temple are the monastic quarters and a second great hall, in which monastic teaching still takes place. Because of the role of these monasteries in training Buddhist monks and then sending them to spread the Buddhist faith across Japan, Todai-ji originally served as a central administrative center that strongly linked the authority of the Emperor Shōmu with his political agenda to unify the country through the practice of a single religion. The Daibutsu and the beliefs that it embodied were intended to bring comfort, strength, and unity to the Japanese people in response to the rebellions, epidemics, and natural disasters that befell Japan during the 8th century.

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Question 2 (continued)

Scoring Notes

<p>Great Stupa at Sanchi. Madhya Pradesh, India. Buddhist; Maurya, late Sunga Dynasty. c. 300 B.C.E.–100 C.E. Stone masonry, sandstone on dome.</p>	
1	<p>Selects and completely identifies one Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). Credit will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Madhya Pradesh, India (India is acceptable) • Maurya, late Sunga Dynasty • Date: c. 300 B.C.E.–100 C.E. Also acceptable: a date within 100 years of the original • Materials: Stone masonry, sandstone, dirt, ashes (sandstone/stone is acceptable)
2	<p>Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery).</p> <ul style="list-style-type: none"> • The stupa is a large, hemispherical stone structure surrounded by an elevated walkway and railing. • Four tall gateways (<i>toranas</i>) are sculpted in stone and capped with carved lintels. Each one depicts an array of figures, including a sensual <i>yakshi</i> figure, and symbols. They point towards the four cardinal directions. • Sculpted reliefs, located on the gateway lintels, are densely packed with imagery related to the historical Buddha’s life, his past lives, and the central tenets of the Buddhist faith. • An axial pole (<i>yasti</i>) is centrally positioned at the top of the stupa, surrounded by a square enclosure (<i>harmika</i>). It displays three discs of decreasing size. • A monumental pillar once stood nearby with imagery and inscriptions reflecting the patronage of Ashoka. • Statues of the Buddha, although not original to the structure, were placed at Sanchi along the circular path.
3	<p>Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery).</p> <p>See above.</p>

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Question 2 (continued)

4	<p>Accurately explains how ONE feature of the complex is typical of the visual traditions of the region.</p> <ul style="list-style-type: none"> • Stupas, which predate Buddhism in South Asia, are closely associated with the burial of the Buddha’s ashes at locations linked with events from the Buddha’s life. These ashes activate the earthen mounds with spiritual energy, and in the region have been interpreted variously as representing an individual seated in a meditative pose or as a sacred mountain. • The gateways, oriented to the cardinal points, provide evidence that the complex was designed in the form of a cosmic diagram of the universe (<i>mandala</i>), as was usual with sacred sites in India. They are constructed to simulate earlier wood constructions of sacred structures centered around ritual practices of the Brahmins. • The yakshis on the gateways are reminders of the influence of earlier Hindu traditions on Buddhist art. They are fertility figures that represent fruitfulness and spiritual growth for those who seek nirvana. • Symbolic imagery in the gateway reliefs is used to represent the historical Buddha. Because Buddha was not depicted in human form at this time and in this region, his presence is indicated by visual symbolic representations such as the wheel of the law, Buddha’s footprints, a sacred tree, parasols, and an empty throne. • Its square enclosure (<i>harmika</i>) is likely inspired by earlier Indian traditions of placing fences around venerated trees, and have on occasion been compared with those that once surrounded open-air altars. • Monumental pillars were already established in Hindu tradition as symbols of a world axis.
5	<p>Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region.</p> <p>See above.</p>
6	<p>Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices.</p> <ul style="list-style-type: none"> • The circular stupa and its elevated walkway, recalling the spokes of the wheel of the Eightfold Path that surround an unmoving center, facilitated the practice of circumambulation — walking clockwise — bringing the devout into harmony with the universe. In doing so the worshipper engages in a series of energetic prostrations, to raise body temperature and mimic the heat of the fire that cremated the Buddha’s body. • The gateways facilitate the passing of pilgrims from the realm of the senses to the realm of the spirit. They are shaped at right angles so that practitioners move in a directional manner that guides them to the correct path. • The narrative and symbolic imagery on the sculpted gateways assist the pilgrim in focusing the mind to internalize Buddhist ideas, a practice enhanced by chanting Buddhist texts or reciting hymns and mantras. • Over 600 inscriptions throughout the complex commemorate different individuals who contributed to the project in the hope of obtaining karmic benefits.
7	<p>Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices.</p> <p>See above.</p>

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Question 2 (continued)

Longmen Caves. Luoyang, China. Tang Dynasty. 493–1127 C.E. Limestone.	
1	<p>Selects and completely identifies one Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). Credit will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none">• Luoyang, China (China is acceptable)• Tang Dynasty• Fengxian Temple, created 673–675 C.E. (600s; 7th century; OR a date within 100 years would be acceptable)• Date for overall complex: 493–1127 C.E. Also acceptable: any date within this range for overall complex• Materials: Limestone (stone/rock-cut is acceptable; rock is NOT acceptable)
2	<p>Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery).</p> <ul style="list-style-type: none">• Over 2,000 caves are carved into limestone cliffs and contain numerous statues, stupas, and inscriptions. The site extends for almost a mile along the Yi River.• A colossal Vairocana Buddha, flanked by eight massive attendants, is carved wearing graceful, flowing monastic robes with a rounded face. He sits cross-legged in the lotus pose and displays conventions such as elongated earlobes, an ushnisha, and downcast eyes. Behind him is a halo and a flaming mandorla carved into the cave wall.• Four guardian figures stand in dynamic, tense poses and are carved with prominent musculature.• Bodhisattvas are shown flanking the Buddha and wearing jeweled ornaments, crowns, and pendants. They are idealized with small mouths, arched eyebrows, and tiny pointed chins. Arhats, believed to be the hermetic disciples of Buddha, also flank the Buddha and are depicted in monastic robes with shaven heads.• The Fengxian Temple originally had a roof and was lavishly decorated.
3	<p>Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery).</p> <p>See above.</p>

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Question 2 (continued)

4	<p>Accurately explains how ONE feature of the complex is typical of the visual traditions of the region.</p> <ul style="list-style-type: none"> • The caves at Longmen continue a tradition of carving on a monumental scale into cliffs at strategic sites along the Silk Road, such as the large Buddhas at Bamiyan. • The colossal Vairocana Buddha is characteristic of the graceful, linear Tang style of Chinese art, its size and opulence appropriately used to represent a cosmic, primordial Buddha who presides over all others in an infinite Universe. This image of a supreme deity resonated with the imperial aims of the Tang emperor and marks a distinct change from the earlier historical, or Shakyamuni, Buddha in its scale and cosmic aura. • The halo and flaming mandorla carved into the cave wall behind the Vairocana Buddha are characteristic of representations of the supreme being in the Pure Land faith. • The four guardians are rooted in the Hindu idea of spiritual guardianship and bear traditional Indian traits in their clothing, fierce expressions, and agitated poses. Although known as thunderbolt holders, two the guardian figures are portrayed in a style characteristic of China: warding off evil with an open hand, rather than carrying an actual thunderbolt (<i>vajra</i>). • The opulent Fengxian Temple suggests a harmonious paradise associated with the Chinese Pure Land belief in the Paradise of the West, while the clear and symmetrical ordering of the statues recalls a Confucian context.
5	<p>Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region.</p> <p>See above.</p>
6	<p>Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices.</p> <ul style="list-style-type: none"> • The caves at Longmen provided a remote, darkened interior space, removed from the everyday world, that facilitated meditation and a renunciation of desires associated with the physical world. They became places of pilgrimage where practitioners believed they would obtain spiritual (<i>karmic</i>) benefits. • The colossal Vairocana Buddha encouraged meditative practices through his lotus pose and calm demeanor. • The fierce guardians serve as reminders that one is entering a protected space where the mind is purified and respect deserves to be paid in the form of bowing, prostration, or a gesture of reverence or gratitude (<i>gassho</i>). • The bodhisattvas and arhats serve to facilitate Buddhist practices by serving as models of encouragement or inspiration. They postpone Enlightenment so that they can compassionately assist others in achieving nirvana. • Other Buddhas at Longmen depict the Amitabha, the principal Buddha in the Pure Land sect who promised a paradise as a reward for those who call upon Amitabha for help by chanting the Buddha's name.
7	<p>Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices.</p> <p>See above.</p>

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Question 2 (continued)

<p>Todai-ji. Nara, Japan. Various artists, including sculptors Unkei and Keikei, as well as the Kei School. 743 C.E.; rebuilt c. 1700 C.E. Bronze and wood (sculpture); wood with ceramic-tile roofing (architecture).</p>	
1	<p>Selects and completely identifies one Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). Credit will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Nara, Japan (Japan is acceptable) • Daibutsuden • Unkei, Keikei, or Kei School for the Nio guardian figures, created c.1203 C.E. (1200s; 13th century acceptable) • Date: 743 C.E.; rebuilt 12th century and c. 1700 C.E. Also acceptable: a date within 100 years of the original creation (743 C.E.) or 12th century restoration; OR within 50 years of the 1700 restoration • Materials: bronze and wood (sculpture); wood with ceramic-tile roofing (architecture). Also acceptable: wood (for the complex as a whole and the Nio guardian figures); bronze (for the Great Buddha)
2	<p>Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery).</p> <ul style="list-style-type: none"> • The Great Buddha Hall (<i>Daibutsuden</i>) is an immense wooden temple with seven bays. Its curving, two-tiered roof is accented with golden sculptured creatures (<i>shibi</i>) intended to protect the building from fires and ceramic tiles (<i>onigawara</i>) to repel evil spirits. Its weight is supported by a complex system of bracketing (<i>tokyo</i>). • The Vairocana Buddha (<i>Daibutsu</i>) is a colossal bronze statue with snail-curl hair, seated in the lotus pose, welcoming the viewer with the varada mudra with his left hand and the abhaya mudra with the right. He sits on an engraved lotus-petal throne and displays the conventional ushnisha, downcast eyes, and elongated earlobes. • Two Nio guardian figures are installed in niches within the Great Southern Gate (<i>Nandaimon</i>) at the entrance of the complex. These ferocious joined-wood sculptures are depicted with tense musculature and swirling drapery. • The complex is surrounded by a park with a large population of free-roaming deer.
3	<p>Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery).</p> <p>See above.</p>

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Question 2 (continued)

4	<p>Accurately explains how ONE feature of the complex is typical of the visual traditions of the region.</p> <ul style="list-style-type: none">• The Great Buddha Hall and other structures are constructed of wood, reflecting the simplicity and naturalness of Shintoism. The use of wood joints rather than nails in both building construction and sculpture respects the Shinto belief that natural spirits (<i>kami</i>) reside within the wood.• The Vairocana Buddha is depicted on a traditionally monumental scale used to create statues of Buddhas for cave dwellings and temples along the Silk Road, such as the Bamiyan Buddhas and the Longmen Caves.• The gateways recall the earlier gates (<i>torii</i>) of Shinto tradition in separating secular from sacred spaces.• The Nio guardian figures reflect the Kei School of the Kamakura period through their fierce expressions, agitated poses, swirling drapery, and pronounced musculature. This style was popular with the Japanese daimyo and warrior class. They were created with the traditionally Japanese joined-block technique (<i>yosegi-zukuri</i>).• The axial layout of the complex, the system of bracketing to support tile roofs, and the design of two multistoried pagodas that once stood in the complex all reflect the influence of Chinese architectural design.• The surrounding deer park reflects Shinto beliefs that deer should be revered as messengers of the gods.
5	<p>Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region.</p> <p>See above.</p>
6	<p>Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices.</p> <ul style="list-style-type: none">• The Great Buddha Hall (<i>Daibutsuden</i>) was built on an unprecedented scale to provide spiritual (karmic) benefits and to promote both national and spiritual unity as center of highly ritualized ceremonies. Rear support pillars, which have holes through the bottom, function as “healing pillars” if one is able to squeeze oneself through.• The Vairocana Buddha is positioned in the hall to allow for circumambulation. He inspires meditative practices by his pose and tranquil demeanor, bringing comfort after a recent plague.• A statue of Kokuzo, a Buddhist deity, is located behind the Vairocana and is associated with the lengthy reciting of the Morning Star Meditation mantra that has been performed over 1,000 years.• The fierce guardians serve as reminders that one is entering a protected space where the mind is purified and respect deserves to be paid in the form of bowing, prostration, or a gesture of reverence or gratitude.• Secondary buildings and monastic quarters were used for teaching and the sacred copying of scriptures (<i>sutras</i>).

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Question 2 (continued)

7	Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices. See above.
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Question 2 (continued)

Buddha. Bamiyan, Afghanistan. Gandharan. c. 400–800 C.E. (destroyed 2001). Cut rock with plaster and polychrome paint.

1	<p>Selects and completely identifies one Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). Credit will be given for <i>at least two accurate identifiers</i> taken from the following list:</p> <ul style="list-style-type: none"> • Title: Buddha/Bamiyan Buddhas/Shakyamuni Buddha and Vairocana Buddha • Bamiyan, Afghanistan (Afghanistan is acceptable) • Gandharan • Date: c. 400–800 C.E. Destroyed 2001 C.E. Also acceptable: any date within the original range OR within 10 years of the destruction, if discussing the destruction. • Materials: Cut rock with plaster and polychrome paint (cut rock/rock cut is acceptable)
2	<p>Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery).</p> <ul style="list-style-type: none"> • The two large caves each contained a colossal statue of Buddha and were visible for miles. They were carved out of a cliff face and located just west of one of the most treacherous parts of a trade route on the Silk Road. Other smaller caves existed in the valley as monastic dwellings or sacred sanctuaries. • The larger of two Buddhas, which no longer exist, represented the Vairocana Buddha. Its flowing robes were originally painted red, and its face and hands were covered with copper. • The smaller of the two Buddhas represented the Shakyamuni Buddha. Its robes were originally painted blue, and its face and hands were also covered with copper. It was also positioned within the cave in a standing pose with flowing robes. • A staircase within the cliff was located to the right of the smaller figure. Pilgrims could walk up to where the Buddha’s shoulder was located and see a vaulted niche with a painting of a sun god.
3	<p>Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery).</p> <p>See above.</p>
4	<p>Accurately explains how ONE feature of the complex is typical of the visual traditions of the region.</p> <ul style="list-style-type: none"> • The rock-cut caves became a feature along the Silk Road to mark sites of special significance and aided in the expansion of Buddhism. Other sites, such as Longmen, similarly display groupings of caves with sculptural forms for monastic communities and pilgrims. • The two colossal Buddhas reflect the Gandharan style that evolved within the area of present-day Afghanistan and Pakistan along the Silk Road. The style was a blend of Hellenistic realism and Eastern stylization. The Gandharan style placed particular emphasis on how the rhythmic drapery reveals the human form.

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Question 2 (continued)

5	<p>Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region.</p> <p>See above.</p>
6	<p>Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices.</p> <ul style="list-style-type: none">• The enormous statues, visible for miles, served as a dramatic reminder for pilgrims and merchants traveling along the Silk Road to mindfully engage in Buddhist practices. To enhance their impact, a 7th century Chinese monk, Xuanzang, describes them as being covered with metal, color, and gems. Buddhist travelers must have offered gifts of thanks or prayers for safety, depending on their destinations.• The feet and the heads of the statues were carved in the round, allowing for the practice of circumambulation, bringing the devout into harmony with the universe by walking clockwise.• Numerous caves within the Bamiyan valley were carved out as retreats or sanctuaries for meditation and daily rituals for monks who lived in the complex.
7	<p>Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices.</p> <p>See above.</p>

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Question 2 (continued)

Borobudur Temple. Central Java, Indonesia. Sailendra Dynasty. c. 750–842 C.E. Volcanic-stone masonry.

1	<p>Selects and completely identifies one Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). Credit will be given for <i>at least two accurate identifiers</i> taken from the following list:</p> <ul style="list-style-type: none">• Title: Borobudur Temple• Central Java, Indonesia (Indonesia is acceptable)• Sailendra Dynasty• Date: c. 750–842 C.E. Also acceptable: 700s; 800s; 8th century; 9th century; OR a date within 100 years of the original creation• Materials: Volcanic-stone masonry (stone is acceptable)
2	<p>Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery).</p> <ul style="list-style-type: none">• Borobudur is a stepped pyramidal temple (<i>candi</i>) comprised of multiple ascending open-air terraces as well as three circular walkways at the top which radiate around a cosmic axis (<i>axis mundi</i>). The shape of the temple has been compared to a stupa, a lotus, and the nearby volcano Mount Merapi.• Relief sculptures cover the high walls, which partially enclose the five squared terraces. At the lowest level, the bas-relief images were covered for centuries by buttresses. They depict the effects of karma and reinforce the endless cycle of birth, death, and rebirth. The next tiers illustrate the historical Buddha’s journey to Enlightenment as well as his over 500 past lives. These are followed by narrative accounts of the lives of bodhisattvas who follow in Buddha’s footsteps.• The upper circular levels represent the celestial realm. A bell-shaped stupa crowns the temple and is surrounded by 72 smaller stupas. At least some of the stupas, if not all, contained a statue of Buddha. Over 500 Buddha statues remain within the structure.• Ornate guardian reliefs of the monster <i>kala</i> mark the gateways to the uppermost level.
3	<p>Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery).</p> <p>See above.</p>

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Question 2 (continued)

4	<p>Accurately explains how ONE feature of the complex is typical of the visual traditions of the region.</p> <ul style="list-style-type: none">• The structure is similar to massive stupas built throughout Southeast Asia, in that it is ornately decorated with sculpture and oriented to the cardinal points to form a cosmic diagram of the universe (<i>mandala</i>).• Elevated walkways surrounding the structure are a traditional feature found in many stupa complexes including the Great Stupa at Sanchi.• The bell-shaped form of the stupas on the uppermost levels demonstrates the evolution of the stupa’s design as Buddhism expanded into Southeast Asia, as opposed the pagoda form that emerged in China and Japan.• Images of guardians marking entryways can be found within numerous Buddhist structures such as the Nio guardian figures at Todai-ji.
5	<p>Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region.</p> <p>See above.</p>
6	<p>Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices.</p> <ul style="list-style-type: none">• The design of the stupa purposefully orients the pilgrim’s path so that the worshipper experiences a journey from the realm of the senses to a new state of Enlightenment. Extensive circular pathways on multiple levels emphasize the challenges faced by devotees in pursuit of nirvana. These facilitate an ascension through the Spheres of Desire, Form, and Formlessness.• Narrative relief sculptures, depicting the previous lives of Buddha on multiple levels, remind pilgrims, as they circumambulate the structure, of the karmic cycles of life, death, and rebirth. The movement around the structure mimics the path of the sun.• Narrative relief sculptures, depicting the final portion of the Flower Garland Sutra, which relates the story of the youth Siddhana seeking Enlightenment, inspired pilgrims to engage in the chanting of <i>sutras</i> and <i>mantras</i> as they circumambulate the structure.
7	<p>Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices.</p> <p>See above.</p>

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Question 2 (continued)

<p>Ryoan-ji. Kyoto, Japan. Muromachi Period, Japan. c. 1480 C.E., current design most likely dates to the 18th century. Rock garden.</p>	
1	<p>Selects and completely identifies one Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). Credit will be given for <i>at least two accurate identifiers</i> taken from the following list:</p> <ul style="list-style-type: none"> • Title: Ryoan-ji • Kyoto, Japan (Japan is acceptable) • Muromachi Period • Date: c. 1480 C.E. Also acceptable: late 15th century or any date within 50 years of the original (15th century is NOT acceptable); current design is 18th century • Materials: Rock garden/dry garden (rock is NOT acceptable)
2	<p>Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery).</p> <ul style="list-style-type: none"> • The rock garden (<i>karesansui</i>) consists of raked gravel and 15 rocks of different sizes grouped together in clusters of two, three, and five with moss at the base. • The garden is surrounded on three sides by low earthen walls and on the remaining side by the deck or veranda of the abbot's residence (<i>hojo</i>). • The original rock garden apparently had a covered corridor running through it in a north-south direction, with a view of the garden on both left and right, and a gate at the south end. • The residence (<i>hojo</i>) is divided into six rooms by sliding doors (<i>fusuma</i>). • A wet garden is also located on the grounds, consisting of a pond, known as the Mirror Pond, with two small islands, the larger of which has a small bridge leading across to a shrine. • The grounds also contain a Shinto shrine and several Heian Period imperial tombs and an early 17th-century teahouse.
3	<p>Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery).</p> <p>See above.</p>
4	<p>Accurately explains how ONE feature of the complex is typical of the visual traditions of the region.</p> <ul style="list-style-type: none"> • Rock gardens emerged as a traditional feature of Zen Buddhist gardens in Japan. Their design exemplified the aesthetic quality of wabi-sabi, a concept that emphasizes a blend of simplicity or naturalness with an appreciation of the appearance of objects as they age. • The combination of rocks and white sand or gravel were designed to translate Chinese Song black ink landscape paintings into three-dimensional compositions. Black ink paintings featured large areas of negative space similar those occupied by the sand or gravel. • The surrounding gardens suggest a complementary relationship between Shintoism and Buddhism in that they emphasize a spiritual connection with the natural world. • The open plan and sliding doors (<i>fusuma</i>) of the abbot's residence (<i>hojo</i>) reflects the refined taste of traditional Japanese architectural design.

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Question 2 (continued)

5	<p>Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region.</p> <p>See above.</p>
6	<p>Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices.</p> <ul style="list-style-type: none">• The grouping of rocks, interpreted in various ways, reflects aspects of a Zen Buddhist mindset that appealed to Japanese <i>daimyo</i> and <i>samurai</i> by encouraging disciplined meditative practices that are intended to assist in an individual's struggle for self-knowledge and against self-ness.• The white sand or gravel, interpreted in various ways, is maintained by weeding and raking as a meditative practice.• The garden is viewed either from the wooden veranda embracing the building or from inside the room to facilitate meditation.• After passing through a main gate visitors encounter the Mirror Pond on their left with a view of surrounding mountains. This pathway encourages contemplation by fusing together a Japanese appreciation for nature and the concept of a spiritual journey in Buddhist practice.
7	<p>Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices.</p> <p>See above.</p>

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Question 3

The reconstruction drawing on the left is of the Forum of Trajan in Rome. The image on the right is the Column of Trajan.

Describe both the practical and the symbolic functions for which the Forum of Trajan was built.

Using specific evidence, explain how the Forum of Trajan was designed to accommodate both the practical and the symbolic functions.

Explain the role that the Column of Trajan played in the overall design of the Forum of Trajan.

Scoring Criteria

Task		Points
1	Accurately describes ONE practical function for which the Forum of Trajan was built.	1 point
2	Accurately describes ONE symbolic function for which the Forum of Trajan was built.	1 point
3	Accurately uses specific evidence to explain how the Forum of Trajan was designed to accommodate ONE practical function.	1 point
4	Accurately uses specific evidence to explain how the Forum of Trajan was designed to accommodate ONE symbolic function.	1 point
5	Accurately explains the role the Column of Trajan played in the overall design of the Forum of Trajan.	1 point
Total Possible Score		5 points

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Question 3 (continued)

Scoring Information

Describe one practical function for which the Forum of Trajan was built.

The Forum of Trajan served as a public meeting space where civic buildings, sacred temples, and commemorative monuments were erected. The Forum of Trajan provided an administrative function in that it accommodated the formulation and implementation of Roman law and justice. It was a place where political bodies met and ceremonial rituals were carried out for the greater benefit of the Roman Empire. The Forum of Trajan also accommodated commercial interactions to boost a thriving economy, though it was more than exclusively a marketplace.

Describe one symbolic function for which the Forum of Trajan was built.

The Forum of Trajan functioned symbolically as propaganda, to glorify the Roman emperor Trajan and his achievements, especially in regard to his leadership in two successful military campaigns against the Dacians. The forum served the symbolic purpose of honoring the emperor, even to the extent of fashioning his deification.

Far from embracing Greek notions of democracy, Roman imperial fora such as the Forum of Trajan reinforced the social hierarchy that elites enjoyed under prosperous rule. They provided spaces that demonstrated Roman loyalty to ancestral practices and traditions. At the same time, imperial fora played a crucial role in bolstering social cohesion within the diverse populations of a growing empire.

Use specific evidence to explain how the Forum of Trajan was designed to accommodate one practical function.

Roman imperial fora provided large open spaces that contrasted emphatically with the crowded Roman streets of the capitol. Here people could congregate in large crowds to meet and converse, and traditional ceremonies were performed.

The Forum of Trajan was the last and most lavish public space of this kind built under Roman imperial patronage. Its focus was a large basilica, or law court, famous for its extensive interior space and its brilliant bronze-tiled roof. Immense rounded extensions, known as apses, located at each end of the building, provided dramatic backdrops for judges during court proceedings. Due to its unusual dominating presence within the forum, this Basilica Ulpia may also have also functioned in other ways, possibly as an imperial audience chamber.

Behind the basilica stood two libraries that housed the emperor's collection of Greek and Latin manuscripts. These libraries served as a repository of ideas and accounts that both honored and contributed to the historical legacies of the antique world.

Because building the Forum of Trajan necessitated the destruction of a large part of Rome's commercial sector, the designer of the forum, Apollodorus of Damascus, built into the Quirinal Hill a huge multilevel complex of shops and administrative offices known as the Markets of Trajan. This shopping complex utilized durable construction materials, such as brick and concrete, and techniques, such as barrel and groin vaulting, that complied with building codes implemented in Rome after a devastating fire in 64 C.E.

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Question 3 (continued)

Use specific evidence to explain how the Forum of Trajan was designed to accommodate one symbolic function.

Visitors to the Forum of Trajan originally entered the vast space through a triumphal arch that served as a reminder that the immense project was built to commemorate Trajan's two victories against the Dacians. The extensive size and opulent appearance of the forum was made possible by the spoils of these Dacian campaigns, hence symbolizing Trajan's generosity and care for his people.

The enormous main plaza in front of the basilica accommodated the forum's propagandistic function by exhibiting a larger-than-life bronze statue of the emperor on horseback in its exact center. In between the columns of the porticoes on the sides were statues of Roman statesmen, generals, and captured prisoners, all used to glorify the military might of Rome under Trajan's leadership.

The temple behind the basilica was completed after the emperor's death. In accordance with tradition, the structure accommodated the symbolic function of deifying the emperor.

Explain the role the Column of Trajan played in the overall design of the Forum of Trajan.

Situated between two libraries, the Column of Trajan depicts the two campaigns that Trajan led against the Dacians. Its continuous spiral narrative frieze is carved in relief and depicts a well-organized, strategically minded Roman army preparing extensively for battle before defending the empire's borders against barbaric hordes. The emperor himself appears numerous times, addressing his troops, making sacrifices to the gods, and fearlessly commanding his armies into battle. At the top a bronze nude statue of the emperor once stood, indicating a god-like status.

The column's role in the overall design can be explained in several ways. The upper part of the column would have been more easily read from the upper levels of the libraries than from the ground. This placement between the two libraries and the Basilica Ulpia, and the scroll-like relief that winds around the column itself, suggests that the column functions as a pictorial history in which the victorious Romans are rewarded for their diligence, foresight, and above all, exceptional leadership under Trajan. An inscription at the base of the column describes how the height marks the original level of the nearby excavated hill, a monumental engineering accomplishment. The interior spiral staircase allows access to the top of the column, making the column also possibly function as a belvedere, providing views of the vast forum. Roman citizens entering the forum would see an axis extending from the entrance leading toward the column at the culminating north end of the massive space, looking upward to see the column rise above the Basilica Ulpia.

After Trajan's death the Roman Senate decided to use the base of the column as a mausoleum, sanctifying the spot as the final resting place of the cremated remains of the emperor Trajan and his wife. This decision implies that the Senate understood the forum to be Trajan's greatest architectural contribution to the city of Rome, and the column became the summation of the emperor's legacy.

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Question 3 (continued)

Scoring Notes

1	<p>Accurately describes ONE practical function for which the Forum of Trajan was built.</p> <ul style="list-style-type: none">• A public meeting space where civic buildings, sacred temples, and commemorative monuments were erected.• The forum accommodated the formulation and implementation of law and justice.• The forum was a place where political bodies met and ceremonial rituals were carried out.• While the forum accommodated commercial interactions, it was more than exclusively a marketplace.
2	<p>Accurately describes ONE symbolic function for which the Forum of Trajan was built.</p> <ul style="list-style-type: none">• The Forum of Trajan functioned symbolically as propaganda, to glorify the emperor Trajan and his achievements in leading two successful military campaigns against the Dacians.• It served the symbolic purpose of honoring the emperor, even to the extent of fashioning his deification.• Roman imperial fora reinforced the social hierarchy that elites enjoyed under prosperous rule, providing spaces that demonstrated Roman loyalty to ancestral practices and traditions.• The forum also bolstered social cohesion within the diverse populations of a growing empire.
3	<p>Accurately uses specific evidence to explain how the Forum of Trajan was designed to accommodate ONE practical function.</p> <ul style="list-style-type: none">• Imperial fora provided large open spaces that contrasted with crowded Roman streets, allowing for the congregation of large crowds to meet, converse, and observe ceremonial rituals.• The focus of the Forum of Trajan was a large basilica, or law court, famous for its extensive interior space. Immense rounded extensions (apses) provided dramatic backdrops for judges during court proceedings. The Basilica Ulpia may have functioned as an imperial audience chamber.• Two libraries behind the basilica housed the emperor’s collection of manuscripts. The libraries functioned as a repository of ideas and accounts that both honored and contributed to historical legacies.• It included a complex of multileveled shops and administrative offices, known as the Trajan Markets.

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Question 3 (continued)

4	<p>Accurately uses specific evidence to explain how the Forum of Trajan was designed to accommodate ONE symbolic function.</p> <ul style="list-style-type: none">• Visitors originally entered the vast space through a triumphal arch that served as a reminder that the forum was built to commemorate Trajan's two victories against the Dacians.• The extensive size and opulent appearance of the forum was made possible by the spoils of these Dacian campaigns, symbolizing Trajan's generosity.• The enormous main plaza accommodated the forum's propagandistic function by exhibiting a larger-than-life bronze statue of the emperor on horseback in its exact center. In between the columns of the porticoes on the sides were statues used to glorify Rome's military might under Trajan's leadership.• The temple behind the basilica was completed after the emperor's death. In accordance with tradition, the structure accommodated the symbolic function of deifying the emperor.
5	<p>Accurately explains the role that the Column of Trajan played in the overall design of the Forum of Trajan.</p> <ul style="list-style-type: none">• Its placement between two libraries allowed for the column to be viewed from multiple vantage points.• The importance of the height of the column can be found in the inscription at the base, interpreted as marking original the height of the adjacent excavated hill.• Roman citizens could, presumably, climb the interior spiral staircase to view the grandeur of the forum from a great height. In this way the column functioned within the design as a belvedere.• The column's siting, axially positioned at the north end of the forum opposite the entrance, rises above the basilica and can be seen from any place in the forum.• After Trajan's death, the Senate decided to use the base of the column as a mausoleum sanctifying the spot as the final resting place of the cremated remains of Trajan and his wife.

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Question 4

Attribute the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture.

Justify your attribution by describing two formal similarities between the two works.

Infer the probable content of the work shown based on the content of the corresponding work in the required course content.

Explain how works such as these were intended to be experienced in their original context.

When identifying the work from the required course content, you must include the culture of origin and one additional accurate identifier of your own selection: title or designation, date of creation, or materials. You will not be penalized if any additional identifiers you provide beyond the two required are inaccurate.

Scoring Criteria

Task	Points
1 Correctly attributes the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture. <i>When identifying the work from the required course content, students must include the culture of origin <u>and</u> one additional accurate identifier: title or designation, date of creation, or materials. Students will not be penalized if any additional identifiers provided beyond the two required are inaccurate.</i>	1 point
2 Accurately justifies the attribution by describing ONE formal similarity between the two works.	1 point
3 Accurately justifies the attribution by describing ANOTHER formal similarity between the two works.	1 point
4 Accurately infers the probable content of the work shown based on the content of the corresponding work in the required course content.	1 point
5 Accurately explains how works such as these were intended to be experienced in their original context.	1 point
Total Possible Score	5 points

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Question 4 (continued)

Scoring Information

Attribute the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture.

The mask shown was made by the Baule peoples of the Côte d’Ivoire in West Africa. The work from the same specific culture in the required course content is the portrait mask (*Mblo*) of Moya Yanso. The mask was created in the early 20th century C.E. and was made of wood, brass, and pigment (paint). The portrait mask of Moya Yanso was carved by Owie Kimou, an artist in the town of Kami in the Côte d’Ivoire, West Africa.

Justify the attribution by describing two formal similarities between the two works.

Both masks are of the same type — *Mblo* — sharing features that are common to the masking tradition of the Baule peoples. Face masks carved in the *Mblo* style are idealized portraits with high foreheads, arched brows that crest over downcast or heavy-lidded eyes and join in the middle to form a nose that is an inverted triangle that extends down the middle of the face, ending at its widest point to parallel a small geometric mouth. Both masks show a textured coiffure and ornamental extensions that rise above the head and contrast with the smooth surface of the face to suggest clean and healthy skin. Both masks have marks that represent facial scarification, which, together with the coiffure, are intended to identify the mask as the idealized portrait of a particular person.

Infer the probable content of the work shown based on the content of the corresponding work in the required course content.

Mblo masks represent an honored individual, often but not always a female. Both females and males can be depicted with elaborate superstructures above the head. Both females and males are featured with downcast eyes as a sign of peaceful introspection. These downcast eyes reference an idealized state of inner beauty, along with the wisdom and high moral status of the subject.

The *Mblo* mask in the required course content depicts the dancer Moya Yanso; the mask was commissioned by her husband.

While it is not known who the work shown represents, its identification as a *Mblo* mask indicates that it too is an idealized portrait of a specific individual who was respected within the village where he or she lived. The presence of a beard on this particular mask does not necessarily identify the mask as male because stylized beards are found on both male and female *Mblo* masks. However, the relative degree of naturalism of the hair might indicate a male identity for the mask shown. Certainly the intent behind the creation of both masks is to pay homage to a specific accomplished individual.

Explain how works such as these were intended to be experienced in their original context.

Mblo masks were worn during events of civic importance and are considered to be forms of secular entertainment. *Mblo* dances are referred to as *Gbabba*. The masks are danced by men related to the honoree, typically a spouse or a son. The masks are accompanied in dance by the honoree or a representative chosen by the person depicted. For example, the *Mblo* mask of Moya Yanso was danced for many decades, first by Moya Yanso’s husband and then by her sons. In keeping with tradition, Moya Yanso accompanied the mask when it was danced until she was no longer physically able to do so; her granddaughter then assumed that role.

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Question 4 (continued)

Mblo masks were owned by the individual they represented and, when not in use, were wrapped in cloth and kept hidden from sight. When the masks appeared it was at the conclusion of a series of masked dances, and their appearance was considered to be the highlight of the day's ceremony. *Mblo* masks were kept hidden until the last possible moment in order to heighten the drama of their appearance and to increase the audience's sense of appreciation. The act of obscuring the *Mblo* mask — of *not* seeing it — was a fundamental aspect of how the mask was intended to be experienced in its original context.

When *Mblo* masks were danced in public they were part of a larger ensemble of textiles and cloth that served to limit the visibility of the mask. The duration of these performances tended to be short, and then the performer made a quick and dramatic exit, with the intent of leaving the audience wanting more. For the audience, the performance of *Mblo* masks was intended to reaffirm community-held ideals of human beauty and artistic accomplishment.

Mblo masks are said to be the highest form of artistic expression among the Baule peoples, and until the 1980s they were worn only by the most accomplished male dancers, who were accompanied by the most skilled musicians and singers. In this way the full range of the community's artistic skills were on display and being celebrated at the time that a *Mblo* mask was danced. Today *Mblo* masks have been replaced in the Côte d'Ivoire by newer masks and very different masquerades, meaning *Mblo* masks are increasingly entering private collections where they are experienced differently, as part of a static display.

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Question 4 (continued)

Scoring Notes

1	<p>Correctly attributes the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture.</p> <p>To earn credit, students must identify the culture (Baule peoples, Côte d'Ivoire, or West Africa) + one additional accurate identifier taken from the following list:</p> <ul style="list-style-type: none">• Title: Portrait mask (<i>Mblo</i>) of Moya Yanso• Artist: Owie Kimou• Date: Early 20th century C.E. (20th century is NOT acceptable)• Materials: wood, brass, and pigment (paint) (wood is acceptable)
2	<p>Accurately justifies the attribution by describing ONE formal similarity between the two works.</p> <p>Masks carved in the <i>Mblo</i> style are idealized portraits that feature:</p> <ul style="list-style-type: none">• High foreheads• Arched brows• Heavy-lidded, downcast eyes• Narrow, elongated triangular nose• Small open geometric mouth• Stylized, elongated faces• Ornamental extensions that rise above the head• Raised areas to indicate facial scarification• Textural and linear treatment of the hair
3	<p>Accurately justifies the attribution by describing ANOTHER formal similarity between the two works.</p> <p>See above.</p>
4	<p>Accurately infers the probable content of the work shown based on the content of the corresponding work in the required course content.</p> <ul style="list-style-type: none">• <i>Mblo</i> masks represent a specific honored individual, often but not always a female.• The <i>Mblo</i> mask in the required course content depicts the dancer Moya Yanso.• While it is not known who the work shown represents, its identification as a <i>Mblo</i> mask indicates that it is an idealized portrait of a respected known individual.• The presence of a beard does not necessarily identify the mask as male. However, the relative degree of naturalism might indicate a male identity.

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Question 4 (continued)

5	<p>Accurately explains how works such as these were intended to be experienced in their original context.</p> <ul style="list-style-type: none">• <i>Mblo</i> masks were worn and danced during events of civic importance as part of secular entertainment.• The masks were danced by men related to the honoree, typically a spouse or a son. The masks were accompanied by the honoree or a representative chosen by the person depicted. For example, the mask of Moya Yanso was danced first by her husband and then by her sons, and accompanied by Moya Yanso.• When not in use, <i>Mblo</i> masks were kept hidden. When the masks appeared, it was at the conclusion of a series of masked dances, and their appearance was considered to be the highlight of the ceremony.• <i>Mblo</i> masks were kept hidden to heighten the drama of their appearance and to increase the audience’s sense of appreciation. The act of obscuring the <i>Mblo</i> mask — of <i>not seeing it</i> — was a fundamental aspect of how the mask was intended to be experienced in its original context.• When <i>Mblo</i> masks were danced in public they were part of a larger ensemble of textiles and cloth that served to limit the visibility of the mask. The duration of these performances tended to be short, and then the performer made a quick and dramatic exit, with the intent of leaving the audience wanting more.• For the audience the performance of <i>Mblo</i> masks was intended to reaffirm community-held ideals of human beauty and artistic accomplishment.
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Question 5

The painting shown is *La Grande Odalisque* by Jean-Auguste-Dominique Ingres, completed in 1814 C.E. and first exhibited at the Paris Salon of 1819 C.E.

Describe at least two visual characteristics of Ingres's representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.

Scoring Criteria

Task	Points
1 Accurately describes ONE visual characteristic of Ingres's representation of the female nude.	1 point
2 Accurately describes ANOTHER visual characteristic of Ingres's representation of the female nude.	1 point
3 Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates established traditions in the representation of the female nude.	1 point
4 Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates changes from established traditions in the representation of the female nude.	1 point
5 Accurately uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude.	1 point
Total Possible Score	5 points

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Question 5 (continued)

Scoring Information

Describe at least two visual characteristics of Ingres's representation of the female nude.

Jean-Auguste-Dominique Ingres represents the female nude with restrained eroticism, elegance, and sensual appeal. She is idealized: she is shown as an example of female perfection, better even than a nude female might look in reality. She is depicted reclining on a pillowed divan strewn with various fabrics and furs, her back turned to the viewer. She props herself up with one arm while her other arm reaches down the length of her body, elbow resting on her hip. Her legs are crossed, one leg stretched while the other is drawn up and propped on the lower leg at mid-calf. Her hand, holding a feathered fan, brushes her lower leg. The figure gazes over her shoulder at the viewer with a calm, neutral expression. She is unclothed except for a patterned turban, a jeweled headband, and several small bracelets on her extended arm. As a whole, Ingres has emphasized visual balance and compositional harmony, even while distorting the figure's anatomical proportions. The female nude is elongated and sinuous, bathed in an even light. Her skin is smooth and creamy, and her youthful face conveys a calm assurance.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates established traditions in the representation of the female nude.

In European art the female nude had been an established visual tradition for centuries, especially since the Renaissance revived and adapted the tradition from classical antiquity. Precedents for Ingres's *La Grande Odalisque* include works by Giorgione and Diego Velazquez, and the reclining pose and direct gaze directly and specifically recall Titian's *Venus of Urbino*. Titian's work had established the tradition of the reclining female nude placed in a seductive pose for a presumably male audience. Like Titian, Ingres places the figure on a bed in a private space.

In both its composition and its technique, *La Grande Odalisque* also demonstrates an interest in Neoclassicism, which Ingres had learned from his teacher Jacques-Louis David and from his studies at the French Royal Academy. The overall lines and forms of the painting create a harmoniously balanced composition and a stable visual foundation. Ingres's emphasis on clear linearity in all aspects of the composition stress his skills of draftsmanship, consistent with the aesthetic priorities of Neoclassicism. The figure and the surrounding objects are presented with a precise naturalism, seen in the meticulously rendered details and the carefully contrasted textures of skin, feathers, and fabrics. The brushwork of the painting is nearly invisible, creating a smooth surface that is typical of paintings in the academic tradition.

Using specific visual evidence, explain how *La Grande Odalisque* demonstrates changes from established traditions in the representation of the female nude.

At the same time, in *La Grande Odalisque* Ingres rejects Neoclassical subject matter and its premise of moral instruction. Instead, the work's content aligns more with the themes of Romanticism, a new and growing movement at the time that Ingres was painting. To this end, Ingres abandoned the classical mythology of Venus traditionally associated with the female nude and chose instead an imaginary, exotic culture for the setting. Ingres included in the work a peacock fan, a patterned silk turban, very large pearls, and a hookah to heighten the figure's sensuousness and her mysterious, foreign appeal. Like the objects around her, the female nude is presented for viewers as being an article of luxury and desire.

Additionally, Ingres chose to use anatomical distortions in his presentation of the figure, thereby breaking from the established classical traditions of representation practiced by French academic painters and in particular from the Neoclassical style taught by David. In representing the female nude Ingres used these distortions to create a sense of overall elegance and sinuousness rather than conveying a classically

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Question 5 (continued)

idealized figure. These stylistic distortions include changes to the figure's proportions, the arrangement of her body, and the form's flattened volumes that are produced by the even lighting. The nude's lengthened spine, her elongated right arm, and the placement and shortening of her left leg all contribute to creating a formal sense of stylized gracefulness and a resolved, balanced overall form, but at the expense of more traditional illusionism.

While reclining nudes were shown in a variety of poses in classical and Italian Renaissance art, Ingres's positioning of the back of the figure towards the viewer can be interpreted as a change. This speaks to Ingres's challenging of classical forms that was so much a part of his training with David.

Using specific contextual evidence, explain why Ingres deviated from established traditions in his representation of the female nude.

Ingres painted *La Grande Odalisque* at a time of increasing fascination with what was then called the "Orient." This term referred specifically to areas of West Asia and North Africa, territories that were increasingly accessible because of Napoleonic expansion into regions such as Syria and Egypt, and therefore subject to French colonial control. Napoleon's army brought back numerous artifacts that stimulated the interest of Europeans in the regions, as well as trade, and Ingres collected and used such objects in his paintings, as well as copying travelers' accounts of harems into his personal notes. In *La Grande Odalisque* details such as the peacock-feather fan, the smoking hookah, and the sumptuous fabrics marked the appeal of the Oriental harem as well as the fertility of Ingres's imagination in devising this fantasy of exotic sensuality for French audiences. The word "odalisque" is used to refer to a female slave, a woman who would have functioned as an object of the sultan's pleasure in a harem. Since Ingres had never experienced this type of culture directly, his image is a fantasy. He deviated from established traditions in order to capitalize on this interest in the exotic; he was not trying to create, like painters before him, a classical goddess.

Today Orientalism is a term used to describe Western fascination with and stereotyping of other cultures as exotic and sexually decadent. Cultural critic Edward Said described Orientalism as a European perspective that imagined and distorted Arab cultures as sensual, static, and undeveloped. Orientalism thus helped Europeans claim a political moral imperative during a time of intense colonial conquest, while the exotic settings of paintings like *La Grande Odalisque* provided male viewers with a safe moral distance from which to enjoy the blatant eroticism of Ingres's representation of the female nude.

The figural distortions in *La Grande Odalisque* also reveal Ingres's interest in Mannerism, itself a deviation from the classical and, more specifically, High Renaissance tradition of human proportions. The influence of Mannerism may have contributed to Ingres's use of sharp, bright colors throughout the work.

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Question 5 (continued)

Scoring Notes

1	<p>Accurately describes ONE visual characteristic of Ingres’s representation of the female nude.</p> <ul style="list-style-type: none">• The female nude is represented with restrained eroticism, elegance, and sensual appeal. She is:<ul style="list-style-type: none">○ reclining on a divan, with her back turned toward the viewer○ propped up on one arm, while the other arm reaches down the length of her body○ crossing her legs, with one hand holding a fan, brushing her lower leg○ looking over her shoulder at the viewer with a calm, neutral expression○ unclothed except for a turban and jewelry○ idealized rather than natural or realistic○ elongated and sinuous, bathed in an even light• The emphasis is on overall visual balance and compositional harmony, despite the anatomical distortions of the figure’s proportions.
2	<p>Accurately describes ANOTHER visual characteristic of Ingres’s representation of the female nude.</p> <p>See above.</p>
3	<p>Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates established traditions in the representation of the female nude.</p> <ul style="list-style-type: none">• The sensual female nude is a common subject matter in Western art, especially since the Renaissance revived and adapted the tradition from classical antiquity.• Ingres’s painting recalls precedents by Giorgione, Velazquez, and Titian. The reclining pose and direct gaze specifically recall Titian’s <i>Venus of Urbino</i>, as does the figure’s placement on a bed in a private space.• In both composition and technique, the painting follows principles of Neoclassicism from Ingres’s study with Jacques-Louis David and at the French Royal Academy. These principles include:<ul style="list-style-type: none">○ Overall compositional balance and harmony and a stable visual foundation○ Clear linearity in defining forms○ Emphasis on skills of draughtsmanship○ Precise naturalism and meticulous detail in rendering form○ Invisible brushwork that creates a smooth surface of the painting

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Question 5 (continued)

4	<p>Accurately uses specific visual evidence to explain how <i>La Grande Odalisque</i> demonstrates changes from established traditions in the representation of the female nude.</p> <ul style="list-style-type: none">• Ingres rejected Neoclassical subject matter in favor of Romantic themes, abandoning the classical mythology of Venus for an imaginary, exotic culture.• Ingres emphasized the figure's mysterious, foreign appeal in the general presentation and supporting details, such as the turban, the fan, and the hookah, making the female nude herself an article of luxury and desire.• Ingres used anatomical distortions to create a sense of elegance and sinuousness at the expense of a classically idealized figure typical of academic and Neoclassical nudes.• The positioning of the figure's back toward the viewer is a change from classical and Italian Renaissance types.
5	<p>Accurately uses specific contextual evidence to explain why Ingres deviated from established traditions in his representation of the female nude.</p> <ul style="list-style-type: none">• Ingres was trying to capitalize on an interest in the exotic. The painting was created during a time of increasing fascination with the "Orient" due to French colonial and military expansion into West Asia and North Africa.• Ingres collected objects and artifacts and also copied travelers' accounts, including descriptions of harems.• As an Orientalist fantasy, the work presents these cultures as sensual, static, and undeveloped, supporting political moral imperatives for imperialism as well as providing viewers safe moral distance to enjoy the blatant eroticism of Ingres's representation of the female nude.• The distortions and sharp bright colors also reveal the artist's interest in Mannerism.

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2017 SCORING GUIDELINES

Question 6

The work shown is Kara Walker's *Darkytown Rebellion*, created in 2001 C.E.

Describe both the form and the content of the work.

Using specific evidence, explain how Walker used both the form and the content to elicit a response from her audience.

Explain how Walker drew a connection between historical and contemporary issues in *Darkytown Rebellion*.

Scoring Criteria

Task		Points
1	Accurately describes the form of <i>Darkytown Rebellion</i> .	1 point
2	Accurately describes the content of <i>Darkytown Rebellion</i> .	1 point
3	Accurately explains how Walker used the form to elicit a response from her audience.	1 point
4	Accurately explains how Walker used the content to elicit a response from her audience.	1 point
5	Accurately explains how Walker drew a connection between historical and contemporary issues in <i>Darkytown Rebellion</i> .	1 point
Total Possible Score		5 points

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2017 SCORING GUIDELINES

Question 6 (continued)

Scoring Information

Describe the form of Darkytown Rebellion.

In the immersive installation *Darkytown Rebellion* Kara Walker created a 37-foot-wide tableau using over a dozen large-scale silhouettes — figures cut from black paper — which she applied to white gallery walls with wax. Walker mounted the silhouettes across two adjacent walls and used colored light projection to create the abstract imagery of a landscape, interspersing the bright colors with dark shadows. By presenting the figures only as silhouettes, Walker emphasizes the figures' contours, which vary in form from traditional profiles to three-quarter views to full frontal poses.

Describe the content of Darkytown Rebellion.

The arrangement of Walker's silhouettes presents a disturbing and purposefully ambiguous scene: perhaps a slave revolt and massacre in the antebellum South, or an uprising just after the American Civil War. The silhouetted characters appear to march across a surrealistic landscape as they participate in, or are victims of, acts of perversity and violence. One figure has a severed, bleeding limb. Next to him a woman in a hoopskirt threatens a smaller figure with a tool. Other figures are engaged in less discernible actions, adding to the uneasy quality of the narrative.

Walker does not use reportage in this particular work, and she is not representing actual events. Instead, to create the content, Walker merged recognizable imagery taken from slave narratives, minstrel shows, and advertising (for example, the Aunt Jemima logo). Many of the specific figures as well as the title were taken from a late 19th-century landscape painting *Darkytown* that Walker saw in a book called *Primitive American Painting*. Responding to the painting's offensive title, as well as to the broader theme of visual stereotyping, Walker reimagined the painting's figures engaged in a fictitious act of rebellion, some carrying flags in a scene that is a mixture of triumph and horror.

Explain how Walker used the form to elicit a response from her audience.

Walker manipulates form to create spatial ambiguity and a sense of disorientation. By representing the figures as silhouettes, with no interior detail, Walker forces viewers to confront their knowledge of racial stereotypes as they attempt to interpret the sharp contours of her figures' forms. Many of the figures' forms play on recognizable African American stereotypes, with exaggerated facial features, hair, and clothing. However, Walker also distorts these stereotypes through their scale, sometimes mixing visual characteristics of children and adults. She creates a gallery of grotesque images through a combination of dissonant visual traits.

To decipher Walker's narrative viewers must use limited visual markers, which makes them engage with the language of racial stereotyping. This exercise in looking is intended to make viewers feel ill at ease because the use of such markers to discern meaning implicates viewers, and makes them complicit, in perpetuating visual stereotypes.

Additionally, Walker uses form to elicit a response from her audience by deliberately placing viewers inside the picture plane. When viewers enter the space they animate the scene: their shadows join the silhouettes on the gallery walls, creating a changing cast of viewers in Walker's narrative through their forms. Walker intended this experience to encourage viewers to study their own forms and the contoured forms of the viewers near them for similar racial markers, and thereby consider both the continued existence of such stereotyping while also revealing the fluidity of identity.

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Question 6 (continued)

Explain how Walker used the content to elicit a response from her audience.

In *Darkytown Rebellion* Walker uses violent and disturbing content drawn from a variety of sources to push her audience to question what they are seeing and why. Part of how Walker solicits a response is by making the work's content purposefully unclear. She places the viewer in the middle of her narrative and asks the viewer to make sense of the jarring, disjointed messages communicated through the figures.

In *Darkytown Rebellion* Walker has also deliberately blurred the lines between the historical realities of racial oppression with the viewers' own exploration of her narrative to force viewers to challenge the origins and the meaning of the images they are seeing as products of multiple and competing histories. Walker wants viewers to question the authenticity of these images or whether they are drawn through viewers' perceptions, the artist's imagination, or both. She presents at one and the same time a genteel, romanticized image of the American South, as communicated through the visual references to what was then a popular, elegant pastime of silhouettes, while simultaneously upending such outdated notions about plantation life by showing a hoopskirted figure literally bludgeoning someone to death.

Walker also uses the narrative of rebellion to explore the harsh realities of African American life both before and after the American Civil War. She demonstrates that we see and understand this period through distorted histories and imagery that have persisted to the present day. She uses dramatic images of violence to shock viewers into an emotional response, whether disgust, anxiety, fear, revulsion, or horror. The purpose of the content is in many ways to elicit a visceral reaction to the scene.

Explain how Walker drew a connection between historical and contemporary issues in Darkytown Rebellion.

By fusing a historical art form (silhouettes) with a contemporary artistic practice (immersive installation), Walker forges a connection between time periods through the interplay of media, content, and form. The very media that Walker uses fuses the concerns of the antebellum past with our contemporary present. She shows both as moments fraught with racial tensions: moments brought together through the projection of viewers' shadows among the silhouettes on the gallery walls. This encourages viewers to question the authenticity of historical narratives, as well as their own stories and who will have control of their narratives over time.

Additionally, the color projections that recall psychedelic light shows reference the 1960s, the decade most closely identified with the American Civil Rights movement and Black Power. This mid-20th-century era of protests, uprisings, marches, rallies, and sit-ins is further connected to Walker's work through the word "rebellion" in her title and her liberation of the figures, both from the frames that traditionally would have enclosed the silhouettes and also from the original landscape painting whose title and imagery the artist has appropriated.

By asking contemporary viewers to acknowledge their recognition and reliance on historical racial stereotypes, Walker demonstrates the persistence of such imagery in contemporary American visual culture. As Walker has observed about this work, "It's interesting that as soon as you start telling the story of racism, you start reliving the story. You keep creating a monster that swallows you. But ... as long as there are people saying 'Hey you don't belong here' to others, it only seems realistic to continue investigating the terrain of racism."

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Question 6 (continued)

Scoring Notes

1	Accurately describes the form of <i>Darkytown Rebellion</i>. <ul style="list-style-type: none">• An immersive installation with a 37-foot-wide tableau that uses over a dozen large-scale, black silhouettes applied to two adjacent white gallery walls with wax.• Use of colored light projection to create an abstract landscape, interspersing bright colors with dark shadows.• The figures emphasize contours, which vary in form from profiles to three-quarter views to full frontal poses.
2	Accurately describes the content of <i>Darkytown Rebellion</i>. <ul style="list-style-type: none">• A disturbing, purposefully ambiguous scene: perhaps a slave revolt or an uprising just after the Civil War.• Silhouetted characters appear to march across a surrealistic landscape as they participate in, or are victims of, acts of perversity and violence.• To create the content Walker used imagery from slave narratives, minstrel shows, and advertising (for example, the Aunt Jemima logo). Many of the specific figures as well as the title were taken from a late 19th-century landscape painting <i>Darkytown</i>. Responding to the painting's offensive title, as well as to the broader theme of visual stereotyping, Walker reimagined the painting's figures engaged in a fictitious act of rebellion, some carrying flags in a scene that is a mixture of triumph and horror.
3	Accurately uses specific evidence to explain how Walker used the form to elicit a response from her audience. <ul style="list-style-type: none">• Walker manipulates form to create spatial ambiguity and a sense of disorientation. She distorts the figures partly through scale, sometimes mixing visual characteristics of children and adults.• Many figures' forms are recognizable African American stereotypes. To decipher the narrative, viewers must use limited visual markers, which makes them engage with the language of racial stereotyping. This exercise in looking is intended to make viewers feel ill at ease because the use of such markers implicates them and makes them complicit in perpetuating visual stereotypes.• Additionally, viewers' shadows join the silhouettes on the gallery walls, including viewers in the work through their forms. This creates a changing cast of characters that animate the scene. Walker intended this experience to encourage viewers to study their own forms and the contoured forms of the viewers near them for similar racial markers, and thereby consider both the continued existence of such stereotyping while also revealing the fluidity of identity.

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Question 6 (continued)

4	<p>Accurately uses specific evidence to explain how Walker used the content to elicit a response from her audience.</p> <ul style="list-style-type: none">• Walker uses violent and disturbing content to push her audience to question what they are seeing and why. She makes the content purposefully unclear.• She deliberately blurs the lines between the historical realities of racial oppression with the viewers' own exploration. She wants viewers to question the images' authenticity, playing off stereotypes of the genteel, romanticized American South while simultaneously upending such notions.• Walker uses the narrative of rebellion to point to the harsh realities of African American life both before and after the American Civil War. She demonstrates that we see and understand this period through distorted histories and imagery: dramatic images that she uses to shock viewers into a visceral, emotional response.
5	<p>Accurately explains how Walker drew a connection between historical and contemporary issues in <i>Darkytown Rebellion</i>.</p> <ul style="list-style-type: none">• By fusing a historical art form (silhouettes) with a contemporary artistic practice (installation), Walker forges a connection between time periods through the interplay of media, content, and form.• By asking contemporary viewers to acknowledge their recognition and reliance on historical racial stereotypes, Walker demonstrates the persistence of such imagery in contemporary American visual culture.• Additionally, the color projections that recall psychedelic light shows reference the 1960s, the decade most closely identified with the American Civil Rights movement and Black Power. This mid-20th-century era is further connected to Walker's work through the word "rebellion" in her title.