

AP[®] ART HISTORY

2011 SCORING GUIDELINES

Question 1

The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world.

Select and fully identify two examples of representations of deities or holy personages, in any medium, from two different cultures. At least one of your choices must be from beyond the European tradition. Using specific visual evidence, analyze each work in relation to the religious beliefs and practices within its culture. (30 minutes)

Background

This question asks students to use specific visual evidence to analyze representations of deities or holy personages. They must understand that a deity is a supernatural immortal being considered sacred, such as a god or goddess in a polytheistic religion. A holy person is one who is considered divine or sacred and, in some cases, capable of miraculous actions. Holy personages might include historical founders of religions, ancestors, priests, church leaders or divine rulers.

Examples from the European tradition may include Greek and Roman gods and goddesses or images of imperial rulers who functioned as divinities (such as the Augustus of Prima Porta). In Christian art, examples include all relevant mosaics, stained glass, manuscripts, wall paintings and sculptures (including architectural sculptures such as portals, jambs and tympana) showing Christ and other holy personages.

Examples from beyond the European tradition may include figures of the Buddha in various forms from across Asia; Shiva, Vishnu and other deities in the Hindu pantheon; African sculptures, such as Kongo Power Figures or Ashanti Kua'ba figures; Native American kiva paintings and kachinas; and sacred figures from Meso-American cultures, such as Coatlicue and Quetzalcoatl. With all such works, appropriateness depends on analysis of specific cultures and their religious beliefs and practices.

At times nonfigural symbols, such as the cross or stupa, can serve as an abstract substitution for more traditional representations of holy personages.

Three Tasks for Students

1. Select and fully identify two appropriate representations from two different cultures — one from beyond the European tradition.
2. Use specific visual evidence to analyze each representation's relationship to the **religious beliefs** of the culture from which it comes.
3. Use specific visual evidence to analyze each representation's relationship to the **religious practices** of the culture from which it comes.

Points to Remember

A full identification means that the identity of the specific work discussed is clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

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Question 1 (continued)

Works may be in any medium, from any time period, but at least one of the works must be from beyond the European tradition. Although ancient Egypt and the ancient Near East are acceptable choices, the intent of this question is to draw from areas such as Africa (beyond ancient Egypt), the Americas, Asia, Islamic cultures and Oceania.

Prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux and Stonehenge are not acceptable as examples.

If two examples from beyond the European tradition are selected, they must come from two different cultures. In cases where two examples are selected from the same culture or tradition, the better analysis should be scored.

Students are not asked to compare or contrast the two works.

Scoring Criteria

9–8 points

Response demonstrates thorough knowledge and understanding of the question.

The student fully identifies two appropriate representations of deities or holy personages. The student makes use of specific visual evidence to provide a coherent analysis of each representation in relation to **both** the religious beliefs **and** the religious practices of its culture. The response may include minor errors that do not affect the analysis.

A score of **8** may be earned when the response is slightly unbalanced or includes several minor errors.

7–6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student fully identifies two appropriate visual representations of deities or holy personages. The student analyzes relationships to **both** religious beliefs **and** practices; however, the analysis demonstrates a deeper understanding of one than of the other.

A score of **6** may be earned in cases when the essay is noticeably unbalanced, contains errors that affect the analysis, or both.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate visual representations of deities or holy personages. The response demonstrates an understanding of beliefs, practices or both, but the discussion is more descriptive than analytical, addresses only one relationship, or includes significant errors.

OR

The student identifies **only one** appropriate representation, but the analysis demonstrates thorough knowledge and understanding in relation to both beliefs and practices.

Note: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate choice fully and correctly.

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Question 1 (continued)

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate visual representations of deities or holy personages. The identification may be incomplete or contain errors. The response addresses beliefs, practices or both, but the analysis is brief, unbalanced or both.

OR

The student identifies only one appropriate representation, but the analysis is otherwise at the level of a response that would earn a score of 5–6.

A score of **3** may be earned when the analysis is minimal and contains significant errors.

2–1 points

Response demonstrates little knowledge or understanding of the question.

The student identifies two appropriate visual representations of deities or holy personages. The identification may be incomplete or contain errors. The response is weak, is inaccurate, lacks analysis, or contains significant errors.

OR

The student identifies only one appropriate representation, and the analysis is otherwise at a level that would earn a score of 3 or 4.

A score of **1** may be earned, even with two appropriate representations, when the discussion is too brief to ascertain the level of knowledge and understanding.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable choices, or consists entirely of inaccurate or irrelevant statements.

— This is a nonresponse, such as a blank paper, crossed-out words or personal notes.

ART HISTORY
SECTION II—Part A

1A

Time—1 hour

2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the Part B insert until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

1. Jochi's Amida Buddha, Heian period, Byodo-in Temple, Japan.
2. Phidias' colossal Athena, early classical, Parthenon, Acropolis, Athens.

Medium shows belief, wood vs ivory and gold chryselephantine
Practices of private meditation vs. panathenaic festival
Setting reflects belief

1. The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world.

Select and fully identify two examples of representations of deities or holy personages, in any medium, from two different cultures. At least one of your choices must be from beyond the European tradition. Using specific visual evidence, analyze each work in relation to the religious beliefs and practices within its culture. (30 minutes)

Jochi's Amida Buddha, Heian period, in the Byodo-in Temple complex in Japan and Phidias' colossal Athena, early Classical period, from the Parthenon on the Athenian Acropolis both reflect the religious beliefs and practices of their cultures. The mediums, settings, and differing artistic techniques contribute to a reading of their beliefs, and religious practices are both works (according to historical and artistic evidence).

The Amida Buddha is a joint-wood sculpture, using the medium that has been prized in Japan since Shinto the times of the Shinto religion. It has progressed from applications in the

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The shrine to being used in Buddhist art, but the art of an imported religion like Buddhism, but the core cultural value is one of respect for natural products (in Shinto, also of the spirits within the trees). The gilded wood is made to look serene in the reflection of the pool before it, emphasizing the Buddhist beliefs of finding beauty and enlightenment through inner calmness. The meditative atmosphere is partly because of the openness of *Byōdō-in*; it lacks ^{outer} walls and is completely open to nature, showing Buddhist harmony between all living things. The sculpture itself reflects uniquely Pure Land beliefs in its scale. Unlike the mammoth, permanent Parinirvana Buddha in Sri Lanka (a land of Theravada beliefs, the most classical sect of Buddhism), it is about life size and placed so that its gaze just looks down to visitors before it. It is more human in this way, made so because Pure Land Buddhism looks for a savior in a time of conflict in Japan. Calling "namu amida butsu" was believed to guarantee a favorable rebirth, and this naturally and realistically carved Buddha (seen in the smoothness of limbs and face, the naturally falling drapery that reveals the body beneath, and the real human proportions) looks as though he can answer the prayers of supplicants who come to meditate before him.

The Buddha was a man. Even when enclosed in a holy mandorla, special attention was made to humanize this work, especially in the muted meditative gesture. Phidias' Athena, however, was a goddess of the highest importance in her name-sake town, and she was made so that no one would forget it. Instead of modest wood, she is gilded chryselephantine. She stands 40' tall in the glorious Parthenon, meant to mimic the Greek interpretation of Olympia. Citizens normally would not be permitted past the stoa, but on the Panathenaic festival once every four years, the whole town would partake in honoring the image and reliving it in a new garb. The statue itself tells a story of mythology - her warrior costume, her thick-soled sandals with reliefs of mythological events, her shield with the Gorgon Medusa's head, and her carrying of the smaller goddess Nike (victory). All of these features show the Greek belief in Athena the warrior goddess, one who had human features, but was imposing through her grandeur and divinity. She shows Greek

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Question 1 is repeated for your convenience.

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belief in her ideal goddess nature; and the practices. The practices of their religion, as told in the Ionic frieze on the temple itself, revolve around the statue.

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1B

ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the Part B insert until you are told to do so.

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1. The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world.

Select and fully identify two examples of representations of deities or holy personages, in any medium, from two different cultures. At least one of your choices must be from beyond the European tradition. Using specific visual evidence, analyze each work in relation to the religious beliefs and practices within its culture. (30 minutes)

Two examples of representations of deities or holy personages are the Column with reliefs depicting the life of Jesus and the Akua'ba. The Column depicts religious beliefs in a continuous narrative. It shows the life of Christ from the baptism to the end of judgement. It is shown with 2,500 relief figures and is read down to upward,

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left to right. It is in Saint Michael's church where ~~now~~ anyone can view it and see its religious purpose. The column is made of marble and is read from all angles. It was produce during the Renaissance to show the life of Christ, and make a statement. ~~The~~

The Akuaba was used in practices within its culture. The Akuaba was believed to help women with their fertility meaning help them produce children/offspring more easily. It also taught them how to ~~care~~ care for a child by taking it everywhere with them, feeding it, and making sure it was OK. The Akuaba was from Ghana and was a carved travel size piece of wood that was representational of a child/baby figure. Many hopeful mothers of the tribe would often dress the Akuaba as it was a child. The Akuaba is seen religiously because the higher power within the Akuaba is helping them concieve a child.

Both of the above works represent something beyond itself. For example the column represents the life of Jesus and the wooden figure represents a child. Even though both works come from different time periods both show a religious purpose and are used in their culture the were produced in. The column was

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a continuous narrative and the AKua'ba had a medicinal curing/cultural depiction. Both works also played major roles in their culture. It was proven that the AKua'ba really did have a medicinal or religious power beyond itself that made women more fertile and able to conceive children. The Column helped in a religious sense because many ~~was~~ who viewed it saw it as a formidable sight and it made them want to follow Jesus after all he did for them.

The AKua'ba was created through the subtractive method of wood. The column was also a subtractive method but in a relief. Wood was popular in which the AKua'ba was produced and marble reliefs were common in which the column was produced. The AKua'ba was made in 300CE and the column was made in 1300CE.

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ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

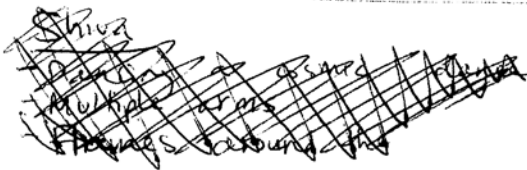
Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the Part B insert until you are told to do so.

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Michelangelo's Pieta

- Symbol of Jesus's suffering
- Interpersonal relship bwn Virgin + Jesus
- Sense of emotional realism conveyed through



Emerald Buddha

1. The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world.

Select and fully identify two examples of representations of deities or holy personages, in any medium, from two different cultures. At least one of your choices must be from beyond the European tradition. Using specific visual evidence, analyze each work in relation to the religious beliefs and practices within its culture. (30 minutes)

Humans have universally conveyed deities, holy, and spiritual figures in their art throughout history. Michelangelo's Renaissance-era "Pieta" and the ~~sculpture~~ sculpture of the Emerald Buddha in Bangkok, Thailand, are two depictions of holy figures that reflect the religious beliefs and practices within their respective cultures.

Michelangelo's "Pieta" is the culmination of centuries of Christian iconographic development as well as thousands of years of Western

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art tradition. The sculpture, today located in St. Peter's Basilica in the Vatican City, depicts the Madonna carrying the body of Jesus Christ after he has been crucified. The naturalism in form ~~and movement~~ is incredibly well-calculated and reflects European artistic standards of the time.

A theme central to the "Pieta" is the relationship between the Virgin Mary and Jesus Christ. Michelangelo's emphasis on the facial expressions of both figures reveals a deep psychological connection between the two, and characterizes those figures' individual conditions. The Virgin Mary's expression reveals an intimate, maternal, and holy personage marred by her sorrow over her son's death. Christ's expression also points to his ^{spiritual} holiness, as well as his physical suffering. Both the sense of emotional realism and the very traditional depiction of the Madonna holding the body of Christ speak to strong Christian themes of Jesus's suffering on the Christ, as well as the Madonna's holiness. ~~Still~~ Still, Michelangelo's depiction of a very human connection between a mother and her son would have further connected with audiences of that time.

The Emerald Buddha is a second sculpture which also reflects its respective culture's religious beliefs and practices. The jade/jasper sculpture of the Buddha is highly decorated and ornamented, which reflects the growing sense of materialism and affluence being portrayed in Southeast Asian religious art/scripture of the time. The jewel-encrusted robes of the Buddha offer a very secular contrast to the supposedly humble disposition of the subject matter. The robes in particular unify elements of both a king's gown and a monk's habit. These elements further demonstrate the religious/artistic practice within the culture of

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marrying both secular and religious themes.

Still, the Emerald Buddha retains ~~the~~ ^{the} traditional depiction of the seated Buddha. This canonical representation of the Buddha points to the elements of meditation and enlightenment found within Buddhism. While the heavy ornamentation of the Emerald Buddha and its symbolic robes reflect Buddha's status as a kingly deity figure, the ~~the~~ execution of the sculpture reveals more traditional attitudes toward the subject matter as well as the more spiritual aspects of the culture's religious art.

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AP[®] ART HISTORY

2011 SCORING COMMENTARY

Question 1

Overview

This 30-minute essay question asked students to choose and fully identify two representations of deities or holy personages and to discuss them in relation to both the religious beliefs and practices of their respective cultures. One of the examples had to be drawn from beyond the European tradition. Students were expected to understand that a deity is a supernatural immortal being who is considered sacred and that a holy personage is someone who is considered divine or sacred and sometimes capable of miraculous actions. For the body of the essay, students had to contextualize the works they chose by using specific visual evidence from each example to analyze each work in relation to both the religious beliefs and the religious practices within its culture.

Sample: 1A Score: 9

The student demonstrates a thorough knowledge and understanding of the question by using specific visual evidence to provide a coherent analysis of each work in relation to the religious beliefs and practices within its culture. To achieve this, the response fully identifies two appropriate works of art that depict deities and holy personages: Jocho's Amida Buddha from the Phoenix Hall of the Byodo-in Temple in Japan and the Colossal Athena by Phidias from the Parthenon in Greece. The discussion of the Amida Buddha begins by relating the use of the medium of wood to Japanese religious and cultural beliefs, such as the respect for natural materials and the belief in spirits inhabiting trees. The student recognizes shared concerns between Shinto and Buddhist traditions as well as distinctions between Pure Land Buddhism (which views Amida as a savior who answers prayers and grants favorable rebirths) and the classical Theravada form of Buddhism practiced in Sri Lanka. The discussion of the Amida Buddha addresses several Buddhist beliefs and explains how they are conveyed with specific visual evidence. The belief in Buddha's humanity — and his relationship to practitioners — is supported by the discussion of how the artist humanized the sculpture through naturalism, scale and pose. The belief that beauty and enlightenment can be found through inner calmness and meditation is supported through the discussion of the sculpture's meditative posture and its placement before the reflecting pool. The response then relates this sculpture to specific practices in Pure Land Buddhism, including the chanting of Amida's mantra and the practices of prayer and meditation.

For Phidias's Athena, the student relates the work's importance to the people of Athens, "her name-sake town," and to visual and material evidence, such as the statue's colossal scale and use of chryselephantine. The discussion relates Greek beliefs about the warrior goddess Athena to the sculpture's iconography, citing the shield with Medusa's head and the small sculpture of Athena Nike. The response addresses religious practices by referring to the "Panathenaic [*sic*] festival" when the "whole town" would partake in honoring the image. The student also addresses a specific aspect of religious practice by noting that ordinary citizens could not move past the stereobate of the temple. The response further links these beliefs and practices surrounding Phidias's Athena to the reliefs on the temple frieze. Although the response contains a minor error (an earlier image of Athena is cloaked in new garb during the procession) and an omission (the Western Paradise in relation to the Amida Buddha in the Phoenix Hall is not mentioned), these slights do not affect the strong analysis of the works, which is grounded in specific, detailed visual evidence.

AP[®] ART HISTORY

2011 SCORING COMMENTARY

Question 1 (continued)

Sample: 1B

Score: 5

The student demonstrates some knowledge and understanding of the question by using visual evidence to discuss each work in relation to the religious beliefs and practices within its culture; however, the discussion is unbalanced, with a stronger discussion of one example than the other. The response does identify two appropriate works of art that depict deities and holy personages: the pillar depicting scenes from the life of Christ from St. Michael's Church at Hildesheim, Germany, and an Akua'ba sculpture from Ghana. These identifications contain significant errors: The pillar is an Ottonian work from the 11th century (not a Renaissance work dating to 1300), and the Akua'ba sculpture is a 20th-century work (not a work from the 300s). The response also does not specify a particular Akua'ba (for example, the Akua'ba in the Metropolitan Museum of Art), but the description is sufficiently detailed to confirm the student's understanding of an Akua'ba figure. The discussion uses specific visual evidence in reference to the Akua'ba figure: It is wood, it is small ("travel size"), and it represents a "child/baby figure." The response states that Akua'ba are believed to assist with fertility and explains how they are used for religious practice: They are carried, cared for, fed and dressed. By contrast, for the pillar at St. Michael's Church at Hildesheim, the response makes no direct link to specific Christian beliefs and makes only vague associations with religious practice, stating that the pillar is in a church and is read down to up and left to right. As a formidable sight, it made the viewers "want to follow Jesus after all he did for them." Unfortunately the student does not explain what Jesus did for them, referring only to how the viewer sees the work.

Sample: 1C

Score: 4

The student demonstrates some understanding of religious beliefs but only limited understanding of religious practices, identifying two appropriate works of art that depict deities and holy personages: Michelangelo's *Pietà* and the Emerald Buddha in Bangkok, Thailand. The response provides a detailed visual analysis of the emotional realism of the *Pietà* and links it to Christian beliefs through the holiness and suffering of Jesus, as well as the Madonna. However, the only discussion of practice in the analysis of the *Pietà* is a suggestion that the "human connection" between the figures "would have further connected with audiences of that time." There is no discussion of the sculpture's context within a chapel, how it is viewed, or its use as a devotional object.

For the Emerald Buddha, the student addresses the pose of the figure, briefly relating the Buddha's meditation (a practice) to enlightenment (a belief) within the context of Buddhism. The student raises some interesting issues, contrasting the luxurious materials and garments of the Buddha to the "humble disposition of the subject matter," a point that is strengthened by the statement that the robes "unify elements of both a king's gown and a monk's habit." These elements are used to recognize the Buddha's elevated status, which is a belief. Yet although the response discusses some beliefs associated with the Emerald Buddha, there is very little discussion of religious practice, other than the brief use of the word "meditation." After opening up the topic of the Buddha's royal and monastic robes, the student could have done several things to address religious practice, including elaborating on the royal patronage and appropriation of this particular sculpture, noting the seasonal changing of the Buddha's robes by the king, or discussing renunciation. Ultimately the response is unbalanced, with some strong points about religious beliefs with specific visual evidence drawn from both works, but little exploration of issues surrounding religious practice.