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AP Art History
Sample Student Responses and Scoring Commentary

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AP® ART HISTORY
2017 SCORING GUIDELINES

Question 4

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

Justify your attribution by describing <u>two</u> formal similarities between the two works.

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

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

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

<u>Scoring Criteria</u>

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

Scoring Information

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

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

Justify the attribution by describing <u>two</u> formal similarities between the two works.

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

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

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

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

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

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

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

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

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

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

Scoring Notes

1	**Correctly attributes the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture.** To earn credit, **students must identify the culture (Baule peoples, Côte d'Ivoire, or West Africa) + one additional accurate identifier** taken from the following list: • Title: **Portrait mask (*Mblo*) of Moya Yanso** • Artist: **Owie Kimou** • Date: **Early 20th century C.E. (20th century is NOT acceptable)** • Materials: **wood, brass, and pigment (paint) (wood is acceptable)**
2	**Accurately justifies the attribution by describing ONE formal similarity between the two works.** Masks carved in the *Mblo* style are idealized portraits that feature: • **High foreheads** • **Arched brows** • **Heavy-lidded, downcast eyes** • **Narrow, elongated triangular nose** • **Small open geometric mouth** • **Stylized, elongated faces** • **Ornamental extensions that rise above the head** • **Raised areas to indicate facial scarification** • **Textural and linear treatment of the hair**
3	**Accurately justifies the attribution by describing ANOTHER formal similarity between the two works.** See above.
4	**Accurately infers the probable content of the work shown based on the content of the corresponding work in the required course content.** • *Mblo* masks represent a **specific honored individual, often but not always a female**. • The ***Mblo* mask in the required course content depicts the dancer Moya Yanso**. • While it is not known who the work shown represents, its **identification as a *Mblo* mask** indicates that it is an **idealized portrait of a respected known individual**. • **The presence of a beard does not necessarily identify the mask as male**. However, the relative degree of naturalism might indicate a male identity.

5	**Accurately explains how works such as these were intended to be experienced in their original context.**
	• *Mblo* masks were **worn and danced** during **events of civic importance** as part of **secular entertainment**.
	• The masks were **danced by men related to the honoree,** typically a spouse or a son. The masks were **accompanied by the honoree or a representative chosen by the person depicted**. For example, the **mask of Moya Yanso was danced first by her husband and then by her sons, and accompanied by Moya Yanso**.
	• **When not in use, *Mblo* masks were kept hidden**. When the masks appeared, it was at the **conclusion of a series of masked dances**, and their appearance was considered to be the **highlight of the ceremony**.
	• *Mblo* masks were **kept hidden to heighten the drama of their appearance** and to increase the audience's sense of appreciation. The act of **obscuring the *Mblo* mask** — of ***not* seeing it — was a fundamental aspect of how the mask was intended to be experienced in its original context**.
	• When *Mblo* masks were **danced in public** they were **part of a larger ensemble of textiles and cloth that served to limit the visibility of the mask**. The duration of these performances tended to be short, and then the performer made **a quick and dramatic exit**, with the intent of leaving the audience wanting more.
	• For the audience the performance of *Mblo* masks was intended to **reaffirm community-held ideals of human beauty and artistic accomplishment**.

4. Suggested time: 15 minutes.

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

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

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

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

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

This is a mblo (portrait mask) from the Baule people in Africa, made of wood & pigme. ~~Both this masks and~~ Both of the two works have tubular attachments at the crown, & symbolizing an internal morality & beauty of the person the mask depicts. Both works also show the ritual scarification patterns associated with beauty in Baule society.

Because of the other mblo mask, it is possible to infer that this mask depicts an honored member in Baule society —a real & respected person.

These works were originally meant to remain hidden when not in use, but then from time to time

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4A₂

taken out as part of a secular masquerade. Someone close to the person depicted like a son or father would dance the mask while it covered their face. They would also wear a cloth costume to hide their body. Often times this or traditional masquerade would be paired with singers & orators as many wearers of masks danced & acted in skits to celebrate those depicted in the masks. This celebration often served as respite & enjoyment after long days of hard work. The dances known as Gbagba & still danced & performed today.

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4. Suggested time: 15 minutes.

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

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

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

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

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

This piece relates to the Portrait Mask (Mblo) from the ~~Bete~~ Baule peoples of Côte d'Ivoire. In form, both are carved of wood and possess a tranquil quality to their demeanor. Additionally, each is not naturalistic but rather emphasizes certain qualities of the person whom each depicts. In terms of Probable content, this mask likely represents a revered member of society who has been an important figure in the patron's life. Because of the impact the individual creates within a community, a patron would commission the mask so that it could be danced in a ceremony honoring that person. For instance, the piece from the 250 was ~~commissioned by~~ commissioned by a man to represent his grandmother, and the mask was danced before her in honor of her. Also, the non-naturalistic facets of a mask contribute to form in that certain elements correspond to certain venerable qualities in an individual. For example, a high forehead on a mask depicts great wisdom of the one for whom the mask was carved.

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4. Suggested time: 15 minutes.

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

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

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

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

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

The work shown can be attributed to the Baule peoples. It shares great similarities with the Mblo mask, of the Baule people.

Formal similarities of the two masks can be seen in the style of the eyes and the way the forehead is presented. Both this work of art and the Mblo mask have thin eyes that look downcast at the ground. Additionally, both this mask and the Mblo mask feature prominently large foreheads and narrowly shaped ~~heads~~ long heads.

The probable content of the artwork can be inferred because the two masks likely served a similar purpose. For the Baule people downcast eyes and a large forehead and long face were supposed to symbolize intelligence and wisdom.

Works such as these were intended to be worn in order to help the wearer gain such

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desirable traits like intelligence. Because the Baule people's values can be seen in their art, it is logical to infer that this mask serves a similar role to the Mblo mask.

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AP® ART HISTORY
2017 SCORING COMMENTARY

Question 4

Overview

This question asked students to attribute a presumably unknown work (a Baule portrait mask) to its correct culture by comparing it to a known work from the required course content: the portrait mask (*Mblo*) of Moya Yanso. This is a work from Africa (1100–1980 C.E.). The intent of the question was to have students apply their knowledge of the form, function, content, and context of the Baule portrait mask that they had studied to a presumably unknown but similar portrait mask from the same culture. Students were asked to justify their attribution using both visual and contextual evidence.

Sample: 4A
Score: 5

Task 1: Correctly attributes the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture. (1 point)

The response correctly attributes the portrait mask to the specific African culture of the Baule peoples. The response provides a second accurate identifier, the title of the mask in the required course content: "a mblo (portrait mask)." The response provides the additional identifier of "wood & pigment," which, though not required, enhances the quality of the response.

Task 2: Accurately justifies the attribution by describing ONE formal similarity between the two works. (1 point)

The response justifies the attribution by describing one formal similarity between the two works: "tubular attachments at the crown." The response goes on to attribute iconographic significance to these elements. Although not required to earn the point, the additional information enhances the quality of the response.

Task 3: Accurately justifies the attribution by describing ANOTHER formal similarity between the two works. (1 point)

The response justifies the attribution by describing another formal similarity between the two works: the "ritual scarification patterns associated with beauty in Baule society."

Task 4: Accurately infers the probable content of the work based on the content of the corresponding work in the required course content. (1 point)

The response infers the probable content of the work based on the content of the portrait mask (*Mblo*) in the required course content by recognizing that the mask "depicts an honored member in Baule society — a real & respected person."

Task 5: Accurately explains how works such as these were intended to be experienced in their original context. (1 point)

The response explains how works such as these were intended to be experienced in their original context. The response states, "These works were originally meant to remain hidden when not in use, but then from time to time [would be] taken out as part of a secular masquerade." The response explains that family members would "dance the mask" while wearing "a cloth costume to hide their body." While not required to earn the point, the response situates the portrait mask within a broader cultural context by explaining that its display "would be paired with singers & orators" as they "danced & acted in skits to celebrate those depicted in the masks." The response continues this thorough explanation by emphasizing how the secular nature of these dances "served as respite & enjoyment," noting that these celebrations "are known as Gbagba [*sic*] & still danced & performed today."

Sample: 4B
Score: 4

Task 1: Correctly attributes the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture. (1 point)

The response correctly attributes the portrait mask to the specific African culture of "the Baule peoples of Cotê d'Ivoire." The response provides a second accurate identifier, the title of the mask in the required course content: "the Portrait Mask (Mblo)." The response provides the additional identifier of wood, which, though not required, enhances the quality of the response.

Task 2: Accurately justifies the attribution by describing ONE formal similarity between the two works. (1 point)

The response justifies the attribution by describing one formal similarity between the two works: "a high forehead."

Task 3: Accurately justifies the attribution by describing ANOTHER formal similarity between the two works. (0 points)

No point was earned. The response does not attempt to describe another formal similarity between the two works.

Task 4: Accurately infers the probable content of the work based on the content of the corresponding work in the required course content. (1 point)

The response infers the probable content of the work based on the content of the portrait mask (*Mblo*) in the required course content by recognizing that the mask "represents a revered member of society who has been an important figure in the patron's life." The response also infers that the mask "emphasizes certain qualities of the person … [it] depicts."

Task 5: Accurately explains how works such as these were intended to be experienced in their original context. (1 point)

The response explains how works such as these were intended to be experienced in their original context. The response states, "Because of the impact the individual creates within a community, a patron would commission the mask so that it could be danced in a ceremony honoring that person." The response further explains that the mask in the required course content was commissioned by a relative and "danced before her [Moya Yanso] in honor of her." The misidentification of the relative as Moya Yanso's grandson, rather than her husband, does not affect the overall quality of the response.

Sample: 4C
Score: 3

Task 1: Correctly attributes the work shown to its specific African culture by identifying the corresponding work from the required course content that is from the same specific African culture. (1 point)

The response correctly attributes the portrait mask to the specific African culture of "the Baule peoples." The response provides a second accurate identifier, the title of the mask in the required course content: "the Mblo mask."

Task 2: Accurately justifies the attribution by describing ONE formal similarity between the two works. (1 point)

The response justifies the attribution by describing one formal similarity between the two works: "Both this work of art and the Mblo mask have thin eyes that look downcast at the ground."

Task 3: Accurately justifies the attribution by describing ANOTHER formal similarity between the two works. (1 point)

The response justifies the attribution by describing another formal similarity between the two works: "both this mask and the Mblo mask feature prominently large foreheads." The response describes an additional formal similarity: "narrowly shaped long heads." Although not required to earn the point, the additional information enhances the quality of the response.

Task 4: Accurately infers the probable content of the work based on the content of the corresponding work in the required course content. (0 points)

No point was earned. The response does not infer the probable content of the work based on the content of the portrait mask (*Mblo*) in the required course content. To earn the point the response needed to explain how the mask represents a specific honored individual.

Task 5: Accurately explains how works such as these were intended to be experienced in their original context. (0 points)

No point was earned. The response does not explain how works such as these were intended to be experienced in their original context. While the response explains that "[w]orks such as these were intended to be worn," most masks are intended to be worn, so this statement is too general. Furthermore, it is inaccurate to state that the mask was worn "in order to help the wearer gain such desirable traits like intelligence." To earn the point the response needed to provide more accurate information; for example, by explaining that the mask was danced in secular entertainments as a way of honoring the person depicted.