
AP Art History

Sample Student Responses and Scoring Commentary

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Question 2

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

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

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

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

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

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

Great Stupa at Sanchi
Longmen caves
Todai-ji

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Question 2 (continued)

Scoring Criteria

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

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Question 2 (continued)

Scoring Information

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

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

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

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

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

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

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

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

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

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

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Question 2 (continued)

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

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

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

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

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

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

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

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

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

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Question 2 (continued)

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

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

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

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

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

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

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

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

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

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Question 2 (continued)

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

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

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

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

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

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

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Question 2 (continued)

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

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

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

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

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

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

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

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

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Question 2 (continued)

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

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

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

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

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

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

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

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Question 2 (continued)

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

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

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

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

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Question 2 (continued)

Scoring Notes

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

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Question 2 (continued)

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

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Question 2 (continued)

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

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Question 2 (continued)

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

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Question 2 (continued)

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

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Question 2 (continued)

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

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Question 2 (continued)

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

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

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

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Question 2 (continued)

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

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Question 2 (continued)

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

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

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Question 2 (continued)

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

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Question 2 (continued)

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

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Question 2 (continued)

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

The Great Stupa at Sanchi is a famous Buddhist architectural complex that is evidence to the expansion of Buddhism across Asia. It is located in Madhya Pradesh, more generally India, and created from stone masonry. The culture of origin is Indian. The Buddhist complex was created as part of a community effort. It is characterized by 4 gates, or toranas, that are covered with sculptural reliefs. The stupa itself is shaped like a hemisphere that protrudes from the ground, and features a yasti at the top of the hemispheric mound. There are also three parts that represent the three main ideas of Buddhism: Buddha, Dharma and Karma.

The visual traditions of Indian Buddhist art are shown in the Great Stupa. In Buddhist art in India, the Buddha is often not shown as a human figure, but as objects. This is shown by the sculptural reliefs ~~at the~~ on the gates or toranas. In the reliefs, Buddha is never shown as a human figure but by representational objects like umbrellas or footprints. Another feature of the complex that reflected Buddhist visual traditions was the shape of the stupa. The stupa itself is supposed to be a reliquary that holds the body of Buddha himself. The half-dome hemispheric shape of the Great Stupa at Sanchi reflects a burial mound. This fact and is typical of the visual traditions of the region ~~era~~. Furthermore, the overall depiction and design of the stupa is typical of the Indian Buddhist tradition. The stupa was meant to be a mandala, or a model of the universe, and therefore had the stupa, representing

the body of earth, and the yasti, which functioned to bridge the earth and the heavens. The use of such imagery at the Great Stupa of Sanchi exemplified visual traditions in India. We notice that the hemispherical shape of the stupa ~~is~~ is characteristic of India and differs greatly from the pagoda styles we see in China and Japan.

The complex was made, most importantly, to support Buddhist practices. One feature of the Great Stupa at Sanchi that was important was the shape of the stupa and the surrounding circular wall. The shape of the stupa allowed for circumambulation, which was practiced by Buddhists because the process could allow them to achieve a higher state of being. ^{meditation} The circular paths were important to support the Buddhist practice of circumambulation. Another way the Great Stupa at Sanchi supported Buddhist practices was with the 4 gates, or toranas. The 4 gates signified the 4 cardinal directions and marked off a sacred space beyond the gates. This sacred space created a place in which believers could go to meditate and better immerse in Buddhism. The reliefs on the toranas functioned similarly, as they allowed the Buddhists who visited to see a visual depiction of Buddha's teachings, helping facilitate belief and devotion and supporting the practice.

* This differs from the Buddhist structures in both Japan and China, with the sculptures of Buddha in both Todaiji and

from the city, which provides the worshippers tranquil and calming environment for reflection and temptation, and ~~prayer~~ ~~the~~ while the nature enhances the worshippers' experience, the Gandhara figures by the Buddha meant for ~~the~~ ~~gand~~ ~~gand~~ ~~gand~~ this site and Buddha and help facilitate the religious practice. The Gandhara figures' masculinity and strength are evinced in the firm body, warrior like attire, and wide opened round eyes. The ~~elaborated~~ upheld hairstyle of them was typical among Chinese men during ~~the~~ ~~Tang~~ and other ancient dynasty of China. And that the ~~the~~ ~~the~~ tightly held hair adds ~~as~~ a sense of tension and reverence and ~~of~~ seriousness, almost aggressiveness to the Gandhara figures. These masculine figures ~~are also seen in~~ features of these ~~fight~~ figures are also seen in the Buddhist Temple Complex Todai-ji in Nara Japan on "Un-kei" and "Kai-kei". One of them has his mouth open and the other closes his mouth. The seriousness ~~and~~ the upheld hair and big and aggressive eyes ~~are~~ show the influence of Tang's Dynasty's Buddhism of China to Japan and show the spread of Buddhism throughout Asia.

Begin your response to Question 2 here.

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As Buddhism expanded across Asia, many works of art and architecture were influenced by the religion. One work of architecture in particular ~~was~~ is "Borobudur", which was ~~is~~ a buddhist temple in Asia. It was a huge temple made of stone and ~~was~~ sat upon a hill. It had thousands of Buddha statues all over it. There were places designed for meditation as well. "Borobudur" was made to show Buddhism as a practice and for people to go there to worship and practice the religion. Buddha statues are a visual ~~and~~ tradition used at many Buddhist temples/monuments. These Buddha statues represent Buddha so followers can worship the statues and find peace in the presence of them.

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Question 2

Overview

This question asked students to analyze a Buddhist architectural complex from West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.) in terms of how the work demonstrates visual traditions of a region. The question listed three options from the required course content that students could choose from, or they could select another relevant work from the specified content areas. The intent of the question was to have students demonstrate an ability to situate a work of architecture within a specific regional context and then to explain how features facilitate practices within that architectural space. Students had to use visual and contextual evidence to support the explanation.

Sample: 2A

Score: 7

Task 1: Selects and completely identifies a Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). (1 point)

The response provides two accurate identifiers for the Great Stupa at Sanchi. The location is correctly identified as Madhya Pradesh, India, and the material is correctly identified as stone masonry.

Task 2: Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery). (1 point)

The response describes the Buddhist complex using one example of specific visual evidence about an architectural feature: the stupa “is shaped like a hemisphere that protrudes [*sic*] from the ground, and features a yasti at the top.”

Task 3: Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery). (1 point)

The response describes the Buddhist complex using another example of specific visual evidence about an architectural feature: “It is characterized by 4 gates, or toranahs [*sic*], that are covered with sculptural reliefs.”

Task 4: Accurately explains how ONE feature of the complex is typical of the visual traditions of the region. (1 point)

The response explains how one feature of the complex is typical of the visual traditions of the region: “In [B]uddhist art in India, the [B]uddha is often not shown as a human figure, but as objects. This is shown by the sculptural reliefs on the gates or toranas,” on which the Buddha is represented “by representational objects like umbrellas or footprints.” The response further notes that this visual tradition “differs from [B]uddhist structures in both Japan and China, with the sculptures of [B]uddha in both Todaiji and the Longmen caves.”

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Question 2 (continued)

Task 5: Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region. (1 point)

The response explains how another feature of the complex is typical of the visual traditions of the region: “the shape of the stupa. The stupa itself is supposed to be a reliquary that holds the body of Buddha himself. The half-dome hemispheric shape of the Great Stupa at Sanchi reflects a burlap mound and is typical of visual traditions of the region.” The response further observes that the form of the stupa is “typical of Indian [B]uddhist tradition” in that “[t]he stupa was meant to be a mandala, or a model of the universe,” with the yasti functioning “to bridge the earth and the heavens.” While not required to earn the point, the additional evidence enhances the quality of the response.

Task 6: Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices. (1 point)

The response uses specific contextual evidence to explain how one feature of the complex functioned to facilitate Buddhist practices. The response explains, “The shape of the stupa allowed for circumambulation, which was practiced by [B]uddhists because the process could allow them to achieve a higher state of being” through “meditation. The circular paths were important to support the Buddhist practice of circumambulation.”

Task 7: Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices. (1 point)

The response uses specific contextual evidence to explain how another feature of the complex functioned to facilitate Buddhist practices. The response observes how the four toranas are positioned at each of “the 4 cardinal directions and marked off a sacred space beyond the gates. This sacred space created a place in which believers could go to meditate and better immerse in [B]uddhism.” The response additionally observes that the relief sculptures carved on the toranas “allowed the [B]uddhists who visited to see a visual depiction of [B]uddha’s teachings, helping facilitate belief and devotion and supporting the practice” of the Buddhist faith. While not required to earn the point, the additional evidence about the carvings on the toranas enhances the quality of the response.

Sample: 2B

Score: 6

Task 1: Selects and completely identifies a Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). (1 point)

The response provides multiple accurate identifiers for the Longmen Caves. The location is correctly identified as Luoyang, China; the material is correctly identified as “cut in lim[e]stone”; the most prominent feature is correctly identified as the Fengxian Temple; and the time period of the Fengxian Temple is correctly identified as the Tang Dynasty. Only two accurate identifiers were required to earn the point.

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Question 2 (continued)

Task 2: Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery). (1 point)

The response describes the Buddhist complex using one example of specific visual evidence about an architectural feature: “The complex contains a Buddha’s sculptures and several guardians figures [*sic*].” Although the Fengxian Temple faces the Yi River and not “a great lake,” this error does not detract from the overall quality of the response, particularly because the Fengxian Temple does face water.

Task 3: Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery). (1 point)

The response describes the Buddhist complex using another example of specific visual evidence about an architectural feature: the central Buddha has “chubby and long” earlobes, a “mudra hand gesture,” and an “upheld hairstyle.” Additionally, the response describes the imagery of the guardian figures: their “masculinity and strength are evinced in the firm body, warrior like attire, and wide opened round eyes.” While not required to earn the point, the additional evidence enhances the quality of the response.

Task 4: Accurately explains how ONE feature of the complex is typical of the visual traditions of the region. (1 point)

The response explains how one feature of the complex is typical of the visual traditions of the region by noting how the scale of the “grand sculpted Buddha” of the Fengxian Temple was “influenced by the Bamiyan Buddha ... along the Silk road which is also an in situ work of Buddha.” The response further notes the visual tradition “of sculpting large Buddha in local cave [*sic*]” along the Silk Road.

Task 5: Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region. (1 point)

The response explains how another feature of the complex is typical of the visual traditions of the region by observing how the aggressive masculinity of the guardian figures in the Fengxian Temple is part of a visual tradition that includes the Nio guardian figures sculpted by Unkei and Keikei at Todai-ji. The response comments on how the “tightly held hair” that “adds a sense of tension” to the guardian figures is comparable to the sculptures at Todai-ji. The response further states that the aggressive style of these figures reflects their creation during the Tang Dynasty. While not required, the additional evidence enhances the quality of the response.

Task 6: Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices. (1 point)

The response uses specific contextual evidence to explain how one feature of the complex functioned to facilitate Buddhist practices. The response notes how the site of the complex is “tranquil and distance [*sic*] from the city,” which enables it to provide a “tranquil and calmy enviroment [*sic*] for reflection and [con]templation.” The response notes, “The Buddhist worshippers come to pray, burn incense, contemplate, instead of performing circumambulation ... like that in [the] Stupa at Sanchi,” which is facilitated by the setting.

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Question 2 (continued)

Task 7: Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices. (0 points)

No point was earned. The response does not use specific contextual evidence to explain how another feature of the complex functioned to facilitate Buddhist practices. The response makes an attempt by commenting on the importance in Buddhism of performing “kind deeds” to reach an enlightened state, “to break the cycle and enter paradise.” To earn the point the response needed to explain how a specific feature of the Fengxian Temple or the Longmen caves as a whole facilitated this practice of “kind deeds”: for example, how patronage to the temple was recorded through thousands of inscriptions at the site.

Sample: 2C
Score: 3

Task 1: Selects and completely identifies a Buddhist architectural complex associated with the expansion of Buddhism in West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.). (1 point)

The response provides two accurate identifiers. The title of the work is correctly identified as Borobudur, and the material is correctly identified as stone. Since Borobudur Temple was not on the list provided, the title of the work counts as an identifier.

Task 2: Accurately describes the Buddhist complex using ONE example of specific visual evidence (such as architectural features or imagery). (1 point)

The response describes the Buddhist complex using one example of specific visual evidence about an architectural feature: Borobudur is “a huge temple,” which is an accurate reference to the complex’s vast scale.

Task 3: Accurately describes the Buddhist complex using ANOTHER example of specific visual evidence (such as architectural features or imagery). (1 point)

The response describes the Buddhist complex using another example of specific visual evidence: the complex contains “thousands of Buddha statues all over it.”

Task 4: Accurately explains how ONE feature of the complex is typical of the visual traditions of the region. (0 points)

No point was earned. The response does not explain how one feature of the complex is typical of the visual traditions of the region. The response makes an attempt by stating that “Buddha statues are a visual tradition used at many Buddhist temples/monuments.” To earn the point the response needed to explain more specifically how statues of the Buddha at Borobudur Temple were shaped in a fashion typical of the region: for example, some statues at Borobudur Temple are shown inside stupas, referencing the importance of the visual tradition of stupas in the region.

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Question 2 (continued)

Task 5: Accurately explains how ANOTHER feature of the complex is typical of the visual traditions of the region. (0 points)

No point was earned. The response does not explain how another feature of the complex is typical of the visual traditions of the region.

Task 6: Accurately uses specific contextual evidence to explain how ONE feature of the complex functioned to facilitate Buddhist practices. (0 points)

No point was earned. The response does not use specific contextual evidence to explain how one feature of the complex functioned to facilitate Buddhist practices. The response makes an attempt by stating that “Buddha statues represent Buddha so followers can worship the statues and find peace in the presence of them.” To earn the point the response needed to provide more specific contextual evidence about the particular type of Buddhist worship practiced at Borobudur Temple: for example, how representations of the Buddha change as pilgrims journey through the different levels of the temple, with the different representations of the Buddha expressing different stages of Enlightenment.

Task 7: Accurately uses specific contextual evidence to explain how ANOTHER feature of the complex functioned to facilitate Buddhist practices. (0 points)

No point was earned. The response does not use specific contextual evidence to explain how another feature of the complex functioned to facilitate Buddhist practices.