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# **AP<sup>®</sup> Art History**

## **2016 Scoring Guidelines**

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### Question 1

The work shown is Fan Kuan's *Travelers among Mountains and Streams*, painted circa 1000 C.E. In this work, Fan Kuan presents a relationship between humans and the natural world.

Select and completely identify another work of art that presents or creates a relationship between humans and the natural world. You may select a work from the list below or any other relevant work from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.).

For each work, describe the relationship between humans and the natural world.

Then, using both visual and contextual evidence, analyze both the similarities and the differences between the two works with regard to how they present or create a relationship between humans and the natural world.

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.

*Chairman Mao en Route to Anyuan*

*The Court of Gayumars*

Navigation chart

Ryoan-ji

*Under the Wave off Kanagawa (Kanagawa oki nami ura)*

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**Question 1 (continued)**

**Scoring Criteria**

	<b>Task</b>	<b>Points</b>
<b>1</b>	<p>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</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 provided is selected, the student must include at least two accurate identifiers <u>beyond those that are given</u>.</i></p>	1 point
<b>2</b>	<p>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</p>	1 point
<b>3</b>	<p>Accurately describes the relationship between humans and the natural world in the selected work.</p>	1 point
<b>4</b>	<p>Accurately describes a similarity between how each work presents or creates a relationship between humans and the natural world.</p>	1 point
<b>5</b>	<p>Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.</p>	1 point
<b>6</b>	<p>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</p>	1 point
<b>7</b>	<p>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</p>	1 point
	<b>Total Possible Score</b>	<b>7 points</b>

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### Question 1 (continued)

#### **Supplemental Scoring Information**

**Describe the relationship between humans and the natural world in *Travelers among Mountains and Streams*.**

Fan Kuan's *Travelers among Mountains and Streams* presents a monumental view of the natural world in relation to a comparatively insignificant depiction of humans. Through atmospheric perspective, shifting viewpoints and distances, and dynamic brushstrokes, viewers are kept at a distance to perceive the scene from an elevated perspective. This technique monumentalizes the landscape and forges a symbolic association between the towering mountains and the celestial realm. Fan Kuan's use of scale forces viewers to contemplate the natural world before noticing the small, almost hidden scenes of human activity: the minute figures driving pack animals and a tiny temple partially obscured by trees. This evidence of human habitation is far from the primary focus of the work. Instead, viewers are encouraged to contemplate nature's grandeur, harmony, and order: a world made ideal rather than specific through a monochromatic palette and the selective rendering of detail. Mountains and water coexist in a harmonious expression of Chinese *shan shui hua* ("mountain-water painting"), with waterfalls spilling over the towering mountains and a river vanishing into a narrow valley. Overall, the depiction of nature dominates as the painting's subject, making the landscape far more than just a stage for human activity. Significantly, Northern Song Dynasty paintings such as *Travelers among Mountains and Streams* not only depicted but also created a relationship between humans and the natural world in that they were used for mindful contemplation, offering a Daoist ideal through which individual viewers could come to understand themselves and their relationship to the universe, and providing a symbol of neo-Confucian ideas about the natural and sociopolitical order through the presence of noble pines and the dominant central mountain. During the early Northern Song Dynasty, a time when China was still recovering from the political unrest of the Five Dynasties period, Fan Kuan retreated to the mountain wilderness in order to escape society and commune with nature. Letting nature be his teacher, Fan Kuan's close study of features of the landscape around Mt. Hua are evident of the fine details and innovative techniques in the painting. While not presenting an exact depiction of a specific view, Fan Kuan assembled various visual elements in order to create what would become the most iconic Monumental-style landscape painting of the Song period.

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***Chairman Mao en Route to Anyuan*. Artist unknown, based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.**

**Describe the relationship between humans and the natural world.**

In *Chairman Mao en Route to Anyuan*, the famous Communist leader Mao Zedong is presented as dominating the mountainous landscape. Liu Chunhua's portrait, on which the color lithograph was based, was influenced by the style of Soviet realist paintings that valorized Communist leaders primarily through scale. Eschewing traditional Chinese painting styles in favor of Soviet models, Liu Chunhua provides a detailed rendering of a youthful, idealized Mao as the leader forcefully strides through a luminous and majestic landscape. The low horizon line ensures that Mao towers over his surrounding — over rocks, plants, mist, even mountains. Above Mao's head, the white clouds seem to have aligned themselves in a diagonal formation to match the leader's gait. The raking light enhances the sense of movement, fully illuminating Mao's face while progressively darkening the rest of his body until his feet are cloaked in shadow.

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### Question 1 (continued)

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

Both works feature a populated, mountainous scene meant to evoke the grandeur of China's landscape. Both works also focus upon a journey.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

Visually, *Chairman Mao en Route to Anyuan* establishes the exact opposite relationship between humans and the natural world that is present in *Travelers among Mountains and Streams*. Here, the scene is one of human domination in which the landscape serves as a backdrop to showcase the power of an important leader. The majesty of the landscape is meant to emphasize Mao's dominion, rather than being the subject of the work.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works are monumental in scale, placing viewers low in the picture plane so that the initial entry point is at the base. Yet unlike *Travelers among Mountains and Streams*, which contains multiple additional viewpoints, thereby suggesting shifting perspectives, *Chairman Mao en Route to Anyuan* uses the central placement of Mao's body to offer only one perspectival choice. Fixed at one point by the artist, viewers gaze upward in order to view the heroic figure of Mao. The central mountain of *Travelers among Mountains and Streams* has been replaced by Mao, who is depicted in a much larger scale than the figures in *Travelers among Mountains and Streams*.

Both use the Chinese aesthetic philosophy of "mountain-water painting," though in *Chairman Mao en Route to Anyuan*, the principles are adapted to aggrandize Mao by suggesting his placement in a celestial realm, since mountains were viewed as the home of the gods.

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

The treatment of the landscape in the two works was influenced by fundamentally different philosophies. Here, the landscape is a specific reference to Anyuan, where a significant coal strike occurred in 1922 C.E. that was a pivotal moment for Mao's political fortunes. In that sense, *Chairman Mao en Route to Anyuan* is a highly specific landscape, in contrast to the Daoist ideal depicted in *Travelers among Mountains and Streams* as a timeless vehicle for meditation created by a reclusive artist at a time of political unrest.

Contextually, the dominance of Mao over the landscape is clearly meant to invoke the leader's power. During the period known as the Great Proletarian Cultural Revolution (1966–1976 C.E.), images of Mao Zedong were ever-present features in public and private spaces throughout China. *Chairman Mao en Route to Anyuan* was perhaps the most ubiquitous of all such images, with this particular image having been reproduced an estimated 900 million times after the original oil painting first appeared in 1967 at the Beijing Museum of the Revolution. This propagandistic glorification of an individual is clearly at odds with the message communicated in *Travelers among Mountains and Streams*, in which humans are comparatively insignificant, in a unique work that functioned for individual contemplation.

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### Question 1 (continued)

*The Court of Gayumars*, folio from Shah Tahmasp's *Shahnama*. Sultan Muhammed. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.

**Describe the relationship between humans and the natural world.**

*The Court of Gayumars* presents the legendary first ruler of Iran at the beginning of human time, shown seated in the center of the composition on a mountaintop, as the peaceable ruler of all he surveys. Gayumars is surrounded by his heirs and other members of his court arranged in a circular pattern beneath him. The mountaintop is a lush, verdant paradise with a variety of plants heavy with buds and colorful flowers. In the midst of this vegetal bounty are an assortment of animals, predator and prey, and a miscellany of faces belonging to humans, spirits, and demons tucked into crevices and behind rocks. The effect is that of an effervescent utopia, one in which all of the elements of the world seem to be in harmony and cannot be contained even by the borders of the image, as plant life bursts forth from both sides and extends beyond the top.

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

The overall effect of both works is of humans living in harmony with nature. Gayumars's rule is marked by peaceful assembly in a lush and harmonious mountain landscape.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

In *The Court of Gayumars*, the human figures are larger and form the central focus of the composition, with the mountain acting as a setting for human activity. The works also differ in the numbers of figures and animals present within the landscape.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Visually, *The Court of Gayumars* shares with *Travelers among Mountains and Streams* the same centralized placement of a mountain as well as a commitment to the detailed depiction of plant and rock formations. Both works reward close looking, although in *Travelers among Mountains and Streams* the value is in measured contemplation of the vastness of nature emphasized by the work's large scale. In contrast the more intimate size of Sultan Muhammad's folio page delights the viewer with its intricate renderings and jewel-like colors.

In *The Court of Gayumars*, the composition is also meant to communicate the political and religious significance of the shah, whose higher placement at the apex of the mountain, signifies his dominion over all forms of life. This is in contrast to the small scale of the figures in *Travelers among Mountains and Streams*, who move through the lower, more level foreground of the landscape but do not rule over it. This difference communicates the religious and political significance of the ruler, as opposed to the insignificant figures in Fan Kuan's painting.

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### Question 1 (continued)

With regard to people, *The Court of Gayumars* presents the inverse of the relationship in *Travelers among Mountains and Streams*, in which the tiny figures are almost invisible among the soaring mountains, craggy rocks, and plunging waterfalls that form the true subject of the work.

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works express the importance of the natural world. In *The Court of Gayumars*, nature is shown as having been tamed by a mythic ruler, presenting a kind of peaceable kingdom. According to traditional stories, Gayumars ruled at a time when humans had just learned to cook and make clothes for themselves from animal skins. The leopard-skin pelts worn by the figures in the composition become a unifying element that references this aspect of the tale. Despite the seeming benign interactions between human, plants, and animals, this wearing of animal skins in *The Court of Gayumars* establishes the message of human authority over nature in a way that is antithetical to the Daoist message of *Travelers among Mountains and Streams*, in which humans are less significant than the energy and vitality of the landscape. Different ideas about authority relate to the creation of both works as well. *The Court of Gayumars* is a painting from Shah Tahmasp's *Shahnama* (Book of Kings) and is associated with Safavid political authority, while Fan Kuan rejected political authority and retreated to the mountains, which inspired the painting.

**Navigation chart, Marshall Islands, Micronesia. 19<sup>th</sup> to early 20<sup>th</sup> century C.E. Wood and fiber; also shells.**

**Describe the relationship between humans and the natural world.**

Navigation charts from the Marshall Islands present a relationship between humans and the natural world that is highly specific to the individuals who created them. Sailors from the Marshall Islands constructed several varieties of stick charts to aid in the navigation of their ocean-going canoes and to help facilitate their understandings of ocean currents and the wave and swell patterns that were typically present among islands. These charts were generally made of sticks and coconut fiber arranged in horizontal/vertical and curved/diagonal configurations. White shells were used to indicate the location of various atolls and volcanic islands. Although these charts were highly functional objects created by experienced ocean navigators, not all sailors made them, and the specialized knowledge required to make them seems to have been passed down from father to son. These charts were highly personalized, typically unable to be interpreted by anyone besides their creators. As instructional objects, they would have been studied and memorized by the main navigator of an expedition prior to departure, but the charts were typically not taken on the voyage. Instead, the patterns were committed to memory; in some cases, to body memory, as navigators were known to have laid down on the hulls of their canoes in order to feel and remember the water swells beneath them, which they would later present in these charts.

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

The most significant similarity between these two works is that the makers of both objects were expected to have a deep and intimate experience with nature in order to best express human connections. The relationship between humans and nature in both works is very personal, with the navigation charts expressing an individual connection and *Travelers among Mountains and Streams* acting as a focus for singular contemplation. Additionally, both works concern journeys.

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### Question 1 (continued)

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

As three-dimensional, abstract objects, navigation charts do not depict a relationship between humans and the natural world as Fan Kuan does in *Travelers among Mountains and Streams*. The only humans are the viewers (or handlers) themselves. There are no figures depicted by the artist.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Visually, navigation charts are keenly abstracted sculptures created with a highly minimalist aesthetic. They share no visual qualities with the representational painting style of *Travelers among Mountains and Streams* that could link humans with nature except, perhaps, through an appreciation of line that is evident in both works and the presence of shells as volcanic islands or mountains in navigation charts. The presence of shells on the charts marks the atolls or islands around which sailors must navigate. *Travelers among Mountains and Streams* provides paths and vistas through a mountainous terrain.

In navigation charts, sailors used the abstract designs to mark real places encountered on ocean journeys, while Fan Kuan uses natural detail to create an imagined, ideal landscape.

**Uses at least one piece of specific, contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works function as facilitators of an individual experience in nature. They are conceptual and created through an artist's close and personal study of nature. Fan Kuan was a Daoist recluse who sought spiritual enlightenment in nature, claiming that it was only through a complete immersion in nature that a painter could express the totality of its majesty. Likewise, only an experienced Marshall Island navigator was sensitive and closely attuned enough to the subtleties of nature to be able to create an effective navigation chart.

Contextually, the practical value and the functional use of the navigational charts also marks them as very different from the aesthetic and philosophical appreciation that Fan Kuan's ink painting was intended to elicit from viewers. Navigation charts evoke real places, currents, and wave patterns, while *Travelers among Mountains and Streams* evokes an imaginary landscape.

**Ryoan-ji. Kyoto, Japan. Muromachi Period. c. 1480 C.E.; current design most likely dates to the 18<sup>th</sup> century. Rock garden.**

**Describe the relationship between humans and the natural world.**

The most well-known element of the Zen Buddhist temple Ryoan-ji is its dry garden, which features 15 stones of different sizes grouped together in clusters of two, three, and five. The dry garden creates a relationship between humans and the natural world in that it serves as a meditative space for the monks who maintain it through weeding and raking the gravel, and for the more passive meditation of visitors, who contemplate the rocks from a raised viewing platform. The garden is meant to be viewed from a stationary position within the low plaster walls that surround it; however, from no vantage point within the



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### Question 1 (continued)

walled garden is it possible to see all 15 stones at once. This perspective is meant to evoke the incompleteness of human understanding before achieving enlightenment.

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

Both works emphasize the importance of humans contemplating the natural world as a means of attaining greater understanding. Both works depict a kind of conceptualized landscape. Both works are intentionally monochromatic in order to offer a purer vehicle for meditation.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

Superficially, Ryoan-ji's dry garden bears little resemblance to *Travelers among Mountains and Streams* because it is an actual rock garden installed in three-dimensional reality, as opposed to being a two-dimensional painting. The only humans are the viewers themselves. There are no figures depicted by the artist.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

In Ryoan-ji's dry garden, the stones are arranged in a stark rectangular plot approximately 29 feet by 70 feet, surrounded by white gravel. The gravel is raked in parallel lines, except around the stone groupings where it is raked in a circular pattern. While the dry garden is essentially an abstract design, the arrangement of the stones and raked gravel have frequently been interpreted as islands rising from calm waters or as mountain peaks breaking through the clouds below, symbolizing the same "mountain-water" principles that govern Fan Kuan's composition in *Travelers among Mountains and Streams*. In both works also, humans are "fixed" in their relationship to the natural world to remind viewers of their insignificance when compared to nature. At Ryoan-ji viewers are confined to a raised viewing platform, limiting their perspective. In *Travelers among Mountains and Streams*, the figures within the composition are fixed in their representational space, while viewers contemplating the work are fixed in their intended placement.

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Just as viewers of *Travelers among Mountains and Streams* were encouraged to lose themselves in contemplation of an ordered nature that reflects a balanced universe, so too do monks tend the gardens of Ryoan-ji through acts of meditative maintenance. Viewers contemplate the austere harmonies and the interrelatedness of life, just as viewers were intended to do with *Travelers among Mountains and Streams*. Moreover, Chinese landscape painting influenced the compositions of Japanese dry gardens beginning in the 16<sup>th</sup> century, with some dry gardens even designed to resemble specific well-known works. Such a practice indicates a great shared conceptual purpose. Different philosophies influenced the content and interpretation of each work. Ryoan-ji's design reflects Zen Buddhist principles, whereas Fan Kuan's composition and subject matter were influenced by both Daoism and neo-Confucianism.

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### Question 1 (continued)

*Under the Wave off Kanagawa* (*Kanagawa oki name ura*), also known as *The Great Wave*, from the series *Thirty-six Views of Mount Fuji*. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print; ink and color on paper.

**Describe the relationship between humans and the natural world.**

In *Under the Wave off Kanagawa*, Katsushika Hokusai presents a turbulent relationship between humans and the natural world through his image of a monumental wave about to crash over three fishing boats carrying tiny paddling sailors. As they struggle against the wave, their fate remains questionable, given the impending impact. Even as the claw-like shape of the wave seems to suggest a devastating fate for the oarsmen, their concerted actions as they bend in unison to propel their boats indicate that they may yet survive. Hokusai placed the sacred Mount Fuji in the center of the composition, although it is in the far background on a low horizon, inverting the emphasis of the mountains in “mountain-water painting.”

**Describe a similarity between how each work presents or creates a relationship between humans and the natural world.**

In both works, landscape forms the subject, as opposed to being a passive backdrop for other activity. In both, the surrounding natural elements take center stage and minimize the effect of humans on their environments. In both, the human figures are minimized by the landscape’s monumental forms. Additionally, both works concern journeys.

**Describe a difference between how each work presents or creates a relationship between humans and the natural world.**

The landscape in *Under the Wave off Kanagawa* is threatening. There is a conflict between the humans and the landscape that is not present in Fan Kuan’s harmonious work.

**Uses at least one piece of specific visual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Visually Hokusai’s work shares with Fan Kuan’s *Travelers among Mountains and Streams* the miniaturization of humans within a natural setting. In *Travelers among Mountains and Streams*, the small scale of the figures serves to remind viewers of the vastness of nature and their own immersion within a larger, ordered universe. Hokusai’s print similarly celebrates the power and expanse of nature, although Hokusai’s work, unlike Fan Kuan’s, foregrounds the human struggle with nature with figures that are active and arduous.

The scale of the central mountains is inverted. Whereas the Chinese principle of “mountain-water” in *Travelers among Mountains and Streams* dictates that the grand mountains and crashing water exist in harmony, in *Under the Wave off Kanagawa*, the sacred Mount Fuji is diminished by the wave’s vast, thunderous force that appears as if it is about to crash over the mountain as well as submerge the oarsmen. The powerful relationship between the mountain and the water is far from balanced. It is the water in Hokusai’s work that takes center stage.

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### Question 1 (continued)

**Uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity or a difference in how they present or create a relationship between humans and the natural world.**

Both works employ the Chinese aesthetic philosophy of “mountain-water painting,” called *sansui* in Japan. Yet unlike *Travelers among Mountains and Streams*, which was intended as a vehicle for individual contemplation, Hokusai’s print was meant to be mass produced to be sold along the pilgrimage route to Mount Fuji as a souvenir of an important journey. As increasing numbers of travelers made their way to Edo (now known as Tokyo) during the 19<sup>th</sup> century, woodblock prints such as Hokusai’s proliferated while catering to a new demand for views of popular landmarks that also held symbolic or literary associations.

The main literary allusion in *Under the Wave off Kanagawa* is to the legends of the Dragon Kings, long associated in both Chinese and Japanese mythology with political power. (Such dragons are represented on the David Vases and in the Forbidden City as a means of signifying imperial power.) The froth of the wave’s crest is shaped like a dragon’s claws, suggesting imperial rule. This subtle reference to political philosophies, and its allusions to potentially damaging political power, differentiates *Under the Wave off Kanagawa* from the more meditative Daoist function of *Travelers among Mountains and Streams*.

Also in *Under the Wave off Kanagawa*, the presentation of the mountain can be interpreted as political. Although made tiny through Hokusai’s use of perspective, Fuji is a symbol of Japan and has been considered sacred for centuries. Hokusai’s positioning of the wave threatening the mountain that is the symbol of the Japanese nation is a potent image far removed from the peaceful harmony and balance of the mountains and water in Fan Kuan’s image. Both Fan Kuan and Hokusai were at odds with their respective political establishments. Hokusai’s landscape is a perilous battleground, while Fan Kuan’s landscape is a meditative and harmonious refuge.

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**Question 1 (continued)**

**Scoring Notes**

	<p><i>Chairman Mao en Route to Anyuan</i>. Artist unknown, based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.</p>
<p><b>1</b></p>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> 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"> <li>• <b>Artist unknown, based on a work by Liu Chunhua</b></li> <li>• <b>Date: c. 1969 C.E. Original work: 1967 C.E.</b></li> <li>• <b>Color lithograph/print based on an oil painting</b></li> <li>• <b>Chinese</b></li> <li>• <b>Cultural Revolution</b></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water, and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and midground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Chairman Mao en Route to Anyuan</i>.</b></p> <ul style="list-style-type: none"> <li>• The Communist leader Mao Zedong is the subject of the work. He <b>dominates</b> the dramatic mountainous landscape that serves as the backdrop for his <b>heroic depiction</b>.</li> </ul>
<p><b>4</b></p>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• Both works present a populated, mountainous scene meant to <b>evoke the grandeur of China’s landscape</b>.</li> <li>• Both works <b>concern journeys</b>: those of the travelers and the viewer in <i>Travelers among Mountains and Streams</i> and Mao’s journey to Anyuan.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>• The works present an exact opposite relationship. <i>Travelers among Mountains and Streams</i> presents a <b>monumental view of the natural world</b> in relation to a <b>diminutive depiction of humans</b>. By contrast, <i>Chairman Mao en Route to Anyuan</i> presents a scene of <b>human domination</b> in which the figure of <b>Mao rising above the landscape</b> is meant to emphasize his power.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• Both works are <b>monumental with a central focus</b>. Viewers enter the compositions from the low foreground.</li></ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"><li>• The <b>central mountain</b> in <i>Travelers among Mountains and Streams</i> <b>is replaced by Mao</b> in <i>Chairman Mao en Route to Anyuan</i>, demonstrating a vast change in the <b>scale</b> of human subjects. <i>Travelers among Mountains and Streams</i> contains multiple additional viewpoints, thereby suggesting shifting perspectives, whereas <i>Chairman Mao en Route to Anyuan</i> uses the central placement of Mao's body to offer only one perspectival choice.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• Both use the Chinese aesthetic philosophy of "<b>mountain-water painting</b>," though in <i>Chairman Mao en Route to Anyuan</i>, the principles are adapted to <b>aggrandize Mao by suggesting his placement in a celestial realm</b>, since mountains were viewed as the home of the gods.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>• In <i>Chairman Mao en Route to Anyuan</i>, the <b>landscape is highly specific</b> with its reference to <b>Anyuan</b>, where a significant coal strike occurred in 1922 C.E. that was a pivotal moment for Mao's political fortunes. By contrast, <i>Travelers among Mountains and Streams</i> presents an <b>idealized landscape</b> created for mindful contemplation by a <b>reclusive artist at a time of political unrest</b>.</li><li>• <b>Mao's dominance</b> over the landscape is clearly meant to <b>invoke his power</b>. During the period known as the Great Proletarian Cultural Revolution (1966–1976 C.E.), images of Mao Zedong were ever-present features in public and private spaces throughout China. <i>Chairman Mao en Route to Anyuan</i> <b>was the most ubiquitous</b> of all such images, with this particular image having been reproduced an estimated 900 million times. This <b>propagandistic</b> glorification of an individual is at odds with the <b>Daoist message</b> of <i>Travelers among Mountains and Streams</i> in which <b>humans are relatively unimportant</b>, in a unique work that functioned as a vehicle for individual contemplation.</li></ul>

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**Question 1 (continued)**

	<p><i>The Court of Gayumars</i>, folio from Shah Tahmasp's <i>Shahnama</i>. Sultan Muhammad. c. 1522–1525 C.E. Ink, opaque watercolor, and gold on paper.</p>
1	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> 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"> <li>• Sultan Muhammad</li> <li>• Date: c. 1522–1525 C.E.</li> <li>• Ink, opaque watercolor, and gold on paper</li> <li>• Miniature</li> <li>• Safavid Period or Dynasty</li> <li>• Persian/Iranian</li> <li>• <i>Shahnama</i></li> </ul>
2	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water, and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and mid-ground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer <b>a Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
3	<p><b>Accurately describes the relationship between humans and the natural world in <i>The Court of Gayumars</i>.</b></p> <ul style="list-style-type: none"> <li>• <i>The Court of Gayumars</i> presents the legendary first ruler of Iran at the beginning of human time, shown seated in the center of the composition on a mountaintop, as the <b>peaceable ruler of the natural world</b>.</li> <li>• The mountaintop is presented as the <b>seat of Gayumars</b>. A verdant paradise, it is home to people; an assortment of animals, predator and prey; and a miscellany of faces tucked into crevices and behind rocks. Gayumars rules this rich and <b>vibrant utopia where humans and all of the elements of the world are in harmony</b>.</li> </ul>
4	<p><b>Accurately describes a similarity between how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• Both works present <b>humans living in harmony with nature</b>.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• The works <b>differ</b> in the <b>size and centrality</b> of the human figures.</li> <li>• The works <b>differ</b> in the <b>numbers of figures and animals</b> present within the landscape.</li> </ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"> <li>• Both depict a <b>centralized mountain</b> and provide <b>detailed depictions</b> of plant and rock formations.</li> </ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"> <li>• <b>In <i>The Court of Gayumars</i> humans are the focus</b> of the composition, with the mountain acting as a setting for human activity. This is the inverse of the relationship in <b>Fan Kuan's work</b>, in which the <b>tiny figures are almost invisible</b> among the soaring mountains, craggy rocks, and plunging waterfalls that form the true subject.</li> <li>• <b>Gayumars's higher placement</b> at the apex of the mountain <b>signifies his dominion</b>, in contrast to the figures in <i>Travelers among Mountains and Streams</i>, who move through the lower, more level foreground but are <b>almost hidden in the landscape</b> rather than dominating it. <b>This difference communicates the political and religious significance of the shah</b>, as opposed to the insignificant figures in Fan Kuan's painting.</li> </ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"> <li>• Both works express the <b>importance of the natural world, to the humans who inhabit or view</b> the landscapes and to the creators and patrons of the works.</li> </ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"> <li>• <b>In <i>The Court of Gayumars</i>, nature</b> is shown as having been <b>tamed by a mythic ruler</b>. According to tradition, Gayumars ruled at a time when humans had just learned to cook and make clothes from animal skins. The leopard-skin pelts reference this aspect of the tale. The wearing of animal skins suggests <b>human's authority over nature</b>. By contrast, the <b>Daoist message of <i>Travelers among Mountains and Streams</i> suggests that humans are less significant</b> than the energy and vitality of the landscape.</li> <li>• <i>The Court of Gayumars</i> is associated with <b>Safavid political authority</b>, while <b>Fan Kuan rejected political authority</b>.</li> </ul>

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**Question 1 (continued)**

	<b>Navigation chart, Marshall Islands, Micronesia. 19<sup>th</sup> to early 20<sup>th</sup> century C.E. Wood and fiber; also shells.</b>
<b>1</b>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> 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"><li>• <b>Marshall Islands, Micronesia</b></li><li>• <b>Date: 19<sup>th</sup> to early 20<sup>th</sup> century C.E.</b></li><li>• <b>Wood and fiber; also shells</b></li></ul>
<b>2</b>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"><li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li><li>• Mountains, water and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and mid-ground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li><li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li><li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li></ul>
<b>3</b>	<p><b>Accurately describes the relationship in humans and the natural world in the navigation chart.</b></p> <ul style="list-style-type: none"><li>• <b>Nature dominates as the subject and material</b> of the work. These charts were generally made of sticks and coconut fiber arranged to show ocean currents, wave and swell patterns, with shells indicating the location of atolls and islands.</li><li>• Navigation charts <b>created a relationship in</b> that they were <b>highly specific to the knowledge of their creators</b>. This specialized knowledge was passed down from father to son, and the charts were often not decipherable to anyone besides their creators. The charts were not taken on voyages; instead, the <b>patterns were committed to memory</b> — in some cases, to <b>body memory</b>.</li></ul>



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**Question 1 (continued)**

<b>4</b>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>The most significant similarity is that the <b>makers of both were expected to have a deep and intimate experience with nature</b> in order to best express human connections.</li> <li>The <b>relationship</b> between humans and nature in both works is very <b>personal</b>, with the navigation charts expressing an <b>individual connection</b> and <i>Travelers among Mountains and Streams</i> acting as a focus for <b>singular contemplation</b>.</li> <li>Both concern <b>journeys</b> — the <b>travelers or the viewer</b> in <i>Travelers among Mountains and Streams</i> and the <b>sailors</b> who make the navigation charts.</li> </ul>
<b>5</b>	<p><b>Accurately describes a difference between how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>In navigation charts <b>the only humans are the viewers</b> (or handlers) themselves. There are <b>no figures depicted</b>.</li> </ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li><b>Both</b> use <b>line to suggest specific elements</b> of a traveled landscape or seascape.</li> <li><b>Both</b> works <b>facilitate human movement in space</b>. The presence of shells on the charts marks atolls or islands around which sailors must navigate. <i>Travelers among Mountains and Streams</i> provides paths and vistas through a mountainous terrain.</li> </ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"> <li>Sailors used the <b>abstract designs</b> to mark <b>real places</b>. Fan Kuan uses <b>natural detail</b> to create an <b>ideal landscape</b>.</li> </ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li><b>Both function as facilitators of an individual experience</b> in nature.</li> <li><b>Both</b> works are <b>conceptual</b> and created through an <b>artist’s close and personal study</b> of nature.</li> <li><b>Fan Kuan</b>, a Daoist recluse, <b>immersed himself in nature</b> to find <b>spiritual enlightenment</b> there. An experienced Marshall Island navigator immersed himself in nature to be able to <b>create an effective navigation chart</b>.</li> </ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"> <li><i>Travelers among Mountains and Streams</i> evokes an <b>imaginary landscape</b>, whereas <b>navigation charts</b> evoke <b>real places</b>, currents, and wave patterns.</li> <li>The <b>practical content of navigation charts</b> is different from the <b>aesthetic and philosophical content of <i>Travelers among Mountains and Streams</i></b>.</li> </ul>

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**Question 1 (continued)**

	<p><b>Ryoan-ji. Kyoto, Japan. Muromachi Period. c. 1480 C.E.; current design most likely dates to the 18<sup>th</sup> century. Rock garden.</b></p>
<p><b>1</b></p>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> 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"> <li>• <b>Muromachi Period, Japan</b></li> <li>• <b>Date: c. 1480 C.E.</b></li> <li>• <b>Rock; Rock garden/Dry garden</b></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and midground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in Ryoan-ji.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> rather than people, through the form of the dry garden, which consists of raked gravel and 15 rocks of different sizes grouped together in clusters of two, three, and five.</li> <li>• The <b>dry garden functions</b> as a <b>meditative space</b> for the Zen Buddhist <b>monks</b> who maintain it through weeding and raking the gravel, and for the <b>monks and visitors</b>, who contemplate the garden from a raised viewing platform.</li> </ul>
<p><b>4</b></p>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• <b>Both create</b> a relationship through <b>meditation</b>, emphasizing the importance of humans <b>contemplating the natural world</b> as a means of attaining greater understanding.</li> <li>• <b>Both depict</b> a kind of <b>conceptual landscape</b> for viewers.</li> <li>• <b>Both</b> works intentionally <b>avoid the use of color</b>, in order to better offer a <b>vehicle for appreciation and meditation</b>.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>• <b>Ryoan-ji</b> is an <b>actual garden</b> installed in three-dimensional reality. <i>Travelers among Mountains and Streams</i> is a <b>two-dimensional painting</b>.</li><li>• At <b>Ryoan-ji</b> the only <b>humans are the viewers</b> themselves. There are <b>no figures depicted</b>.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"><li>• <b>Both</b> include the <b>elements of mountains and water</b>. At <b>Ryoan-ji</b> the arrangement of the stones and gravel have frequently been <b>interpreted</b> as <b>islands rising from waters</b> or as <b>mountain peaks</b> breaking through <b>clouds</b>.</li><li>• In <b>both, humans</b> are reminded of their <b>limitations and insignificance</b> when compared to nature. At Ryoan-ji, viewers are confined to a raised viewing platform, limiting their perspective. In <i>Travelers among Mountains and Streams</i>, the tiny figures within the composition are fixed at the bottom of the picture plane, and viewers cannot see the misty mountain in its entirety.</li></ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"><li>• The dry garden at <b>Ryoan-ji</b> is an <b>abstract composition</b>, whereas <i>Travelers among Mountains and Streams</i> is <b>naturalistic</b> and <b>representational</b>.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li>• <b>Both</b> employ the Chinese aesthetic philosophy of “<b>mountain-water painting</b>,” with Chinese landscape painting directly influencing the compositions of Japanese dry gardens.</li><li>• <b>Both</b> express a <b>philosophical interest in nature</b>: natural materials and/or subjects in Zen, Daoism, and neo-Confucianism.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>• <b>Ryoan-ji’s</b> design reflects <b>Zen Buddhist principles</b>, whereas <b>Fan Kuan’s</b> composition and subject matter were influenced by both <b>Daoism</b> and <b>neo-Confucianism</b>.</li><li>• These <b>different philosophies</b> are the reason for the <b>differing types of meditation and contemplation</b>.</li></ul>

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**Question 1 (continued)**

	<p><i>Under the Wave off Kanagawa (Kanagawa oki name ura), also known as The Great Wave, from the series Thirty-six Views of Mount Fuji. Katsushika Hokusai. 1830–1833 C.E. Polychrome woodblock print.</i></p>
<p><b>1</b></p>	<p><b>Selects and completely identifies another work of art from South, East, and Southeast Asia (300 B.C.E.–1980 C.E.), West and Central Asia (500 B.C.E.–1980 C.E.), or the Pacific (700–1980 C.E.) that also presents or creates a relationship between humans and the natural world.</b> 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"> <li>• <b>Katsushika Hokusai</b></li> <li>• <b>Date: 1830-1833 C.E.</b></li> <li>• <b>Polychrome woodblock print/print; ink and color on paper</b></li> <li>• <b>Japanese, Edo Period</b></li> <li>• <i>Thirty-six Views of Mount Fuji</i></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Travelers among Mountains and Streams</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject</b> of the work. Fan Kuan used scale, multiple perspectives, differentiated brushwork, and other techniques to present a monumental view of the natural world in relation to the small, barely visible humans.</li> <li>• Mountains, water and mist coexist in a <b>harmonious expression of Chinese “mountain-water painting.”</b> In the Monumental style, mountains rise above foreground and midground spaces where representations of <b>human activities are small, almost hidden</b> (minute figures driving pack animals and a tiny temple partially obscured by trees).</li> <li>• The work creates a relationship by offering the contemplative viewer a <b>Daoist vision of a harmonious</b> natural world.</li> <li>• The grand <b>central mountain</b> that anchors its surroundings relates to <b>neo-Confucian interpretations</b> of the natural and sociopolitical order.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes the relationship between humans and the natural world in <i>Under the Wave off Kanagawa</i>.</b></p> <ul style="list-style-type: none"> <li>• <b>Nature dominates as the subject.</b> Hokusai used <b>scale</b> to present a <b>powerful</b> view of the <b>natural world</b> in relation to the <b>small and vulnerable humans</b>.</li> <li>• The expression of “mountain-water painting” is inverted. Although the sacred <b>Mount Fuji</b> is in the center of the composition, it is in the <b>far background</b> on a low horizon, <b>dwarfed by the giant wave</b>.</li> <li>• The <b>relationship is a struggle because</b> the wave is about to crash over the boats. Yet even as the wave seems to suggest a devastating fate for the oarsmen, their actions indicate that they may survive, making the outcome uncertain.</li> </ul>
<p><b>4</b></p>	<p><b>Accurately describes a similarity in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"> <li>• <b>Landscape forms the subject, as opposed</b> to just <b>being a stage</b> for human activity. Humans are miniaturized.</li> <li>• <b>Both concern journeys:</b> those of the <b>travelers and the viewer</b> in <i>Travelers among Mountains and Streams</i> and of the <b>oarsmen</b> in <i>Under the Wave off Kanagawa</i>.</li> </ul>

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**Question 1 (continued)**

<b>5</b>	<p><b>Accurately describes a difference in how each work presents or creates a relationship between humans and the natural world.</b></p> <ul style="list-style-type: none"><li>The landscape in <i>Under the Wave off Kanagawa</i> is <b>threatening</b>. There is a <b>conflict</b> between the humans and the natural world that is <b>absent</b> in <b>Fan Kuan's harmonious work</b>.</li></ul>
<b>6</b>	<p><b>Accurately uses at least one piece of specific visual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"><li><b>Both use scale to miniaturize humans.</b> In <i>Travelers among Mountains and Streams</i>, scale serves to remind viewers of their own immersion and diminutive importance within an ordered universe. In <i>Under the Wave off Kanagawa</i>, the figures are dwarfed by the wave.</li><li><b>Both use scale to emphasize the power and expanse of nature over people.</b></li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li><b>Hokusai's work foregrounds the human struggle</b> with nature through figures who are actively battling the elements.</li><li>The <b>scale of the central mountains is inverted</b>. Whereas mountains and water exist in harmony in <i>Travelers among Mountains and Streams</i>, in <i>Under the Wave off Kanagawa</i> <b>Mount Fuji is diminished</b> by the <b>giant wave's</b> thunderous force.</li></ul>
<b>7</b>	<p><b>Accurately uses at least one piece of specific contextual evidence from both works to support an explanation of a similarity OR a difference in how they present or create a relationship between humans and the natural world.</b></p> <p><b>Similarity:</b></p> <ul style="list-style-type: none"><li><b>Both</b> employ the <b>Chinese aesthetic</b> philosophy of "<b>mountain-water painting</b>," called <i>sansui</i> in Japan.</li></ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"><li>Unlike <i>Travelers among Mountains and Streams</i>, which was intended for <b>private contemplation</b>, Hokusai's <b>print</b> was <b>mass produced</b> to be sold to travelers along the pilgrimage route to Mount Fuji <b>as a souvenir</b> of an important journey.</li><li>Although <b>both Fan Kuan and Hokusai</b> were <b>at odds</b> with their respective <b>political establishments</b>, <b>Kuan's</b> landscape is a <b>meditative and harmonious refuge</b>, whereas <b>Hokusai's</b> landscape is a <b>perilous battleground, threatening</b> sacred Mt. Fuji, <b>a symbol of the Japanese nation</b>.</li></ul>

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### Question 2

Many artists use the metaphoric, conceptual, and/or formal properties of light to convey spiritual meaning in works of art and architecture.

Select and completely identify a work of art or architecture in which light was used to convey spiritual meaning. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.).

Describe at least two elements of form and/or content (such as materials, iconography, composition) that use light to convey spiritual meaning.

Explain how the artist or designer used these elements of form and/or content to convey spiritual meaning.

Then, use at least two examples of specific, contextual evidence (such as site, intended audience, historical and cultural milieu) to explain why light was used to convey spiritual meaning.

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.

*Calling of Saint Matthew*

Chartres Cathedral

*Ecstasy of Saint Teresa*

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**Question 2 (continued)**

**Scoring Criteria**

	<b>Task</b>	<b>Points</b>
<b>1</b>	<p>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning.</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 provided is selected, the student must include at least two accurate identifiers <u>beyond those that are given</u>.</i></p>	1 point
<b>2</b>	<p>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
<b>3</b>	<p>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
<b>4</b>	<p>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
<b>5</b>	<p>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
<b>6</b>	<p>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <p><i>The type of contextual information does not need to be on the list provided (e.g., site, intended audience, historical and cultural milieu).</i></p>	1 point
<b>7</b>	<p>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <p><i>The type of contextual information does not need to be on the list provided (e.g., site, intended audience, historical and cultural milieu).</i></p>	1 point
	<b>Total Possible Score</b>	<b>7 points</b>

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## 2016 SCORING GUIDELINES

### Question 2 (continued)

#### Supplemental Scoring Information

*Calling of Saint Matthew*. Caravaggio. c. 1597–1601 C.E. Oil on canvas.

**Describe two elements of form or content that use light to convey spiritual meaning.**

In *Calling of St. Matthew*, a narrative drawn from the New Testament of the Bible, Jesus and his disciple, Peter, approach a tavern where the tax collector, Matthew, is seated at a table with a group of four other men. The painting employs a diagonal beam of light as a compositional device, connecting the figures across the composition. The scene is lit by this ray of light emanating from the right, possibly from a window located beyond the picture plane, crossing to the lower left.

Caravaggio's use of bold contrasting darks and lights, known as *tenebrism*, penetrates what appeared to contemporaries to be a dreary, squalid tavern inhabited by a cast of uncouth and unidealized characters. The dramatic light reveals the surprised faces and inquisitive gestures of Matthew and the two young men closest to Christ and Peter. The two figures situated on the left remain unaware of the arriving visitors. They keep their heads bowed, remaining focused on the coins being counted on the table. Just as crucial as the lighting in Caravaggio's painting is the use of shadow to convey a sense of the mystical and the mysterious. For example, most of Christ's body in fact is cast in shadow or concealed by his companion's forwardly thrust figure. Without the darkness, the impact of light would be severely lessened.

**Explain how the artist or designer used two elements of form or content to convey spiritual meaning.**

The beam of light that permeates a scene depicted *en media res* symbolizes God's presence or spirit and adds a dramatic element to a narrative climax, the moment when Christ chooses one of his disciples but before the full importance of the summons has settled on the apostle. Caravaggio's use of *tenebrism* amplifies the association of light and divinity, in contrast to the darkness of sin and ignorance. Within the dark shadows, the positioning of Christ's feet suggests that he has just turned around as he points toward Matthew, who, in turn, points to himself in disbelief. In the darkened space beneath the table, the angle of Matthew's legs suggests that he will rise and follow Jesus to answer this calling. These elements of action, highlighted by dramatic light and shadow, summarily call all Christians to action, all who are desirous of being rescued from spiritual darkness to enter the realm of light. The light emanating closely above the haloed head of Christ recalls the role of Jesus as "the way of light, the way of truth."

As in many of Caravaggio's paintings, light is used to highlight animated hand gestures, taking full advantage of one of a human's most successful means of nonverbal communication. Caravaggio likely borrowed the outstretched hand of Christ from Michelangelo's Sistine Chapel Ceiling, where God brings Adam to life, suggesting that the light that shines across the painting fulfills a creative, spiritual function. In contrast, the questioning hand Matthew uses to express his astonishment at being chosen may remind all believers of self-doubt when called to the demands of a Christian mission.

In spite of the religious subject depicted in the painting, Caravaggio transposes the biblical narrative to a present-day tavern, a setting recognizable to his audience in Rome. Likewise, Jesus, Peter, Matthew, and the other characters wear contemporary dress. Both artistic choices allowed the intended audience to more easily relate to the spiritual meaning of the biblical narrative and realize that Christian salvation was open to all.



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### Question 2 (continued)

**Use two examples of specific contextual evidence to explain why light was used to convey spiritual meaning.**

Caravaggio was presented an offer to create this and another large painting of St. Matthew's martyrdom after other artists had failed to fulfill their contracts to decorate the Contarelli Chapel in the church of San Luigi dei Francesi in Rome. Strikingly, the *Calling of Saint Matthew* composition was designed so that the light would appear to come from an actual window in the painting's intended setting of the Contarelli Chapel.

Later he produced two altarpieces entitled *The Inspiration of St. Matthew*, depicting the saint writing his gospel as an angel dictates. (A second version was painted after the first one was met with grave dissatisfaction.) As a group, the works suggest the calling of an ordinary man, not an idealized hero. In the Bible, Matthew is described as a tax collector, an occupation held in great disdain during Jesus' lifetime. The dramatic light in the *Calling of Saint Matthew* functions metaphorically to illuminate the future disciple's sinful life, symbolized by the darkness it dispels.

Like his contemporary, the missionary Philip Neri, Caravaggio sought to present Christian characters and narratives in a direct way that would be relatable and meaningful to common people. These ideas closely follow the ideals of the Counter-Reformation, the Catholic Church's response to the Protestant Reformation. During this era, artists like Caravaggio produced a number of images of Christian martyrs like St. Matthew. Caravaggio used dramatic lighting in the paintings in the chapel to suggest God's involvement in the lives of all faithful worshippers, even those who were ordinary or common.

**Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.**

**Describe two elements of form or content that use light to convey spiritual meaning.**

Chartres Cathedral is unique in the survival of its extensive number of stained-glass windows, which enabled artists, in addition to depicting complex scenes with narrative and iconic imagery, to allow colored light to permeate the structure's vast interior. The windows at Chartres include extant examples of multicolored rose and tall, pointed lancet windows from the 12<sup>th</sup> and 13<sup>th</sup> centuries. In the radial composition of the west rose window, Christ is depicted at the center at the Last Judgment. Christ is also seen enthroned in the center of the south rose window, giving a gesture of blessing. In the north rose window is an image of the Virgin and Child surrounded by ancestors and prophets. Among the famed lancet windows, is a 12<sup>th</sup>-century window known as the *Notre Dame de la Belle Verriere*, portraying the Virgin Mary crowned and seated on a throne holding the Christ child, his hand raised in blessing.

Not only do the windows at Chartres utilize narrative imagery of a didactic nature, but they also employ symbolic numerical relationships orchestrated by sacred measurements. This emphasis on geometric order is made possible by the way intricately cut pieces of glass were joined with lead bands, known as *comes*, and often assembled with the use of delicate bar tracery, notably in the rose windows. Furthermore, the choice of colors, particularly the ubiquitous sapphire blue for which Chartres is known, enhances the spiritual meaning of the images depicted.

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## 2016 SCORING GUIDELINES

### Question 2 (continued)

**Explain how the artist or designer used two elements of form or content to convey spiritual meaning.**

In that they portray numerous religious figures and narratives, the stained-glass windows at Chartres share a similar function to that of the Holy Bible in that truth and wisdom, symbolized by either a literal or figurative form of light, are emitted through both. A 13<sup>th</sup>-century canonist Guillaume Durandi wrote in his *Rationale Divinorum Officiorum* of the symbolic meaning of the sacred church and all of its parts, observing, “The glass windows in a church are Holy Scriptures, which expel the wind and the rain, that is all things hurtful, but transmit the light of the true Sun, that is, God, into the hearts of the faithful.”

As light passes through depictions of the Virgin Mary, such as in the *Belle Verriere*, viewers are reminded of Mary’s distinction as Queen of Heaven, the place from which divine light originates. The predominant use of sapphire blue in all of the windows at Chartres reinforces this concept and reminds the viewer that the cathedral was referred to, as were many in France at the time, as Notre Dame, meaning “Our Lady.” She is furthermore placed against a ruby red background to suggest Christ’s Passion, reinforcing her strong spiritual presence. Since Mary’s crown and throne invites a comparison with the French royal court, the *Belle Verriere* also conveys spiritual meaning in that it provides a sacred justification for secular authority.

The rose windows, as they are known today, were likely looked upon as akin to cosmological maps that expressed higher truths. The numerical arrangements expressed within these and other windows throughout Chartres are a reminder of the medieval conception of God as a cosmic architect who fashions an orderly earth and heaven with his creative, all-knowing powers. In his book *The Gothic Cathedral*, Otto von Simson observes, “Light and harmony, it is to be noted, are not merely images of heaven, symbolic or aesthetic attributes. Medieval metaphysics conceived them as the formative and ordering principles of creation.” This emphasis on geometry brings a greater sense of harmony to the architectural and artistic programme.

**Use two examples of specific contextual evidence to explain why light was used to convey spiritual meaning.**

Chartres was a sacred destination, the site of a cherished relic, the supposed tunic of the Virgin Mary that appeared to have mysteriously survived a church fire in 1194 C.E. For the medieval pilgrim, to be in the presence of such an object was to benefit from its miraculous power and blessings. Upon entering this sacred *temenos* filled with the brilliant colors illuminated by light, worshippers would have sensed immediately, before laying sight upon the precious relic, the divine spirit of God.

Beginning in the late 12<sup>th</sup> century, Marian devotion, otherwise known as the “Cult of the Virgin,” grew throughout France in what is now known as the High Gothic period. Dramatically lit spaces dedicated to her person were often created as an expression of St. Augustine’s “City of God,” a heavenly Jerusalem where Christ and Mary preside as a king and queen as if at a royal French court. The elaborate windows were inspired by those created earlier at the abbey of St. Denis, just north of Paris, that, under the direction of a powerful adviser to the king known as Abbot Suger, were meant to express a beautiful vision of *lux nova*, or “new light.”

Interestingly, the benefactors of the windows at Chartres provide additional clues as to the specific spiritual meanings of the stained glass designs. The large rose windows were commissioned by the queen Blanche of Castille and other prominent families in France while many of the large clerestory windows

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### Question 2 (continued)

were paid for by guilds representing bakers, butchers, money changers, and so forth. No doubt the subjects of each of the windows related in varying degrees to each patron's identities or invested interests.

Historians believe this because of the depictions of numerous guardian saints or color schemes with heraldic associations. The light passing through these images thus acknowledges the devotion of the whole of society, unified by spirit.

The art historian Erwin Panofsky spoke of how the formal organization of High Gothic cathedrals like Chartres were governed by principles found in the Scholastic writings of the age, these exemplified in an attempt to achieve a kind of totality where logic and faith are reconciled in a seemingly effortless manner. The highly calculated design of the windows speaks to the rational plan of God, in a way that natural light can symbolize truth. The intended effect, however, was to move the pious believer who, through dramatic sights and sounds, senses through sublime effect the love and compassion of the Virgin and is drawn even closer to God's heavenly kingdom.

***Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).***

**Describe two elements of form or content that use light to convey spiritual meaning.**

A visionary experience of St. Teresa of Ávila, a recently canonized Carmelite nun, is represented and illuminated in the Cornaro Chapel of Santa Maria della Vittoria in Rome by means of materials ranging from bronze to marble and lit from actual daylight from a hidden window located behind a convex broken pediment that crowns a projecting proscenium. This dramatic scene of a swooning saint, seemingly defiant of gravity, appears to float on a cloud in a state of exalted ecstasy, as the work's title suggests. Tension mounts as she is about to be pierced by the flaming arrow of an angel, recalling for the viewer her well-known account of an extreme yet pleasurable pain she recounted from one of her many visions.

The two main figures were sculptured with white, gleaming marble so that they serve as the work's central focal point, contrasting with the darker colored marbles in the surrounding areas. St. Teresa and the angel are arranged, along with other elements in the composition, such as the reflective bronze rays descending from above, in a series of strong diagonal lines. Dramatic light and shadow effects are created from the deeply cut folds of the figures' drapery, particularly the drapery of St. Teresa. To further dazzle the viewer, this *bel composto* is situated under a ceiling fresco that depicts a heavenly realm where the Holy Spirit in the form of a dove arrives amid angels who have pushed back the clouds to announce its entrance.

**Explain how the artist or designer used two elements of form or content to convey spiritual meaning.**

To visualize St. Teresa's mystical union with the divine, Bernini orchestrated his sculptural composition by using natural light in the manner of a spotlight on a stage, highlighting the faces and upper surfaces of the figures as well as the bronze rays that shoot downward from behind. Since the window from which this light emanates is hidden, the illuminated effect is one of a mystical, heavenly, or divine nature. The resulting bold contrast of light and dark against the deep shadows within the heavy folds of the dress serve to heighten the work's visionary qualities. The white marble appears to glow, suggesting spiritual purity, and the bronze rays create a brilliant reflection, evoking the dazzling light of heaven. These effects are framed theatrically by an outwardly curved proscenium, flanked by opera boxes where members of the Cornaro family sit as if watching a play dramatizing the saint's mystical experiences.

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### Question 2 (continued)

The painted illusion of light in the fresco high above (painted by Guidobaldo Abbatini) also provides a contrast with the pavement below where the viewer encounters a *memento mori*, an image of animated skeletons functioning as a theatrical reminder of death. This dichotomy is a reminder of the deceased members of the Cornaro family depicted as spectators, suggesting that the pain of death could potentially be sweetened by the presence of divine light. More importantly, the angel's penetrating spear, being charged by the light from above, both real and depicted, implies that St. Teresa is experiencing in her vision a mystical union with the almighty spirit of God.

**Use two examples of specific contextual evidence to explain why light was used to convey spiritual meaning.**

As the elaborate environment Bernini constructed pushes forward into the viewer's space, the sculptural work becomes more than a representation of the life of a saint. Its added intention of inducing an emotional response in the pious devotee, similar to that of St. Teresa's experience, becomes apparent. Bernini had created such backdrops before to create similar startling effects. In 1628 he designed a temporary stage set made out of plaster and wood for a Forty Hours Devotion in the Pauline Chapel of the Vatican Palace. These theatrical environments, including the *Ecstasy of Saint Teresa*, relied upon light and shadow effects as well as other dramaturgical values to directly communicate their meanings to audiences.

In the context of the Counter-Reformation, these performances, and their settings, were not merely meant to entertain. They were designed to encourage active participation of all devoted Christians during a period where one's faith and devotion were harshly assessed. An intense demand to emotionally participate in Catholic ritual could be traced further back to St. Ignatius of Loyola, a 16<sup>th</sup>-century priest who detailed in his *Spiritual Exercises* a set of mental exercises linked to all of the five senses. These exercises, when properly executed, were believed to result in a mystical union of God that a viewer in Bernini's day would have certainly associated with light.

Although the multisensory response Bernini's *Ecstasy of Saint Teresa* elicits in viewers can be connected to Loyola's *Spiritual Exercises*, it relates also to the writings of St. Teresa herself. A Carmelite nun, St. Teresa attempted to reform the church by bringing more meaning to Christian ritual through intense meditation, symbolized by light in Bernini's work. When St. Teresa wrote of being pierced by an angel's arrow, she said, "The pain was so severe that it made me utter several moans. The sweetness caused by this intense pain is so extreme that one cannot possibly wish it to cease, nor is one's soul then content with anything but God." Viewers as early as the 18<sup>th</sup> century associated St. Teresa's mystical union to that of a sexual release, noting her ecstatic facial expression and the dramatically lit rippling effects created by the saint's flowing drapery. According to Gauvin Alexander Bailey in his book *Baroque and Rococo*, "Teresa and Bernini participate in this same culture, using the sensual and even erotic way of releasing the soul from its mortal shell to achieve complete immersion in Christ."

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**Question 2 (continued)**

**Scoring Notes**

	<p><i>Calling of Saint Matthew</i>. Caravaggio. c. 1597–1601 C.E. Oil on canvas.</p>
<p><b>1</b></p>	<p><b>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning.</b> Credit for identification will be given for <i>at least two</i> accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Caravaggio</li> <li>• Rome, Italy (“Rome” alone is acceptable; “Italy” alone is not acceptable)</li> <li>• Baroque</li> <li>• 1597–1601 C.E.</li> <li>• Oil (on canvas)</li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</b></p> <p><b>Form:</b></p> <ul style="list-style-type: none"> <li>• The artist uses a <b>diagonal beam of light</b>, crossing the painting from the upper right to the lower left.</li> <li>• The artist employs <b>tenebrism</b>, the use of bold contrasting lights and darks.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>• The artist uses light to <b>emphasize hands, gestures, and expressions</b> to assist the viewer in deciphering the narrative.</li> <li>• The artist uses light to <b>reveal a dingy tavern</b>.</li> <li>• The artist uses light to <b>reveal unidealized characters</b> in <b>contemporary dress</b>.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</b></p> <p>See above.</p>

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**Question 2 (continued)**

<b>4</b>	<p><b>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</b></p> <p><b>Form:</b></p> <ul style="list-style-type: none"><li>• The <b>diagonal beam of light</b> indicates God’s spirit or presence and dramatizes the story climax, his choosing of a disciple.</li><li>• Stark <b>tenebrism amplifies</b> an association of light with divinity, in contrast to the darkness of sin, eliciting an emotional response from the viewer.</li></ul> <p><b>Content:</b></p> <ul style="list-style-type: none"><li>• The strongly lit <b>hands, gestures, and expressions</b> recall the message of the narrative, the choosing of a disciple from an unlikely source.</li><li>• The stark lighting <b>emphasizing the setting in a tavern</b> communicated to the audience that Christian salvation was open to all.</li><li>• The stark lighting <b>emphasized the unidealized characters in contemporary dress</b> so that the audience could more easily relate to the spiritual meaning of the biblical narrative.</li></ul>
<b>5</b>	<p><b>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</b></p> <p>See above.</p>
<b>6</b>	<p><b>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</b></p> <ul style="list-style-type: none"><li>• Those who promoted the <b>ideals of the Counter-Reformation</b> strove to make Christian narratives and doctrines more understandable and meaningful to a broad Catholic audience seeking an intense expression of faith or devotion. Works of art created at this time often used light to achieve this goal.</li><li>• The work was <b>part of a group of paintings</b> used to decorate a family chapel, and the light in the painting appears as if it <b>emanates from an actual window</b> in the Contarelli chapel.</li><li>• In the biblical narrative, Matthew is a <b>tax collector</b>, an occupation held in great disdain during Jesus’ lifetime. Light illuminates his dark, sinful life, and promises a transformation and conversion.</li><li>• In the work Matthew is a stand-in for any sinner, who can be redeemed. Following the ideals of the Counter-Reformation, the work urges viewers to lead exemplary lives.</li></ul>
<b>7</b>	<p><b>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</b></p> <p>See above.</p>

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**Question 2 (continued)**

	<p><b>Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.</b></p>
<p><b>1</b></p>	<p><b>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning.</b> Credit for identification will be given for <b>at least two accurate identifiers</b>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• <b>French Gothic (“Gothic” alone is acceptable)</b></li> <li>• <b>Chartres, France (“France” alone is NOT acceptable)</b></li> <li>• <i>Notre Dame de la Belle Verriere</i> window</li> <li>• <b>Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E.</b></li> <li>• <b>Limestone, stained glass (“stained glass” alone is acceptable)</b></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</b></p> <p><b>Form:</b></p> <ul style="list-style-type: none"> <li>• The dominant color of the stained glass windows is <b>sapphire blue</b>.</li> <li>• The organization of the windows by <b>comes and bar tracery</b> suggest <b>numerical relationships</b> based on <b>sacred measurements</b>.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>• Large <b>lancet windows</b> with multicolored stained glass, found in the clerestory and elsewhere, depict <b>biblical subjects and narratives</b>. One of these windows, the <i>Notre Dame de la Belle Verriere</i>, depicts a child-like Christ <b>enthroned</b> on the lap of the <b>crowned</b> Virgin Mary.</li> <li>• Multicolored stained glass <b>rose windows</b> with radial symmetry created with tracery were placed above the west, north, and south portals.</li> </ul>
<p><b>3</b></p>	<p><b>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</b></p> <p>See above.</p>

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**Question 2 (continued)**

<b>4</b>	<p><b>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</b></p> <p><b>Form:</b></p> <ul style="list-style-type: none"><li>• The predominant color <b>blue</b> signifies heaven and is symbolically linked with the Virgin Mary and her role as the Queen of Heaven.</li><li>• The <b>numerical and geometric relationships</b> expressed in the windows demonstrate God’s role as the <b>cosmic architect</b> and his rational plan for creation. Light from the <b>lancet windows</b> illuminates Christian religious figures and narratives, both literally filling the space with colored light and symbolically representing God’s word, which, like the <b>Holy Bible</b>, emits truth and wisdom.</li></ul> <p><b>Content:</b></p> <ul style="list-style-type: none"><li>• <b>Rose windows</b> have been interpreted as reflecting the <b>orderly cosmos</b> as well as the feminine principle linked with the Virgin Mary.</li><li>• The Virgin Mary’s <b>crown and throne</b> in the <i>Belle Verriere</i> window provides a <b>sacred justification for secular authority</b>.</li></ul>
<b>5</b>	<p><b>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</b></p> <p>See above.</p>
<b>6</b>	<p><b>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</b></p> <ul style="list-style-type: none"><li>• Light illuminates the interior of a destination for <b>pilgrims</b> who traveled to venerate <b>church relics</b>, especially the Virgin Mary’s tunic.</li><li>• The Gothic period saw the growth of <b>Marian devotion</b>, otherwise known as the “<b>Cult of the Virgin</b>,” practiced throughout France in dramatically lit sacred spaces dedicated to her.</li><li>• Varied segments of society, ranging from royal heads of state to guild members, were charged with <b>patronizing</b> the church by donating beautiful windows through which God’s light passes and illuminates subjects invested with both sacred and secular interests.</li><li>• The windows at Chartres were inspired by earlier windows created at St. Denis, which demonstrated Abbot Suger’s concept of <i>lux nova</i>, or “new light,” and launched the Gothic movement.</li><li>• The windows at Chartres contribute to achieving a totality where <b>logic and faith are reconciled</b> as explored in the Scholastic writings of the age.</li></ul>
<b>7</b>	<p><b>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</b></p> <p>See above.</p>



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**Question 2 (continued)**

	<p><b>Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).</b></p>
<p><b>1</b></p>	<p><b>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning.</b> Credit for identification will be given for <b>at least two accurate identifiers</b>, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• <b>Bernini</b></li> <li>• <b>c. 1647–1652 C.E.</b></li> <li>• <b>Baroque</b></li> <li>• <b>Marble (sculpture), stucco and gilt bronze (chapel) (“marble” alone is acceptable; “stucco” and/or “gilt bronze” alone is/are not acceptable</b></li> <li>• <b>Cornaro Chapel or Santa Maria della Vittoria</b></li> <li>• <b>Rome, Italy (“Rome” alone is acceptable; “Italy” alone is not acceptable)</b></li> </ul>
<p><b>2</b></p>	<p><b>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</b></p> <p><b>Form:</b></p> <ul style="list-style-type: none"> <li>• The chapel is dramatically lit by a <b>window hidden behind a broken pediment</b> above the main sculpture group.</li> <li>• The figures of St. Teresa and the angel were created with <b>white marble</b>, used to reflect natural light from a hidden window above, contrasting with darker colored marbles used in the surrounding areas.</li> <li>• The figures of St. Teresa and the angel, as well as other elements in the composition that also reflect light, are arranged in <b>a series of diagonal lines</b>.</li> <li>• The <b>deeply cut folds</b> of St. Teresa’s drapery in particular create <b>dramatic light and shadow effects</b>.</li> <li>• The figures of St. Teresa and the angel are positioned against <b>bronze rays</b> that shoot downward from above, and these reflect natural light from a hidden window above.</li> <li>• The figures are framed within an <b>outwardly curved proscenium</b> lit from a hidden window above.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>• The dramatically lit scene shows an angel about to pierce St. Teresa with a <b>bronze spear or arrow</b> as she swoons.</li> <li>• The <b>fresco ceiling</b> depicts a brilliantly lit heavenly realm where a dove arrives amid angels.</li> </ul>

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**Question 2 (continued)**

<b>3</b>	<p><b>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</b></p> <p>See above.</p>
<b>4</b>	<p><b>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</b></p> <p><b>Form:</b></p> <ul style="list-style-type: none"><li>• Since the <b>window</b> from which this light emanates is hidden, the illuminated effect is one of a mystical, heavenly, or divine nature.</li><li>• The <b>diagonal compositional elements</b> of the work contribute to a sense of <b>movement</b> activated by light.</li><li>• The light reflecting from the <b>white marble</b> used for the figures of St. Teresa and the angel enhances the <b>contrast with the darker marbles used in surrounding areas</b>, creating a focal point that suggests spiritual purity.</li><li>• The <b>dramatic light and shadow effects</b> created by the <b>deeply cut folds</b> of St. Teresa's drapery heighten the work's visionary qualities.</li><li>• The <b>bronze rays</b> descending from above the figures of St. Teresa and the angel suggest the mystical, heavenly, or divine qualities of radiating light created by their reflective surface.</li><li>• The <b>outwardly curved proscenium</b> lit from a hidden window above creates a stage-like setting to create the illusion that this vision is taking place in the real time of the audience.</li></ul> <p><b>Content:</b></p> <ul style="list-style-type: none"><li>• The intensity of St. Teresa's mystical union with God is highlighted by <b>the angel's spear or arrow</b>, charged by the light from above, directed towards the swooning saint.</li><li>• The <b>fresco ceiling</b> with a dove, symbolizing the Holy Spirit, amid a brilliantly lit heavenly realm with angels suggests the presence of the divine — and the ultimate source of the light used in the chapel.</li></ul>
<b>5</b>	<p><b>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</b></p> <p>See above.</p>

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**Question 2 (continued)**

<b>6</b>	<p><b>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</b></p> <ul style="list-style-type: none"><li>• In addition to being a sculptor, Bernini was a <b>set designer</b> well versed in creating theatrical effects utilizing light.</li><li>• In the context of <b>Counter-Reformation</b>, Bernini's use of light and the expansive environment were intended to encourage active participation and intense faith and devotion.</li><li>• Bernini's expansive environment surrounding a dramatically-lit stage set was used to elicit a multisensory emotional response in viewers, similar to the aims of <b>Ignatius of Loyola's <i>Spiritual Exercises</i></b>.</li><li>• St. Teresa was a <b>Carmelite nun</b> who attempted to reform the church by bringing more meaning into spiritual ritual through intense meditation leading to a mystical experience, partly symbolized by light effects in Bernini's work. She recounted such experiences in her writings.</li></ul>
<b>7</b>	<p><b>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</b></p> <p>See above.</p>

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### Question 3

The images show two views of the same architectural structure. The work shown is not included in the required course content.

Attribute the architectural structure shown to a specific culture by identifying the work from the same specific culture in the required course content that is most similar in form and function.

Then, using specific visual and contextual evidence, justify your attribution by comparing the architectural structure shown to the corresponding work in the required course content.

Explain how both the construction materials and the building techniques accommodated the form and function of these structures.

When identifying the work, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. To earn credit for the identification, you must provide culture of origin and one additional accurate identifier of your own selection. You will not be penalized if any additional identifiers you provide are inaccurate.

### Scoring Criteria

	<b>Task</b>	<b>Points</b>
<b>1</b>	Correctly attributes the architectural structure shown to a specific culture by identifying the work from the same specific culture in the required course content that is most similar in form and function.  <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. To earn credit for the identification, the student must provide culture of origin <u>and</u> one additional accurate identifier. The student will not be penalized if any additional identifiers provided are inaccurate.</i>	1 point
<b>2</b>	Accurately uses specific visual evidence to justify the attribution by comparing the architectural structure shown to the corresponding work in the required course content.	1 point
<b>3</b>	Accurately uses specific contextual evidence to justify the attribution by comparing the architectural structure shown to the corresponding work in the required course content.	1 point
<b>4</b>	Accurately explains how the construction materials accommodated the form OR function of these structures.	1 point
<b>5</b>	Accurately explains how the building techniques accommodated the form OR function of these structures.	1 point
	<b>Total Possible Score</b>	<b>5 points</b>

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## 2016 SCORING GUIDELINES

### Question 3 (continued)

#### Supplemental Scoring Information

**Attribute the architectural structure shown to a specific culture by identifying the work from the same specific culture in the required course content that is most similar in form and function.**

The images show two views of the Roman Arena at Nîmes, France, built around 70 C.E. In the required course content, the architectural structure from the same specific culture that is most similar in form and function is the Colosseum (Flavian Amphitheater) located in Rome, Italy. The Colosseum is Imperial Roman, 70-80 C.E., stone and concrete.

**Use specific visual evidence to justify the attribution by comparing the architectural structure shown to the corresponding work in the required course content.**

Both structures exhibit the classic architectural vocabulary associated with Imperial Roman architecture, particularly with public buildings built at government expense. Like the Colosseum in Rome, the amphitheater at Nîmes incorporated the classical orders into the design, in this case, Doric pilasters on the bottom story and engaged columns above. Both levels hold a projecting entablature. Between these columns and pilasters are round-headed arches. Both structures are ovoid, and they contain permanent banked seating so that viewers could watch the spectacles from all sides. Openings between the seats allowed access from the stairways and corridors below. At Nîmes, projecting brackets would have supported the *velarium*, or canopy that shaded spectators on hot days, just like at the Colosseum in Rome.

**Use specific, contextual evidence to justify the attribution by comparing the architectural structure shown to the corresponding work in the required course content.**

Roman amphitheaters were monumental public spaces designed for watching gladiatorial contests, animal fights, mock battles on land and sea, and acrobatics — events usually subsidized at least in part by Roman consuls, emperors, and wealthy patricians. Such diversions entertained a large, idle population that had flocked to Imperial Roman cities, often with little means of support. Both structures were considered gifts to the populace to garner political support. Although designed so that all seats provided a good view of the spectacles presented, certain choice seats were reserved for the elite and other important citizens, reflecting the highly stratified nature of Imperial Roman society.

**Explain how the construction materials accommodated the form or function of these structures.**

Such buildings were constructed from a combination of arches and vaults built of brick-faced concrete and stone vaults and veneer. In what order these elements were assembled is a matter of debate. Some scholars of the Colosseum believe that the outer rings up through the second story were built first, using travertine, and that inner rings were then built as infill using a combination of stone and cheaper materials, primarily concrete composed of an aggregate of tufa and other rubble. Other scholars believe that these materials were used contemporaneously. Iron clamps were then used to fix the stone blocks together. Most significant is that the buildings used a combination of stone, intended to provide a superstructure and to mask cheaper materials, as well as more flexible, abundant, and lightweight materials. For example, the Colosseum used concrete, a material that allowed for lighter buildings, more efficient construction, durability, water resistance, the ability to span large spaces, and the ability to create forms through casting into complex forms. Because the Roman arena at Nîmes is presumably an unknown image, a discussion of

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## 2016 SCORING GUIDELINES

### Question 3 (continued)

concrete for both works is acceptable. With these construction materials, the builders could create large structures to accommodate vast crowds while at the same time projecting the majesty of an imperial or patrician donation to the city.

**Explain how the building techniques accommodated the form or function of these structures.**

For both the Colosseum and Nîmes, the builders used arches as well as groin and barrel vaults to create layered galleries that funneled crowds quickly into and out of the buildings, up to the highest reaches of the stands. These building techniques also allowed the builders to construct higher, lighter buildings than could be achieved with traditional post-and-lintel construction or by layering seating on a sloped space of ground, as had been the practice in earlier Greek theaters. Such building techniques increased the space available for spectator seating and eased passage to and from the seats, thereby accommodating the form and function of both structures.

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### Question 3 (continued)

#### Scoring Notes

1	<p><b>Correctly attributes the architectural structure shown to a specific culture by identifying the work from the same specific culture in the required course content that is most similar in form and function.</b> Credit for identification will be given for <b>culture of origin</b> and <i>at least one additional accurate identifier, taken from the following list:</i></p> <ul style="list-style-type: none"><li>• The student must identify the specific culture of origin: <b>Imperial Rome/Ancient Rome/Roman</b> and <b>one</b> additional identifier:</li><li>• Title: <b>Colosseum/Flavian Amphitheater</b></li><li>• Date: <b>70-80 C.E.</b></li><li>• Materials: <b>Stone or Concrete</b></li></ul>
2	<p><b>Accurately uses specific visual evidence to justify the attribution by comparing the architectural structure shown to the corresponding work in the required course content.</b></p> <ul style="list-style-type: none"><li>• This Roman arena incorporates the <b>classical language of architecture</b>. Examples include columns, pilasters, entablature, velarium, and a series of arches.</li><li>• This Roman arena was designed using a <b>centralized or oval plan</b>.</li><li>• Seating in this arena was designed for large audiences, arranged by class, and with unobstructed views.</li></ul>
3	<p><b>Accurately uses specific contextual evidence to justify the attribution by comparing the architectural structure shown to the corresponding work in the required course content.</b></p> <ul style="list-style-type: none"><li>• Historical Context: Roman arena provided a large public space for <b>gladiatorial events, mock battles, and animal fights</b>.</li><li>• Siting Context: Monumental urban architecture <b>conveyed Imperial power</b> to a large populace.</li><li>• Social Context: Seating expressed <b>social stratification</b> of Imperial Roman society.</li></ul>
4	<p><b>Accurately explains how the construction materials accommodated the form OR function of these structures.</b></p> <ul style="list-style-type: none"><li>• Form: <b>Stone</b> provided durability, monumental structures, and structural support for the vaulting.</li><li>• Form: <b>Concrete</b> allowed for lighter buildings, complex forms through casting, and spanning large spaces.</li><li>• Function: <b>Stone</b> created monumental buildings that projected Imperial power.</li><li>• Function: <b>Concrete</b> allowed for efficient, durable, water-resistant buildings.</li></ul>

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**Question 3 (continued)**

- |          |   |
|----------|---|
| <b>5</b> | <p><b>Accurately explains how the building techniques accommodated the form OR function of these structures.</b></p> <ul style="list-style-type: none"><li>• Form: <b>Arch</b> technology and <b>vaulting (barrel/groin)</b> made <b>multistoried structures</b> possible.</li><li>• Function: <b>Arch</b> technology and <b>vaulting (barrel/groin)</b> provided <b>large openings for access and exiting.</b></li></ul> |
|----------|---|



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## 2016 SCORING GUIDELINES

### Question 4

The work shown is Claude Monet's *The Saint-Lazare Station*, painted in Paris in 1877 C.E. In this painting Monet responded to changes in modern Parisian life.

Describe at least two specific changes that transformed life in Paris at the time Monet painted *The Saint-Lazare Station*.

Using specific visual and contextual evidence, analyze how Monet responded to these changes that transformed life in Paris.

Explain how Monet conveyed an attitude about modern Parisian life in the painting.

### **Scoring Criteria**

	<b>Task</b>	<b>Points</b>
<b>1</b>	Accurately identifies ONE specific change that transformed life in Paris at the time Monet painted <i>The Saint-Lazare Station</i> .	1 point
<b>2</b>	Accurately identifies ANOTHER specific change that transformed life in Paris at the time Monet painted <i>The Saint-Lazare Station</i> .	1 point
<b>3</b>	Accurately uses specific visual evidence to explain how Monet responded in this painting to changes that transformed life in Paris.	1 point
<b>4</b>	Accurately uses specific contextual evidence to explain how Monet responded in this painting to changes that transformed life in Paris.	1 point
<b>5</b>	Accurately explains how Monet conveyed an attitude about modern Parisian life in the painting.	1 point
	<b>Total Possible Score</b>	<b>5 points</b>

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## 2016 SCORING GUIDELINES

### Question 4 (continued)

#### Supplemental Scoring Information

**Identify two specific changes that transformed life in Paris at the time Monet painted *The Saint-Lazare Station*.**

In 1877 Paris had been transformed through industrialization, urbanization, and technological advancements. Under the direction of Baron Georges-Eugène Haussmann, prefect of the Seine, new uniform residential buildings were constructed to line the widened, lengthened boulevards, and railway networks were expanded to facilitate travel into and out of the city. This reshaping of the city (known as the Haussmannization of Paris) included the addition of multiple rail station hubs and the enlargement of existing ones such as the Saint-Lazare Station, which nearly tripled in size during Haussmann's renovations. Rapid expansion of railways transformed Parisians' daily lives. It allowed for easier commuting to and from the suburbs and encouraged tourism trips to scenic locations. Improved engine technologies facilitated faster speeds. The expanding middle class supported the growing network of train routes in the pursuit of another new commodity — leisure time. Other transformative changes in Paris included both the invention of photography and the rise of new art movements that were viewed in diverse venues apart from the Salon.

**Use specific visual evidence to explain how Monet responded in this painting to changes that transformed life in Paris.**

Monet responded to these changes in both the form and content of the painting. The rapid brush strokes underscore his interest in the fleeting atmospheric conditions and light. The dense, blue belches of smoke from the train partially obscure the engine and the canopy. The orthogonal lines of the foreground dissolve into the energetic brushstrokes of the pervasive haze. Monet's blurred strokes convey a snapshot-like view that evokes the speed of the train. A transitory light streams through the top of the station, filtering through the smoke and flooding onto the platform. Monet bathes the gritty station in the same light and color that typify his Impressionistic portrayals of nature.

In content, Monet chose to depict emblems of modernity that reflected Haussmannization. In the left background a block of residential buildings with uniform rooflines, standardized fenestration, and strong horizontal banding exemplify Haussmann's architecture. In the center background behind the train, the industrial truss of the Pont de l'Europe — a large, star-shaped iron bridge built at the intersection of six boulevards just behind the Saint-Lazare Station — is visible. The scaffolding of the newly renovated station creates a canopy of glass and steel and frames the activities on the arrival platform. In this way, Monet emphasized the commotion of the transportation hub and the modern machinery of the train itself. The viewer stands at the end of the track, directly in line with the black, steaming engine that approaches the platform. The multiple tracks below and the metal structural skeleton overhead create a distinct linear perspective focused on the train. Human activity, relegated to the right-hand side of the image, is less prominently featured, with figures painted in broad, blurred strokes.

**Use specific, contextual evidence to explain how Monet responded in this painting to changes that transformed life in Paris.**

The busy station was a spectacle to view and was repeatedly depicted by artists associated with Impressionism as an emblem of modernity, a new and worthy subject of art. Impressionist artists positioned themselves as “painters of modern life,” to quote the title of Charles Baudelaire's influential essay. According to Baudelaire, the painter's goal was to capture the very nature of modernity, distilling

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### Question 4 (continued)

something essential from its fugitive and transitory qualities. A burgeoning middle class was now engaged in commuting, tourism, and leisure, and these new activities enthralled artists and *flâneurs*. Monet's contemporaries Manet and Caillebotte also painted the Saint-Lazare Station and its environs.

Monet lived in the bustling quarter around the station and was a keen observer of the new Paris. Working outside the studio was paramount. Historical accounts suggest that he even commandeered the station and arranged for trains to be stoked with extra coal so that he could achieve visual effects consistent with trains as technological symbols of rapid transportation. This work is but one painting from a series of similar views. These works proved difficult to sell, but prefigured the significant series of haystacks and cathedrals the artist produced later on. By embracing an innovative subject in a series of paintings, Monet depicted modern Paris as a source of fascination.

#### **Explain how Monet conveyed an attitude about modern Parisian life in the painting.**

Hausmann's reshaping of Paris profoundly affected modern Parisian society. Like other Impressionists in the 1870s, Monet held a generally positive view of this dynamic change, and he placed himself at the center of it. He sought to make art of and about his own time, and he chose the train as an apt symbol of the modern world. In *The Saint-Lazare Station*, Monet's attention to this hub of modern activity, and his repeated return to it in 11 other paintings, signals his belief that modern Parisian life was well worth depicting. Indeed, this particular painting has been interpreted as a paean to Paris' rapid transformation, with the very structure of the station compared to the vaulted nave of a Gothic cathedral. Industry, in the form of the train, is enshrined in the center. As the novelist Émile Zola wrote about Monet's rendering of the Saint-Lazare Station, "You can hear the trains rumbling in, see the smoke billow up under the huge roofs . . . That is where painting is today . . . Our artists have to find the poetry in the train stations, the way their fathers found poetry in forests and rivers." For Monet, the changing atmospheric effects of the station were no less important a subject than the haystacks, water lilies, and cathedrals he was later to explore. In *The St. Lazare Station* the artist registered the profound restructuring of Paris's architecture and transportation infrastructures, while also conveying a constantly shifting, fleeting sense of perception and experience that he appears to have found exhilarating.

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**Question 4 (continued)**

**Scoring Notes**

<b>1</b>	<p><b>Accurately identifies ONE specific change that transformed life in Paris at the time Monet painted <i>The Saint-Lazare Station</i>.</b></p> <ul style="list-style-type: none"><li>• Industrialization, urbanization, and technology</li><li>• Trains and train travel</li><li>• Renovation of streets and neighborhoods</li><li>• Architectural innovations: steel, iron, and glass</li><li>• Photography and new styles of art</li></ul>
<b>2</b>	<p><b>Accurately identifies ANOTHER specific change that transformed life in Paris at the time Monet painted <i>The Saint-Lazare Station</i>.</b></p> <p>Same as above.</p>
<b>3</b>	<p><b>Accurately uses specific visual evidence to explain how Monet responded in this painting to changes that transformed life in Paris.</b></p> <ul style="list-style-type: none"><li>• Used <b>color</b> freely to record effects of <b>light</b> in an urban environment.</li><li>• Used rapid, painterly <b>brush strokes</b> to depict the dynamic atmosphere.</li><li>• Blurred the paint to echo the new sense of <b>speed</b> in train travel.</li><li>• Depicted the station and its activities in the style of <b>Impressionism</b>, as if it was a landscape.</li></ul>
<b>4</b>	<p><b>Accurately uses specific, contextual evidence to explain how Monet responded in this painting to changes that transformed life in Paris.</b></p> <p><b>Context of the train station</b></p> <ul style="list-style-type: none"><li>• A new way of life — including <b>commuting, tourism, and leisure</b> — was made possible by train travel.</li><li>• The station — a busy, noisy point of exchange — was a <b>new and fascinating subject</b> for painters.</li></ul> <p><b>Context of Paris in 1877</b></p> <ul style="list-style-type: none"><li>• Parisian streets and neighborhoods were transformed through the projects of <b>Baron Haussmann</b>.</li><li>• The St. Lazare Station was the <b>hub</b> of a rapidly developing neighborhood popular with artists.</li><li>• <b>Flâneurs were fascinated with spectacles</b> of modern Paris such as the station.</li></ul> <p><b>Context of Monet</b></p> <ul style="list-style-type: none"><li>• Made studies <b>on site</b> at the station and finished works in his studio.</li><li>• Worked in a <b>series</b> format to create various snapshots of the station.</li><li>• In contrast with academic values, Monet embraced <b>modernity</b> as a desirable subject.</li></ul>

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**Question 4 (continued)**

<b>5</b>	<p><b>Accurately explains how Monet conveyed an attitude about modern Parisian life in the painting.</b></p> <ul style="list-style-type: none"><li>• Conveys a positive view of modern Parisian life by <b>embracing an innovative subject</b> for a series.</li><li>• Conveys <b>bustle and excitement</b> by depicting a <b>transitory glimpse</b> of atmosphere and light.</li><li>• Compositionally, Monet enshrines the train in an architectural setting <b>reminiscent of a cathedral</b>, suggesting that it is worthy of worship.</li></ul>
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**Question 5**

Both works shown are associated with relics. The work on the left is from Conques, France. The work on the right is from southern Cameroon.

Identify formal characteristics shared by both works that relate to their association with relics.

Explain how the materials and/or imagery used in each work reinforces its association with relics.

Analyze at least two differences between the reliquary functions of both works in their respective cultural contexts.

**Scoring Criteria**

	<b>Task</b>	<b>Points</b>
<b>1</b>	Accurately identifies ONE formal characteristic shared by both works that relates to their association with relics.	1 point
<b>2</b>	Accurately explains how the materials OR imagery used in the Reliquary of Sainte-Foy reinforces its association with relics.	1 point
<b>3</b>	Accurately explains how the materials OR imagery used in the reliquary figure ( <i>byeri</i> ) reinforces its association with relics.	1 point
<b>4</b>	Accurately explains ONE difference in function between the two works.	1 point
<b>5</b>	Accurately explains ANOTHER difference in function between the two works.	1 point
	<b>Total Possible Score</b>	<b>5 points</b>

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### Question 5 (continued)

#### **Supplemental Scoring Information**

**Identifies one formal characteristic shared by both works that relates to their association with relics.**

Both objects are associated with containers for the physical remains of individuals deemed socially and spiritually important. Each is shaped as a human form that indicates through pose, expression, and embellishment, the value and efficacy of the beliefs associated with the relics that the object protects. The rigid, static pose of these figures and their bilateral symmetry reflect a separation from earthly concerns and suggest a spiritual transcendence. This is also communicated through their calm, expressionless faces. Likewise, the reflective luster of the surfaces (the gold and silver of Sainte-Foy; the oiled surface of the *byeri*) evokes an association with the spiritual realm. Finally, the seated positions of the figures convey different ideas. The enthroned Sainte-Foy reflects the heavenly majesty of a sainted Christian martyr. The seated position of the *byeri* reinforces the protective function of the sculpture placed atop a container to guard the relics it contains.

**Explains how the materials or imagery used in the Reliquary of Sainte-Foy reinforces its association with relics.**

The Reliquary of Sainte-Foy is a female figure enthroned and richly embellished. The figure is sculpted in wood and plated in gold and silver gilt *repoussée*. Cabochon gems and enameling add to the lavish presentation. Many of the gemstones were donated by pilgrims as part of their veneration. In addition, the figure incorporates various elements from the past, such as antique cameos and intaglios. Most significantly, the head of the figure is believed to be a repurposed Roman work, although scholars are divided about its true source. This use of spolia makes the object even greater in value by associating it with the treasures of the Roman Empire and by linking the sculpture to the era in which Sainte-Foy was martyred.

With regard to imagery, the seated figure of Sainte-Foy recalls the story of the 12-year-old martyr who refused to renounce her Christian faith. That narrative is marked by the appearance of a jeweled crown, presumably sent from a divine source. The crown, enthroned posture, and richly ornamented figure align Sainte-Foy with Christian imagery and support her significance for the church that holds her relics. In addition, the throne is embellished with lamb imagery and a crucifixion scene further connecting her martyrdom with that of Christ. The example of personal piety that she modeled is announced by her precious image.

**Explains how the materials or imagery used in the reliquary figure (*byeri*) reinforces its association with relics.**

The Fang *byeri* is a sculpted wooden male guardian figure that was once attached to a bark box containing the relics of significant ancestors. Each family maintained such a box containing the skulls of ancestors. The *byeri*, which protected these reliquaries, were periodically rubbed with palm oil to care for the object and to prepare it for ritual use. The choice of embellishments such as feathers, beads, and amulets for this particular guardian figure are now unknown, having been removed when the *byeri* was taken from its original context.

Some of the imagery of this figure — such as the large head with a seemingly expressionless face, static symmetrical pose, and muscular arms — reflects qualities that the Fang admire, such as calmness,

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### Question 5 (continued)

strength, and the ability to balance opposing forces. The combination of adult (muscular arms, elongated torso) and juvenile (oversized head, proportionally short arms and legs, emphatic herniated navel) features is meant to emphasize continuity with ancestors and to represent three main societal groups: the living, the dead, and the not-yet born. In addition to this reference to the cycle of life, the combination of adult and juvenile characteristics again demonstrates the Fang peoples' desire to achieve a harmonious balance between opposing forces, thus achieving spiritual potency. Several elements are meant to convey spiritual power such as the large eyes, which originally may have been adorned with brass or copper alloy, and the pronounced musculature, which communicates a specifically protective meaning. The elements of ancestral veneration — lineage histories, genealogies, social practices, and values — are thereby recalled and reaffirmed in the imagery of the *byeri*.

#### **Explains two differences in function between the two works.**

The principle difference between the functions of these two works is that one is a reliquary, while the other is a reliquary figure that was once attached to a bark box containing relics.

Both works protect and express the power of their relics. Yet the function of the works differs in that access to the reliquary of Sainte-Foy is institutional, held by a religious order and housed in a church treasury where it is on display to be viewed by the general public. Once a year, on the saint's feast day, the reliquary is paraded in a glass case through the town of Conques so that it may be viewed and venerated by large crowds. However, the actual relics of Sainte-Foy are not seen. They are believed to be present and to be engaged through prayer and contemplation during the extraordinary spiritual act of pilgrimage.

By contrast, the Fang *byeri* exists under the custodianship of an elder acting on behalf of a lineage, and it is displayed and engaged only in a defined ritual setting without institutional contexts. The bark box and its guardian were intended to have the function of protecting relics from being seen by members of the community deemed inappropriate, such as women and uninitiated boys. The *byeri* is meant to be housed in the private room of its custodian and seen at designated times and only in defined contexts. The relics were meant to be exposed, manipulated, and experienced in ritual settings. Unlike the relics of Sainte-Foy, the relics of the *byeri* were intended to be removed from their containers, used and/or treated, and then returned to their containers and the care of their custodians.

The function of both works is associated with movement. The reliquary of Sainte-Foy is associated with a destination to which pilgrims travel. The reliquary is a fixed object in a specific location: a pilgrimage church on a known and traveled route. By contrast, the *byeri* was designed to be mobile. Because the Fang peoples underwent a gradual southwesterly migration into present-day southern Cameroon and northern Gabon, the maintenance of ancestral shrines with these reliquary containers helped the Fang peoples to maintain a sense of communal continuity and cohesiveness. Each *byeri* was intended to be moved by a custodian as part of the broader movement of the lineage that the *byeri* serves and that serve it. Its function is to be part of the migratory pattern of people. In addition, the *byeri* would be removed from atop its bark box reliquary at certain times to be used as a puppet in initiation ceremonies to educate the young male initiates about their shared lineage history.

The function of both works can be considered religious. The reliquary of Sainte-Foy is synonymous with its Christian context. Its function cannot be seen, considered, or described without reference to the Church of Sainte-Foy. The object does have a more varied history: the saint's remains were transferred from Agen to Conques in the 9<sup>th</sup> century, and the head of the statue is widely believed to be a repurposed imperial portrait from the later Roman Empire. Yet the fundamental religious function of the reliquary of Sainte-Foy



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**Question 5 (continued)**

has remained the same for centuries. By contrast, the Fang *byeri* in the Brooklyn Museum has been removed from its intended context and now exists only in a foreign setting. It is separated from the relics it was made to announce and to protect, and it has been assigned an aesthetic identity that refers to but offers little access to its original form as a full object, or even to its original function as a reliquary figure.

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**Question 5 (continued)**

**Scoring Notes**

<b>1</b>	<p><b>Accurately identifies ONE formal characteristic shared by both works that relate to their association with relics.</b></p> <ul style="list-style-type: none"><li>• <b>Figural sculptures</b></li><li>• <b>Static, rigid postures and bilateral symmetry</b></li><li>• <b>Expressionless faces</b> <b>reflective luster</b> of the surfaces</li><li>• <b>Seated position</b></li></ul>
<b>2</b>	<p><b>Accurately explains how the materials OR imagery used in the Reliquary of Sainte-Foy reinforces its association with relics.</b></p> <p><b>Materials:</b></p> <ul style="list-style-type: none"><li>• The <b>gold and silver</b> convey the <b>heavenly rewards</b> of Christian martyrdom.</li><li>• Many of the <b>gemstones</b> encrusting the surface were <b>donated by pilgrims as part of their veneration.</b></li><li>• <b>Elements of ancient Roman art</b> (the head of the saint is a reused ancient Roman sculpture; antique cameos are embedded on the exterior) link the reliquary to the <b>earlier era of Christian persecution</b>, corresponding with the <b>age of the relics</b> contained inside.</li></ul> <p><b>Imagery:</b></p> <ul style="list-style-type: none"><li>• The <b>youthful appearance</b> of the figure which references the bones of the young martyr.</li><li>• The blank stare of the figure reflects a spiritual transcendence from earthly life.</li><li>• The <b>jeweled crown or throne</b> that evokes <b>the heavenly majesty of a sainted Christian martyr.</b></li><li>• The <b>lamb imagery and crucifixion</b> scene at the base of the throne <b>parallels the martyr's sacrifice</b> with that of <b>Jesus Christ.</b></li></ul>
<b>3</b>	<p><b>Accurately explains how the materials OR imagery used in the reliquary figure (<i>byeri</i>) reinforces its association with relics.</b></p> <p><b>Materials:</b></p> <ul style="list-style-type: none"><li>• The <b>wood</b> smoothed by repeated applications of <b>palm oil</b> indicates <b>ritual use and care.</b></li></ul> <p><b>Imagery:</b></p> <ul style="list-style-type: none"><li>• The combination of <b>male adult anatomical features</b> (muscular arms, elongated torso) with <b>child-like traits</b> (oversized head, proportionally short arms and legs, enlarged navel) emphasizes the ancestral <b>relics' connections with the cycles of life.</b></li><li>• The <b>combination of adult and juvenile features</b> demonstrates the Fang peoples desire to achieve a harmonious balance between opposing forces, thus <b>achieving spiritual potency.</b></li><li>• The <b>composed and inexpressive facial features</b> communicate the <b>calm and wisdom</b> of the ancestors.</li><li>• The <b>musculature</b> indicates the power of the figure to <b>protect</b> the relics.</li><li>• The <b>seated position</b> reflects the figure's role as <b>guardian</b> of the relics underneath.</li></ul>

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**Question 5 (continued)**

<b>4</b>	<p><b>Accurately explains ONE difference in function between the two works.</b></p> <ul style="list-style-type: none"><li>• One is a <b>reliquary</b>, while the other is a figure that was once <b>attached to a reliquary</b>.</li><li>• The relics of Sainte-Foy are <b>never seen</b>; however, on ritual occasions the relics of <i>byeri</i> are <b>removed and handled by men</b>.</li><li>• The relics of Sainte-Foy are associated with the <b>specific pilgrimage site</b> of Conques, while the <i>byeri</i> itself <b>moved with its migratory custodians</b>.</li><li>• The reliquary of Sainte-Foy is displayed in a <b>public setting</b>, while the <i>byeri</i> is meant to be <b>seen only by a particular audience</b>.</li></ul>
<b>5</b>	<p><b>Accurately explains ANOTHER difference in function between the two works.</b></p> <ul style="list-style-type: none"><li>• See above.</li></ul>

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## 2016 SCORING GUIDELINES

### Question 6

The work shown is Faith Ringgold's *Dancing at the Louvre*, from the series *The French Collection*, Part I; #1. In this work, Ringgold addresses tradition and change using diverse materials and her personal experiences.

Describe the subject matter of the work.

Identify the materials and/or techniques that Ringgold used in the work.

Explain how Ringgold's use of these materials, techniques, and/or subject matter is distinctive.

Analyze how both Ringgold's personal experiences and the larger social concerns of her time shaped her use of these materials, techniques, and/or subject matter.

### **Scoring Criteria**

	<b>Task</b>	<b>Points</b>
<b>1</b>	Accurately describes the subject matter of the work.	1 point
<b>2</b>	Accurately identifies the materials OR techniques that Ringgold used in the work.	1 point
<b>3</b>	Accurately explains how Ringgold's use of these materials, techniques, OR subject matter is distinctive.	1 point
<b>4</b>	Accurately explains how Ringgold's personal experience shaped her use of these materials, techniques, OR subject matter.	1 point
<b>5</b>	Accurately explains how one larger social concern of Ringgold's time shaped her use of these materials, techniques, OR subject matter.	1 point
	<b>Total Possible Score</b>	<b>5 points</b>

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## 2016 SCORING GUIDELINES

### Question 6 (continued)

#### **Supplemental Scoring Information**

##### **Describe the subject matter of the work.**

*Dancing at the Louvre* is the first work in a series of story quilts known as *The French Collection*. The series chronicles the adventures of a fictional artist and businesswoman, Willa Marie Simone, an African American who escaped the Georgia cotton fields and later Harlem to pursue an art career in Paris at the age of 16. In this work and the rest of *The French Collection*, Willa Marie acts as Ringgold's alter ego. This particular work presents a moment of youthful rebellion, showing Willa Marie, her friend Marcia, and Marcia's three children, all wearing bright colors and then-fashionable clothes, holding hands, playing, and dancing during a visit to the Louvre. Above the group hangs Leonardo da Vinci's *Mona Lisa*, *The Virgin of the Rocks*, and *The Virgin and Child with Saint Anne*. Framing the top and bottom of the scene, Ringgold includes text: a letter addressed to Willa Marie's Aunt Melissa detailing her adventures in France. Ringgold uses the fictional subject matter to lace the story quilt with deeper observations about race, history, art history, mother-child relationships, and the choices facing spirited young women at the time.

##### **Identify the materials or techniques that Ringgold used in the work.**

Ringgold applied acrylic paint on fabric to create the central narrative image of this mixed-media work. Incorporating a variety of textile techniques, Ringgold used pieced, stitched, and tie-dyed fabric. She employed sewing and stitching techniques to build the fabric into the format of a quilt. To further enrich the subject and surfaces of her borders, Ringgold wrote narrative text with a black Sharpie® marker.

##### **Explain how Ringgold's use of these materials, techniques, or subject matter is distinctive.**

Ringgold trained as a fine art painter and became a professional artist in the context of late modernism in the 1960s. At that time conventional materials and techniques dominated both Abstract Expressionism and emerging Pop Art, including oil paints, stretched canvases, and large-scale work. Ringgold chose to move away from these conventions by substituting fabric for canvas and sewing fabric borders around her paintings to create story quilts. Like other women artists of her time, Ringgold invoked traditions of textile production for their association with women's artistry and as a means of making a feminist critique of the historic devaluing of this genre of creative production. Through Ringgold's techniques of sewing and stitching, she specifically invokes the tradition of quilt making for its strong historical links with African-American culture. By using textiles in this way and by developing complex narratives in works like *Dancing at the Louvre*, Ringgold found a distinctive method to explore history and to address broader issues of prejudice and exclusion. By setting her story at the Louvre, Ringgold provides a playful yet provocative commentary about the absence of both African American and women artists among the iconic artworks displayed in the museum's collection. She presents a narrative in which a female African American artist is at home among the canonical artists of the Louvre. She also reminds us that women most often appear in museums as the subjects of art, not as active agents who create artworks, and that those 'ideal' women have been nearly exclusively white.

##### **Explain how Ringgold's personal experiences shaped her use of these materials, techniques, or subject matter.**

In her series such as *The French Collection*, Ringgold's quilts tell stories of childhood poverty, racial stereotypes, and women overcoming repression, conveying a message of continual striving toward a better place, which frequently mirrors elements of her own biography. In *Dancing at the Louvre*, Ringgold's alter

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## 2016 SCORING GUIDELINES

### Question 6 (continued)

ego Willa Marie, for example, shares personality traits with both Ringgold and Ringgold's mother, Willi Posey, a seamstress and fashion designer, who taught Ringgold how to work with fabric at an early age. In the early 1960s, Ringgold, her mother, and her two daughters traveled to Europe so that Ringgold could study the work of Matisse, Picasso, and other artists. Ringgold borrows elements from her own life: she adapts her experiences as a young girl growing up in Harlem, as the mother of two daughters, and as someone deeply influenced by her close relationship with her mother. Ringgold's choice of materials also links to her personal history in that her great-great-great grandmother was a slave who made plantation quilts.

**Explain how one larger social concern of Ringgold's time shaped her use of these materials, techniques, or subject matter.**

As an art activist, Ringgold's development of story quilts like *Dancing at the Louvre* can be understood in the social context of the feminist and Civil Rights movements of the 1960s and 1970s. Her work advocates for and demonstrates the rights of women and racial minorities to speak for themselves. In *Dancing at the Louvre*, Willa Marie's first-person narrative relates her experiences in Paris at its best-known museum, while simultaneously emphasizing community and family connections centered on women, a narrative that is juxtaposed with Leonardo's depictions of the Holy Family in *The Virgin of the Rocks* and *The Virgin and Child with Saint Anne*. In this way, Ringgold suggests that she is influenced as much by the women in her life as by her exposure to important artists of the past.

Like other artists of her time, Ringgold was challenging an art culture that maintained a firm distinction between "high art" and "low art." Ringgold's story quilts evolved out of an African American creative tradition that is communal, unlike the image perpetuated in the fine arts of the solitary genius at work. Quilting is also perceived as women's work, and its traditional display is the domestic sphere. By combining painting with quilting into a larger wall hanging to be exhibited in a museum, Ringgold questioned the reductive categorization that perpetuates the works of predominantly white male artists in the art historical canon.

Through the work's materials, techniques, and subject matter, Ringgold/Willa Marie and the children "occupy" the Louvre with a joyful and playful sense of subversion consistent with the larger social concerns of the era in which the story quilt was made.

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**Question 6 (continued)**

**Scoring Notes**

<b>1</b>	<p><b>Accurately describes the subject matter of the work.</b></p> <p><i>Dancing at the Louvre</i> chronicles the adventures of a <b>fictional African American artist and businesswoman Willa Marie Simone</b>. In this story quilt, <b>Willa Marie, her friend Marcia, and Marcia's three children</b> are holding hands, <b>playing</b> and <b>dancing</b> in front of several Leonardo da Vinci paintings <b>during a visit to the Louvre</b>.</p>
<b>2</b>	<p><b>Accurately identifies the materials OR techniques that Ringgold used in the work.</b></p> <p><b>Materials:</b> The materials of the story quilt include <b>acrylic paint, ink marker, canvas, dyed fabric, and a pieced fabric border</b>.</p> <p><b>Techniques:</b></p> <ul style="list-style-type: none"><li>• She created the <b>central image</b> of the story quilt using <b>acrylic paint on canvas</b>.</li><li>• She surrounded the central image with <b>patchwork cloth made of pieced together fabric and handwritten text</b>, written on the fabric with a black Sharpie®.</li><li>• She employed <b>sewing and stitching techniques</b> to build the different pieces of fabric into the <b>format of a large story quilt</b>.</li></ul>
<b>3</b>	<p><b>Accurately explains how Ringgold's use of these materials, techniques, OR subject matter is distinctive.</b></p> <p><b>Materials:</b> Ringgold <b>supplanted the traditional materials and format of painting</b>, such as oil paints and stretched canvases, with acrylic paint, fabric, and sewn fabric borders to create story quilts that hang on a wall like a painting.</p> <p><b>Techniques:</b> Ringgold <b>combined traditional techniques of painting and drawing with traditions linked to women's domestic craft and to African American cultural heritage</b>, such as quilting, sewing, and stitching, blurring the distinction between fine art and other creative traditions.</p> <p><b>Subject Matter:</b> Ringgold presents a fictional narrative of a <b>female African American artist</b> who is <b>at home among the canonical artists of the Louvre</b> and offers <b>a wry, playful commentary on the absence of black women</b> as artistic subjects.</p>

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**Question 6 (continued)**

<b>4</b>	<p><b>Accurately explains how Ringgold's personal experience shaped her use of these materials, techniques, OR subject matter.</b></p> <p><b>Materials:</b></p> <ul style="list-style-type: none"><li>• <b>Ringgold's mother was a seamstress</b> and fashion designer who <b>taught her daughter at a young age how to work with fabrics</b> and encouraged her daughter's creative pursuits.</li><li>• Ringgold's <b>great-great-great grandmother was a slave who made plantation quilts.</b></li></ul> <p><b>Techniques:</b></p> <ul style="list-style-type: none"><li>• <b>Ringgold's mother taught her how to sew and stitch</b>, continuing a family legacy dating from her <b>great-great-great grandmother's quilting</b>. The work of these women opened avenues of creative experimentation beyond Ringgold's traditional fine arts training.</li></ul> <p><b>Subject Matter:</b></p> <ul style="list-style-type: none"><li>• Ringgold's alter ego <b>Willa Marie shares personality traits with both Ringgold and Ringgold's mother.</b></li><li>• Ringgold borrows elements from her own life: she adapts her experiences as a young girl, a professional artist, the mother of two daughters, and as someone <b>deeply influenced by her close relationship with her mother.</b></li></ul>
<b>5</b>	<p><b>Accurately explains how one larger social concern of Ringgold's time shaped her use of these materials, techniques, OR subject matter.</b></p> <ul style="list-style-type: none"><li>• Ringgold was concerned about the <b>exclusion of women and African American artists</b> in museums and the art historical canon, as both a feminist and a participant in the Civil Rights movements of the 1960s and 1970s.</li><li>• Ringgold's work advocates for and demonstrates the <b>rights of women and racial minorities to speak for themselves.</b></li><li>• Ringgold emphasizes the <b>influence of women on other women both personally and professionally.</b></li></ul>