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# AP<sup>®</sup> Art History

## Sample Student Responses and Scoring Commentary

### **Inside:**

#### **Free-Response Question 1**

- Scoring Guidelines**
- Student Samples**
- Scoring Commentary**

**Question 1: Long Essay Comparison****8 points****A. Select and completely identify another work of architecture that was designed to serve a religious function.****1 point****1 point**

One point for at least two accurate identifiers beyond the titles given in the question prompt.

**Comparison object: Chartres Cathedral****Examples of acceptable identifiers:**

- Location: Chartres, France
- Culture: Gothic
- Date: c. 1145–1155 C.E.; c. 1194–1220 C.E.; 12<sup>th</sup>–13<sup>th</sup> centuries, or any date within 50 years of creation. Also acceptable late 11<sup>th</sup> century.
- Materials: Limestone, stained glass

**Comparison object: Great Mosque (Masjid-e Jameh)****Examples of acceptable identifiers:**

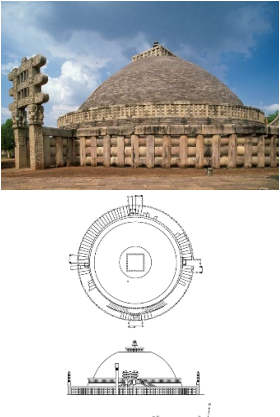
- Location: Isfahan, Iran
- Culture: Islamic Persian: Seljuk, Il Khanid, Timurid, or Safavid Dynasties
- Date: c. 700 C.E., 8<sup>th</sup> century, or any date within 50 years of creation. Also acceptable 14<sup>th</sup>, 18<sup>th</sup>, and 20<sup>th</sup> centuries (later additions)
- Materials: stone, brick, wood, plaster, glazed ceramic tile

**Comparison object: Ryoan-ji****Examples of acceptable identifiers:**

- Location: Kyoto, Japan
- Culture: Buddhist, Muromachi Period, Edo Period
- Date: 1480 C.E., late 15<sup>th</sup> century, or any date within 50 years of creation. Also acceptable 18<sup>th</sup>–19<sup>th</sup> century (current design)
- Materials: Stone, pebbles/gravel, water, wood, and moss

**B. Describe visual characteristics of BOTH the Great Stupa at Sanchi and your selected work.**

**2 points**

<p><b>1 point</b> Response accurately describes visual characteristics of the Great Stupa at Sanchi.</p> <p><b>1 point</b> Response accurately describes visual characteristics of ONE comparison object.</p>		
<p><b>Object shown: Great Stupa at Sanchi</b></p> <p><b>Examples of acceptable descriptions might include the following:</b></p> <ul style="list-style-type: none"> <li>• Carved reliefs on gateways (toranas) depict scenes from the lives of the Buddha (jatas).</li> <li>• Large gateways (toranas) are positioned at each of the cardinal points (north, south, east, west) of the plan.</li> <li>• The dome (Anda) is solid and filled with rubble.</li> <li>• A spire with three "umbrella" forms (chattra) sits atop the stupa.</li> <li>• The spire is enclosed by a small railing (hamika).</li> <li>• The site is organized in a plan of concentric circles (mandala).</li> <li>• A stairway provides access to an elevated path surrounding the stupa and enclosed by a railing (vedika).</li> <li>• Representational statues of the Buddha were later added to the original site.</li> </ul>		
	<p><b>Comparison object: Chartres Cathedral</b></p> <p><b>Examples of acceptable descriptions might include the following:</b></p> <ul style="list-style-type: none"> <li>• This basilica/rectangular/cruciform-plan church has an east-west axis.</li> <li>• There is a wide central nave with side aisles and a transept at the crossing.</li> <li>• The apse includes an ambulatory and radiating chapels.</li> <li>• The west façade features a central portal, a large rose window, and is flanked by towers.</li> <li>• Visible ribbed groin vaults and compound piers help support the nave.</li> <li>• Stone tracery and pointed arches decorate the interior and exterior of the church.</li> <li>• Flying buttresses allow for extensive use of stained glass such as the Belle Verriere and rose windows above the West, North, and South portals.</li> <li>• Sculptures carved on the exterior façade cover the entrance portals, tympana, and jambs.</li> </ul>	<p><b>Comparison object: Great Mosque of Isfahan</b></p> <p><b>Examples of acceptable descriptions might include the following:</b></p> <ul style="list-style-type: none"> <li>• The mosque is organized using a four-iwan plan.</li> <li>• Four walls of two-tiered iwans enclose a large open courtyard with a fountain.</li> <li>• In the center of each wall is a large iwan, framed by rectangular panels (pishtaq) and muqarnas decorating the interior.</li> <li>• A large dome and rectangular façade (pishtaq) with minarets on each side mark the qibla iwan.</li> <li>• The interior prayer room includes a minbar and a mihrab.</li> <li>• Colorful tiled surfaces include floral and geometric motifs and calligraphic passages.</li> <li>• The courtyard is surrounded by hypostyle rooms with rows of columns.</li> <li>• The hypostyle rooms are covered by a low flat roof pierced by many small domes.</li> <li>• The entrance to the mosque is through a large public space (maydan).</li> </ul>
		<p><b>Comparison object: Ryoan-ji</b></p> <p><b>Examples of acceptable descriptions might include the following:</b></p> <ul style="list-style-type: none"> <li>• The site includes the buildings used by the monastery, a large pond, and multiple gardens.</li> <li>• Five groupings of clustered moss and rocks are positioned irregularly in the rectangular dry garden (ka). Patterns are raked into the white gravel used in the garden.</li> <li>• The rock garden can be viewed from a platform on the south side of the main building (hōjō).</li> <li>• The dry garden is enclosed by stone walls.</li> <li>• Views of trees above the walls provide “‘borrowed scenery,’ natural elements that are an intentional part of the design.”</li> <li>• The main building (hōjō) includes multiple rooms divided by painted sliding doors (fusuma).</li> </ul>

**C. Using specific visual evidence from both works of architecture, explain one similarity and/or difference in how the designs of both works guide people’s use of the space for religious practices.** **2 points**

<p><b>1 point</b> Response accurately uses specific visual evidence from the Great Stupa at Sanchi to explain a similarity or difference in how the designs of both works guide people’s use of the space for religious practices.</p> <p><b>1 point</b> Response accurately uses specific visual evidence from ONE comparison object to explain a similarity or difference in how the designs of both works guide people’s use of the space for religious practices.</p>		
<p><b>Comparison object: Chartres Cathedral</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarity (assumes specific visual evidence is described in tasks B and/or C)</b></p> <ul style="list-style-type: none"> <li>Both incorporate religious imagery intended to educate pilgrims.</li> <li>Both layouts are designed to accommodate ritual activities performed by pilgrims.</li> <li>Both include pathways that direct visitors to the most important area for religious practices.</li> <li>Both have carved entryways that pilgrims must pass through to enter the sacred space within.</li> <li>Both have spires to guide pilgrims to the site from afar.</li> </ul> <p><b>Difference</b></p> <ul style="list-style-type: none"> <li>Sanchi includes imagery related to Buddhist beliefs; Chartres includes imagery related to Christian beliefs.</li> <li>Ritual is conducted in an open-air environment at Sanchi; ritual is conducted in interior spaces at Chartres.</li> <li>Sanchi is organized around the central plan stupa (mandala plan); while Chartres’s cruciform plan has Christian significance by referencing a cross.</li> </ul>	<p><b>Comparison object: Great Mosque of Isfahan</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarity (assumes specific visual evidence is described in tasks B and/or C)</b></p> <ul style="list-style-type: none"> <li>Both structures are organized around a central outdoor space used to facilitate group worship.</li> <li>Both use architectural elements to direct visitors to the most important area for religious practices.</li> <li>Both use non-representational (aniconic) and symbolic imagery to reference specific figures or religious concepts.</li> <li>Both contain large, gated entranceways that visitors must pass through in order to enter the sacred space within.</li> </ul> <p><b>Difference</b></p> <ul style="list-style-type: none"> <li>Sanchi includes imagery related to Buddhist beliefs; the Great Mosque features geometric patterns, calligraphy, and abstract designs associated with Islamic religious beliefs.</li> <li>Part of the domed hypostyle hall surrounding the courtyard at the Great Mosque at Isfahan is a location for religious schools (madrasas).</li> <li>Sanchi is organized around the central stupa, while the Great Mosque employs a central open-air courtyard leading to an interior prayer hall.</li> <li>The pathways at the Great Stupa at Sanchi guide pilgrims to meditate and pray while circumambulating the stupa, while the Great Mosque guides visitors to pray in the direction of Mecca through use of a qibla wall.</li> </ul>	<p><b>Comparison object: Ryoan-ji</b></p> <p><b>Examples of acceptable explanations:</b></p> <p><b>Similarity (assumes specific visual evidence is described in tasks B and/or C)</b></p> <ul style="list-style-type: none"> <li>Both use non-representational (aniconic) and symbolic imagery to reference specific figures or religious concepts.</li> <li>Both contain outdoor spaces for worship.</li> <li>Both contain large, gated entranceways that visitors must pass through in order to enter the sacred space within.</li> <li>Both include walls which surround and delineate the sacred spaces for ritual practice.</li> </ul> <p><b>Difference</b></p> <ul style="list-style-type: none"> <li>Sanchi includes imagery and relief carvings which educate pilgrims about the life of the Buddha, while Ryoan-ji’s non-representational dry garden and rock sculptures are intended to aid pilgrims in meditation.</li> <li>Sanchi is organized around a central stupa used for circumambulation; Ryoan-ji contains multiple gardens and buildings used for meditation, teaching, and study.</li> <li>The Great Stupa at Sanchi aids visitors on their path to Enlightenment by guiding them from narrative to abstract ornamentation; Ryoan-ji’s does so by means of abstraction alone.</li> </ul>

**D. Explain one difference in how both works of architecture communicate religious ideas associated with each site. Use specific visual or contextual evidence from both the Great Stupa at Sanchi and your selected work in your explanation.** **3 points**

<p><b>1 point</b> Response articulates a claim about ONE difference in how the Great Stupa at Sanchi and one comparison object communicate religious ideas associated with the site.</p>		
<p><b>Comparison object: Chartres Cathedral</b> <b>Examples of acceptable responses might include the following:</b></p> <ul style="list-style-type: none"> <li>Whereas Chartres was built for Christian practice, the Great Stupa at Sanchi was built for Buddhist practice.</li> <li>Chartres’s large interior space reflects the importance of congregational ritual in Christian practice, whereas the Great Stupa at Sanchi allows for individual meditation and ritual practices.</li> <li>Sanchi is modeled on the Buddhist cosmos, and both its form and sculptural program reference the Buddha’s enlightenment, whereas the design and decorative program of Chartres reference Christian theology.</li> </ul>	<p><b>Comparison object: Great Mosque of Isfahan</b> <b>Examples of acceptable responses might include the following:</b></p> <ul style="list-style-type: none"> <li>While Sanchi was built for Buddhist practice, the Great Mosque was built for Muslim practice.</li> <li>Different from Sanchi, which includes extensive narrative imagery depicting stories from the lives of the Buddha (jatakas), the Great Mosque features geometric patterns, calligraphy, and abstract designs that reinforce Islamic beliefs.</li> <li>Sanchi is a reliquary that holds the Buddha’s remains, while the Great Mosque is a congregational mosque used for worship and religious study.</li> <li>Modeled on the Buddhist cosmos, Sanchi’s form and sculptural program reference the Buddha’s enlightenment, whereas the Great Mosque is designed to accommodate congregational worship in prayer halls.</li> <li>Sanchi is organized around the central stupa, used for circumambulation, an individual practice, whereas the Great Mosque includes spaces for congregational worship that surround a central courtyard.</li> </ul>	<p><b>Comparison object: Ryoan-ji</b> <b>Examples of acceptable responses might include the following:</b></p> <ul style="list-style-type: none"> <li>While Sanchi was built for mainstream Buddhism, Ryoan-ji was built for practitioners of Zen Buddhism, a specialized subset.</li> <li>Sanchi is modeled on the Buddhist cosmos, but Ryoan-ji’s dry garden does not explicitly depict any specific object or place.</li> <li>Sanchi includes extensive narratives to teach visitors about the lives and teachings of the Buddha, whereas Ryoan-ji uses open space, abstract forms, and a monochromatic color scheme to inspire a sense of calm and aid in meditation.</li> <li>Visitors to Sanchi engage in worship and meditation through circumambulation of the central stupa, while visitors/monks at Ryoan-ji engage in meditation while resting in, viewing, and/or maintaining the gardens.</li> </ul>

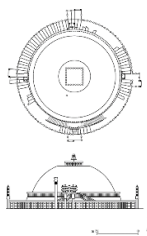
**(D continued)**

**1 point**

Response accurately uses specific visual OR contextual evidence from the Great Stupa at Sanchi in the explanation.

**1 point**

Responses accurately uses specific visual OR contextual evidence from ONE comparison object in the explanation.



**Object shown: Sanchi**

**Examples of acceptable evidence:**

**Visual**

- The relief sculptures which decorate the gateways at Sanchi include both representational images of human and animal figures, while they contain only aniconic (non-figural) depictions of the Buddha.
- Symbols such as the bodhi tree, the wheel of the dharma, a throne, and the Buddha’s footprints, which serve to indicate the Buddha’s presence, are consistent with early Buddhist art.
- The relief sculptures illustrate both the final life of the Buddha and his previous lives, as described in the Jataka tales. These tales often contain a moral message and embody the Buddhist concepts of compassion and reincarnation.
- The site’s layout functions as a mandala, or map of the Buddhist cosmos, centered around the place where the Buddha achieved Enlightenment.
- The dome of the stupa represents Mount Meru, the central world mountain.
- The stupa symbolizes the Bodhi tree, the location that Buddha attained enlightenment.
- The gates surrounding the site represent the four cardinal directions.
- The spire is representative of the axis mundi, the central point upon which the universe turns and the meeting point between heaven and earth.
- The shape of the stupa has been interpreted as the form of the Buddha seated in a pose of meditation.

**Contextual**

- The site is a pilgrimage destination where visitors would engage in circumambulation and meditation.
- The practice of circumambulation is understood as a physical manifestation of the spiritual journey toward Enlightenment, during which the pilgrim meditates on the teachings of the Buddha and seeks to become free from desire and attachment to the physical world, leading to liberation from the cycle of reincarnation.
- Legend states that this is one of 84,000 stupas created under/during the rule of King Ashoka to house the Buddha’s ashes.
- The structure is a work of state-sponsored Buddhist architecture.
- The site was created by the 3rd-century-B.C.E. King Ashoka as part of his efforts to spread Buddhism through India.
- While King Ashoka, who was the first king to embrace Buddhism, is often credited as the primary patron of the work, local donors (e.g., merchants and farmers from the region) also contributed to the site as a means of gaining spiritual merit.

<p><b>Comparison object: Chartres Cathedral</b>  <b>Examples of acceptable evidence:</b></p> <p><b>Visual</b></p> <ul style="list-style-type: none"> <li>• The layout is consistent with other pilgrimage churches culminating with the altar choir with crypt below.</li> <li>• The layout specifically accommodated pilgrims with its aisles, transept portals, ambulatory, and radiating chapels.</li> <li>• Chartres’s dedication to the Virgin Mary is reinforced by images of her in stained glass and tympanum sculpture as well as by relics associated with her, such as her life-cloak, the skull of St. Anne, etc.</li> <li>• The extreme height of the structure communicates a popular idea in the Gothic period that the taller you build, the closer you were to God.</li> <li>• Architectural developments that facilitated Chartres’s extreme height and allowed for the inclusion of stained-glass windows into the structure’s walls included the pointed arch, the ribbed groin vault, and flying buttresses.</li> <li>• The light (<i>lux nova</i>) shining through stained glass served as a divine symbol for the presence of God in the space and the Heavenly Jerusalem awaiting the faithful in the afterlife.</li> <li>• Chartres’s cruciform plan, the imagery on its portals, and its stained-glass program use Christian symbols and narratives to communicate and reinforce Christian beliefs.</li> </ul>	<p><b>Comparison object: Great Mosque of Isfahan</b>  <b>Examples of acceptable evidence:</b></p> <p><b>Visual</b></p> <ul style="list-style-type: none"> <li>• Opposition to the representation of living beings in religious works is consistent across Islam, and the surface decoration for this structure does not incorporate them.</li> <li>• Tiles ornamented with calligraphy, geometric designs, and foliate motifs decorate the courtyard and iwan vaulting, while plaster ornamentation is used for interior spaces.</li> <li>• Repeating geometric motifs communicate the Islamic belief in a logical, orderly design to the universe and the belief that within multiplicity is unity.</li> <li>• This was one of the earliest examples of a plan to include a central courtyard with four iwans.</li> <li>• The plan was associated with mosques created or modified after the conquest of Isfahan by Seljuk dynasty and associated with Persian architecture.</li> </ul>	<p><b>Comparison object: Ryoan-ji</b>  <b>Examples of acceptable evidence:</b></p> <p><b>Visual</b></p> <ul style="list-style-type: none"> <li>• The use of muted colors in the rock garden mimics the monochromatic color scheme of East Asian landscape paintings.</li> <li>• The use of grey and earth tones in the rock garden corresponds with principals of Zen aesthetics which favor a somber and austere appearance.</li> <li>• The use of open space in the rock garden evokes a sense of emptiness and stillness, which aids in the practice of meditation.</li> <li>• The abstract/non-representational forms in the dry garden do not possess explicit meaning, and instead can be understood in a variety of ways, aiding in the contemplative and meditative nature of the space.</li> <li>• Raked gravel evokes elements in a landscape such as ocean, streams, waterfalls, ponds, and mist.</li> <li>• Large rocks surrounded by moss suggest elevated portions of a landscape, such as islands and mountains.</li> <li>• Rocks in gravel have been interpreted as a tigress and her cubs in the sea.</li> <li>• Moss surrounding large rocks suggests shorelines, grass, trees, and other vegetation.</li> <li>• Sliding walls inside the temple are decorated with landscape paintings depicting mountains, clouds of mist, bodies of water, and vegetation.</li> <li>• Paintings inside are intended to mirror the landscape in and beyond the rock garden outside.</li> <li>• The rough and imperfect nature of the rocks and wall surrounding the garden relate to the Japanese concept of Wabi Sabi, finding beauty in imperfection.</li> </ul>
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**Contextual**

- Pilgrimage was a popular practice among medieval Christians, who believed it gained them spiritual merit in their attempts to achieve salvation and eternal life.
- The cathedral was a pilgrimage destination on the road to Compostela, part of a larger network of pilgrimage sites.
- Chartres is dedicated to the Virgin Mary.
- The veneration of relics was part of Catholic practice. The relics at Chartres include the Virgin Mary’s cloak and the skull of St. Anne, her mother.
- The splendor of Chartres was due in part to royal patronage as well as to the city’s role as an economic center with fairs, pilgrimage, taxes, and guild contributions that imposed communal support for building.
- Originally Chartres was connected to a university and the School of Chartres, typical of cathedral complexes of this era.
- Classical philosophers such as Aristotle were influential for designers who planned glass and sculptural programs.

**Contextual**

- In Islam, prayer is performed in the direction of Mecca with the direction of qibla reinforced with architectural elements at the iwan.
- The space with the main mihrab was reserved for the ruler (maqsura).
- The resistance to figural imagery in this setting is thought to originate in prohibitions about imitating God’s work and acts of creation.

**Contextual**

- The tea house was used for the tea ceremony, a ritual activity influenced by the arrival of Zen Buddhism to Japan.
- The monks residing at Ryoan-ji had to maintain the gardens in the temple. Their repetitive actions functioned as a form of meditation.
- The focus on nature that is seen in Ryoan-ji’s gardens reflects the influence of Shinto and the veneration of nature spirits.



Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q1

Q2

Q3

Q4

Q5

Q6

Begin your response to each question at the top of a new page. Do not skip lines.

Another work of architecture that serves a religious function is Ryōan-ji, a Zen Buddhist complex located in Japan and created during the 1400s ~~with about 15 gates~~ during the Muromachi period.

The Great Stupa features a large central plan with a central dome structure and is surrounded by an outer wall with sculpted gates marking entrances every quarter revolution around the center. Ryōan-ji is a large complex with both interior and exterior spaces, and features a courtyard garden with gravel and mossy boulders surrounded by a low border wall.

The Great Stupa uses its architectural features to direct its worshippers in a circular path around the central dome (stupa) in a practice known as circumambulation. The sculpted gates, called torii, mark a worshipper's entrance into the sacred space while the domed stupa with no entrance inside and the bordering wall direct followers in repeated circumambulation around the site. ~~Ryōan-ji has about 15 gates~~

~~is a Zen garden~~ Ryōan-ji's Zen garden is accessed through one of its structures and can be seen ~~through~~ from many of the tatami rooms that surround it. ~~On~~ On the two sides of the garden that are not bounded by the wall, large paths connected to the interior space like the outside, ~~giving~~ giving visitors ample space to take in the sacred

Page 2

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

Important: Completely fill in the circle that corresponds to the question you are answering on this page.

- Q1
- Q2
- Q3
- Q4
- Q5
- Q6

Begin your response to each question at the top of a new page. Do not skip lines.

space.

The Great Steps uses its circular plan to evoke Buddhist doctrine of cyclical rebirth and reincarnation. ~~the~~ Through circumambulation around the steps, visitors experience the idea of cyclical repetition within the sacred space, which is said to contain remnants of the Buddha himself. Ryōan-ji's Zen Garden exemplifies the guiding principles of Zen Buddhism not through repetition but the ~~various~~ <sup>various</sup> ~~endless~~ <sup>endless</sup> varying ways to view the natural ~~elements~~ elements of the garden. The wide range of viewpoints available to visitors and the layout of the boulders mean that each new POV provides a different perspective, and all of the stones cannot be seen from one single point. This visibility within the simplicity of the garden, combined with the exuberance of mountains and ~~clean~~ <sup>clean</sup> ~~views~~ <sup>views</sup> ~~given~~ <sup>given</sup> by the boulders and circular ~~walk~~ <sup>gravel</sup> ~~paths~~ <sup>paths</sup> reflect Zen Buddhism's appreciation and sacredness of nature and its inherent beauty.

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Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q 1



Q 2



Q 3



Q 4



Q 5



Q 6



Begin your response to each question at the top of a new page. Do not skip lines.

Another work of architecture that was designed to serve a religious function is the Chartres Cathedral. It's from the Common Era (CE) and is specifically around 1200-1300 CE. It serves as a Christian church, and can be identified as gothic. Some visual characteristics seen from Chartres is its great <sup>height</sup> ~~height~~. It has many <sup>large</sup> windows to let light in, and has more gothic characteristics such as flying buttresses on the outside. The visual characteristics Stupa at Sanchi has is that it has a circular fence/wall surrounding the building. It has a dome and 4 openings w/ gates. Using visual evidence from both architectures one difference in the designs is that at Stupa there are designs related to Buddhism, like the many animals on the front gate and the little Buddhist figures holding up the gate. The designs we see at Chartres involve Christian symbols, like crosses, angels, etc. Buddhist ideas are communicated at Stupa at Sanchi through the circular lay-out, meaning everyone comes and worships together, unlike Christian ceremonies at Chartres where the <sup>audience</sup> direction is all facing one way to listen to the priest and teachings of Christianity.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

**Important:** Completely fill in the circle that corresponds to the question you are answering on this page.

Q 1



Q 2



Q 3



Q 4



Q 5



Q 6



Begin your response to each question at the top of a new page. Do not skip lines.

The Great Stupa at Sanchi is an example of Buddhist architecture that was created in India during the Sunga dynasty from the years 300 B.C.E. and 100 C.E. When relating it to other religious buildings, the one that is most apparently similar is the Chartres Cathedral. Both of these works were created to be used for religious functions. In the Great Stupa at Sanchi uses a great rounded space with a large dome while the Chartres Cathedral uses arched doorways and ceilings with large, dramatic windows. When it comes to visual evidence, they are clearly very different because the Great Stupa at Sanchi uses a large circular domed space while the Chartres Cathedral uses large arched doorways and windows to convey a dramatic effect. Finally, both of these artworks convey two completely different religious ideas because the Great Stupa at Sanchi uses blatantly obvious Buddhist symbols and architecture while in the Chartres Cathedral, more Catholic architecture and symbols are used, such as the huge windows and arched doorways and ceilings.

Although both of these structures are both used for religious purposes and gatherings, they are both uniquely different in their own ways, one portraying Catholicism and the other portraying Buddhism.

Page 2

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

## Question 1

**Note:** Student samples are quoted verbatim and may contain spelling and grammatical errors.

### Overview

Responses were supposed to demonstrate a number of skills related to art historical thinking including visual analysis, contextual analysis, comparative analysis, interpretation, and argumentation. To be awarded all eight score points, the response needed to successfully accomplish the following tasks:

- Select and identify a work of architecture that, like the Great Stupa at Sanchi, was designed for a religious function.
- Describe visual characteristics of both works (the Great Stupa at Sanchi and the work selected for comparison).
- Use specific visual evidence to compare the ways the designs of the two structures guide participants in the use of the space for religious practices.
- Make a claim regarding a difference in how the two structures communicate religious ideas, and support that claim by using appropriate and specific visual and/or contextual evidence.

### Sample: 1A

**Score: 8**

**Task A: Accurately identifies another work of architecture that was designed to serve a religious function. (1 point)**

*Ryoan-ji* is correctly identified with the location as Japan, the culture as Buddhist, and the date as 1400s. The response earned the point with two of the three listed identifiers.

**Task B: Accurately describes visual characteristics of BOTH the Great Stupa at Sanchi and the chosen work (2 points)**

The response earned the first point by accurately describing a visual characteristic of the Great Stupa at Sanchi, stating that it is a “central domed structure ... surrounded by an outer wall with sculpted gates.”

The response earned the second point by accurately describing a visual characteristic of *Ryoan-ji* as “a large complex with both interior and exterior spaces.” It could also have earned the point for “features a courtyard garden with gravel and mossy boulders surrounded by a low border wall.”

**Task C: Uses specific visual evidence from both works of architecture to explain one similarity and/or difference in how the designs of both works guide people’s use of the space for religious practices. (2 points)**

The response accurately uses specific visual evidence to explain how Sanchi’s plan directs visitors “in a circular pattern around the central dome (stupa) in a practice known as circumambulation.” Examples of visual evidence also include “the sculpted gates,” and “the building wall.”

The response accurately uses specific visual evidence to explain how *Ryoan-ji* guides people into the Zen garden to the “large platforms connected to the interior space line the outside, giving visitors ample space to take in the sacred space.” This reflects the understanding that the walled garden is intended for stillness and quiet contemplation.

### Question 1 (continued)

**Task D: Uses specific visual or contextual evidence from both the Great Stupa at Sanchi and the comparison work to explain one difference in how both works communicate religious ideas associated with each site. (3 points)**

The response earned the first point by articulating the claim that *Ryoan-ji* “exemplifies the guiding principles of Zen Buddhism not through repetition but the endlessly varying ways to view the natural elements of the garden.” This reflects an understanding of the differing aims of mainstream Buddhism and Zen Buddhism and the ways the two sites use physical motion or stillness to help adherents achieve those aims.

The response accurately uses specific contextual evidence to support the claim by stating that “Buddhist doctrines of cyclical rebirth and reincarnation” are communicated to visitors as they are in motion around the stupa, experiencing “cyclical repetition within the sacred space.”

The response accurately uses specific visual and contextual evidence to support the claim by citing “Zen Buddhism’s appreciation and sacredness of nature and its inherent beauty.” Visual evidence includes any one of the following, the garden’s “wide area of viewpoints,” its “simplicity,” and the symbolism of “mountains and ocean waves given by the boulders and circular raked gravel.” This reveals a nuanced understanding of Zen Buddhism’s focus on achieving tranquility through still, quiet contemplation of the natural world.

**Sample: 1B**

**Score: 6**

**Task A: Accurately identifies another work of architecture that was designed to serve a religious function. (1 point)**

The response earned the point by accurately identifying Chartres Cathedral as “gothic” and from “1200–1300 CE.”

**Task B: Accurately describes visual characteristics of BOTH the Great Stupa at Sanchi and the chosen work (2 points)**

The response earned the first point by accurately describing a visual characteristic of the Great Stupa at Sanchi as “a dome.” The point could also have been earned with either “4 opening w/ gates” or “a circular fence/wall surrounding the building.”

The response earned the second point by correctly describing Chartres’s visual characteristics, including its “great height,” “many large windows,” and “gothic characteristics such as flying buttresses on the outside.” Any one of these examples of visual evidence could have earned the point.

**Task C: Uses specific visual evidence from both works of architecture to explain one similarity and/or difference in how the designs of both works guide people’s use of the space for religious practices. (1 point)**

The response attempts to earn the first point by stating that the Great Stupa at Sanchi guides visitors in the use of the space for religious practices by citing as visual evidence its “circular lay-out,” but it does not explain how that enables participants to engage in circumambulation around the stupa.

The response accurately uses specific visual evidence to state that Chartres’s layout guides the use of space for religious practice differently from Sanchi’s by noting that “the audience direction is all facing one way to listen the priest and teachings of Christianity.”

### Question 1 (continued)

**Task D: Uses specific visual or contextual evidence from both the Great Stupa at Sanchi and the comparison work to explain one difference in how both works communicate religious ideas associated with each site. (2 points)**

The response articulates a claim that Buddhist ideas are communicated at Sanchi while Christian ideas are communicated at Chartres.

The response attempts to support the claim with visual evidence by citing “many animals” and “little Buddhist figures,” but these references are too vague for credit. It also cites “the circular lay-out, meaning everyone comes and worships together,” but this is both incorrect and unrelated to Buddhist religious ideas.

The response provides visual evidence of “Christian symbols, like crosses, angels, etc.” to support the claim that Chartres communicates Christian ideas.

**Sample: 1C**

**Score: 3**

**Task A: Accurately identifies another work of architecture that was designed to serve a religious function. (0 points)**

The response includes no attempt to accurately identify Chartres Cathedral or other comparison work.

**Task B: Accurately describes visual characteristics of BOTH the Great Stupa at Sanchi and the chosen work. (2 points)**

The response earned the first point by accurately describing the Great Stupa at Sanchi as “a great rounded space with a large dome.”

The response earned the second point by accurately describing Chartres Cathedral’s “arched doorways and ceilings” and “large, dramatic windows.” Either of these elements would have earned the point.

**Task C: Uses specific visual evidence from both works of architecture to explain one similarity and/or difference in how the designs of both works guide people’s use of the space for religious practices. (0 points)**

The response attempts to explain how the designs of the works guide people’s use of the space for religious practices by stating, “Both of these works were created to be used for religious functions,” but the following sentence only repeats the description of the Great Stupa at Sanchi rather than explaining how it guides visitors in the use of the space.

The response attempts to earn a point by providing visual evidence in Chartres Cathedral, stating that it “uses large arched doorways and windows to create a dramatic effect,” but it makes no effort to tie that to how the structure guides people’s use of the space for religious purposes.

**Task D: Uses specific visual or contextual evidence from both the Great Stupa at Sanchi and the comparison work to explain one difference in how both works communicate religious ideas associated with each site. (1 point)**

The response articulates a claim about how the two sites communicate different religious ideas by stating that the Great Stupa at Sanchi was created for use by Buddhists, and Chartres Cathedral was built for use by Christians.

### **Question 1 (continued)**

The response attempts to include visual evidence to support the claim by stating that Sanchi “uses blatantly obvious Buddhist symbols,” but the evidence lacks specificity, and the response also does not connect those to specific Buddhist religious ideas.

The response attempts to include visual evidence to support the claim stating that Chartres uses “more Catholic architecture and symbols,” but the evidence lacks specificity, and the response also does not connect those to specific Catholic religious ideas.