

2023



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# AP<sup>®</sup> Art History

## Scoring Guidelines

**Question 1: Long Essay Comparison**

**8 points**

**A. Select and completely identify another work of art that serves as a representation of a holy figure or deity from a different religion. 1 point**

**1 point**

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

**Comparison object: Shiva as Lord of the Dance (Nataraja)**

**Examples of acceptable identifiers:**

- Date: 11th century CE, or +/- 100 years of creation
- Culture/Style: Hindu, Indian, Chola Dynasty
- Materials: cast bronze

**Comparison object: The Coyolxauhqui Stone from the Templo Mayor**

**Examples of acceptable identifiers:**

- Date: 1357–1520 CE, or +/- 100 years of creation
- Culture/Style: Mexica or Aztec
- Materials: volcanic stone

**B. Describe the subject matter of both the Reliquary of Sainte-Foy and your selected work.**

**2 points**

**1 point**

Response accurately describes the subject matter of the Reliquary of Sainte-Foy.

**1 point**

Response accurately describes the subject matter of ONE comparison object.



**Object shown: Reliquary of Sainte-Foy**

**Examples of acceptable descriptions:**

- A sculpture in the round depicting a young girl.
- A female figure covered in gold leaf and jewels.
- The subject is a seated female figure shown in frontal orientation or pose.
- The sculpture depicts a portrait of a seated child martyr (Sainte-Foy).
- The figure shown wears a crown or head ornament indicating her holy or royal status.
- A reliquary or container holding relics in the shape of a young girl.
- Sainte-Foy was a child who died for her Christian faith during the Late Roman Empire.

**Comparison object: Shiva as Lord of the Dance (Nataraja)**

**Examples of acceptable descriptions:**

- The sculpture depicts a figure surrounded by a circular ring and small abstracted forms.
- A figure in bronze representing a Hindu god.
- The sculpture depicts a figure of a god standing atop a small prone figure or dwarf.
- The sculpture shows Shiva dancing to indicate his form as Nataraja, or Lord of the Dance.
- The subject is a deity with four arms that extend outward to the sides and in front of him.
- The sculpture depicts a figure with hair that spreads like wings on either side of his head.
- The figure wears a crown and holds attributes associated with Hinduism/Shiva.
- The deity has a serene expression, and the body has graceful curving forms inside a halo of flames (*Prabha mandala*).

**Comparison object: The Coyolxauhqui Stone from the Templo Mayor**

**Examples of acceptable descriptions:**

- The subject matter is a flattened and abstracted female figure.
- The low-relief sculpture depicts images of dismembered limbs and body parts of a female figure.
- The figure shown is a nude image of an Aztec (Mexico) goddess.
- The subject is a nude female figure adorned with bells, ear spools, and a feathered headdress.
- This is a stone carving depicting an Aztec (Mexico) goddess.

**C. Using specific visual evidence from each work, explain at least two similarities and/or differences in how the representation of the holy figure or deity expresses the beliefs of each religion.** **2 points**

**1 point**

Response accurately uses visual evidence from the Reliquary of Sainte-Foy to explain ONE similarity OR difference in how the representation of the holy figure or deity expresses the beliefs of each religion.

**1 point**

Response accurately uses visual evidence from ONE comparison object to explain ANOTHER similarity OR difference in how the representation of the holy figure or deity expresses the beliefs of each religion.

**Comparison object: Shiva as Lord of the Dance (Nataraja)**

**Examples of acceptable explanations:**

**Similarity**

- Both works emphasize the divine or spiritual nature of the figure by diverging from anatomical naturalism.
  - Evidence might include examples such as: Sainte-Foy’s abstracted bodily form; Sainte-Foy is covered in gold and gems; Shiva has four arms.
- Both are iconic representations of figures associated with narratives that communicate religious beliefs.
  - Evidence might include examples such as: Sainte-Foy is depicted as a child martyr on a throne; the lavish decoration indicates the child’s elevation to a saint; the reliquary represents the figure of Sainte-Foy; Shiva is shown dancing the world into creation/destruction; Shiva’s long hair and the surrounding flame of destruction (*agni*) reference the destruction narrative; the god’s hand gestures (*mudra*) and attributes (drum and flame) reference Shiva’s power.

**Difference**

- The Hindu understanding of Shiva’s role as lord of the dance (creator and destroyer of the universe) is indicated by the figure’s pose and iconography; whereas the power of Sainte-Foy is expressed through the valuable materials used in the reliquary. The idealized form of Shiva Nataraja demonstrates the Hindu belief that the deity inhabits the sculptural representation, whereas while the reliquary depicts the figure of Sainte-Foy, Christians believe its power comes from the sacred relics inside.
- The Hindu belief in reincarnation (*samsara*) is communicated through the circular halo of fire (the *Prabha mandala*) surrounding Shiva as he is shown in the dance; while the use of gold and gemstones reinforce the importance of the reliquary, the reliquary demonstrates that Christians believe in the spiritual power of the relics that it contains.

**Comparison object: The Coyolxauhqui Stone from the Templo Mayor**

**Examples of acceptable explanations:**

**Similarity**

- Both works emphasize the divine or spiritual nature of the figure by diverging from anatomical naturalism.
  - Evidence might include examples such as: Sainte-Foy’s abstracted bodily form; Sainte-Foy is covered in gold and gems; Coyolxauhqui’s body is flattened and broken with protruding bones and serrated edges to indicate dismemberment.
- Both works depict the subjects of religious narratives communicating the beliefs of each religious tradition.
  - Evidence might include examples such as: Sainte-Foy is depicted as a child martyr on a throne; the lavish decoration shows the child’s elevation from martyr to saint; the reliquary represents the figure of Sainte-Foy; Coyolxauhqui is depicted as nude and dismembered on the ground as punishment for challenging the gods is deserved.

**Difference**

- Sainte-Foy is depicted as a celebrated martyr with gold and jewels, while Coyolxauhqui is depicted in stone indicating her fall to earth from the mountain home (Coatepec or Snake Mountain) of the gods.
- Sainte-Foy is depicted as victorious with a throne and crown demonstrating the Christian belief that saints receive the glory of God as a result of their martyrdom and sacrifice; Coyolxauhqui is depicted as broken and naked in her defeat demonstrating the Mexica (Aztec) understanding of the consequences for challenging or displeasing their gods.

**D. Explain one similarity or difference in how both works of art are used in the practices of the religions with which they are associated. Use specific contextual evidence from both the Reliquary of Sainte-Foy and your selected work in your explanation.** **3 points**

**1 point**

Response articulates a claim about ONE similarity or difference in how the Reliquary of Sainte-Foy and ONE comparison object are used in the practices of the religions with which they are associated.

**Comparison object: Shiva as Lord of the Dance (Nataraja)**

**Examples of acceptable explanations:**

**Similarity**

- Both works were originally displayed in public spaces used for religious practice.
- Both works are considered embodiments of the figures represented for the practices of worship and prayer.
- Both works were used in ritual processions.
- Both works are considered personal, intimate, and indispensable for worshippers' spiritual transactions.

**Difference**

- Whereas pilgrims prayed to Sainte-Foy as an intermediary to God, Hindus worshipped Shiva directly through prayers and offerings to the statue.
- The iconography of each work is connected to their respective religious practices, with the statue of Sainte-Foy serving primarily as a focus for prayer and connection to God, while the statue of Shiva is considered the god himself in physical form.

**Comparison object: The Coyolxauhqui Stone from the Templo Mayor**


**Examples of acceptable explanations:**

**Similarity**

- Both works are displayed in public settings used for religious/ritual practices.
- Both works are associated with ritual practices involving death and religious emphasis on sacrifice.

**Difference**

- Sainte-Foy is placed at a site for veneration by pilgrims, while Coyolxauhqui marks the site of human sacrifice.
- Sainte-Foy is a reliquary that holds the sacred remains of a Christian martyr; the Coyolxauhqui stone is a large-scale flat monolith symbolically serving as a historical marker.
- Whereas pilgrims prayed to Sainte-Foy as an intermediary to God, Mexica (Aztec) worshippers did not worship Coyolxauhqui, but her story served as a cautionary tale for keeping the gods happy, which informed their other religious practices.

<p><b>(D continued)</b>  <b>1 point</b>                  Response accurately uses specific contextual evidence from the Reliquary of Sainte-Foy in the explanation.  <b>1 point</b>                  Response accurately uses specific contextual evidence from ONE comparison object in the explanation.</p>	
	<p><b>Object shown: Reliquary of Sainte-Foy</b></p> <p><b>Examples of acceptable descriptions:</b></p> <ul style="list-style-type: none"> <li>• Sainte-Foy was located in a chapel within a larger church setting, so visiting pilgrims could pray to the saint and provide gifts and offerings.</li> <li>• The reliquary was created on a small scale, so it could be carried in a procession in which worshipers pray and express their devotion to Sainte-Foy.</li> <li>• Sainte-Foy functions as a container for the sacred remains of a martyred Christian saint.</li> <li>• Reliquaries are containers holding the sacred remains of a martyr and serve as a spiritual conduit between worshipers and the divine.</li> <li>• Sainte-Foy receives gifts and offerings from pilgrims and worshipers.</li> <li>• The statue of Sainte-Foy serves primarily as a focus for prayer and connection to God.</li> <li>• Sainte-Foy was the patron saint of freed prisoners, so some pilgrims brought their shackles as offerings.</li> </ul>
<p><b>Comparison object: Shiva as Lord of the Dance (Nataraja)</b></p>	<p><b>Comparison object: The Coyolxauhqui Stone from the Templo Mayor</b></p>
<p><b>Examples of acceptable specific contextual evidence:</b></p> <ul style="list-style-type: none"> <li>• Shiva is believed to physically inhabit the sculpture.</li> <li>• Hindu beliefs involving fire are referenced in the flaming halo surrounding Shiva Nataraja.</li> <li>• Hindu practices involving dance and music are referenced in the pose of Shiva Nataraja.</li> <li>• Hindu devotees carried these statues in processional parades.</li> <li>• In ritual processions, priests followed chanting prayers and bestowing blessings on people gathered for this purpose.</li> <li>• The moderate size and the holes in the circular base are evidence that the sculpture was intended to be moved/used in processions.</li> <li>• The statues, especially during processions, would sometimes be decorated with adornments to denote the human form of a god (e.g., clothes, flowers, gold jewelry).</li> </ul>	<p><b>Examples of acceptable specific contextual evidence:</b></p> <ul style="list-style-type: none"> <li>• The Coyolxauhqui stone is a large-scale stationary monolith located outside at the base of a sacred temple (Templo Mayor).</li> <li>• The Coyolxauhqui stone functioned as a symbolic marker at the base of the steps of the Templo Mayor.</li> <li>• The Coyolxauhqui stone was moved with each iteration of Templo Mayor, which demonstrates its importance to the Mexica (Aztec) people and the site where it was located.</li> <li>• The Coyolxauhqui stone is observed by worshippers as a cautionary tale because the goddess was killed/sacrificed by her brother after attempting to overthrow their mother and usurp the religious hierarchy.</li> <li>• The symbolism of Coyolxauhqui stone aided in the recreation of a mythological narrative associated with human sacrifice.</li> <li>• People sacrificed in rituals associated with the Coyolxauhqui stone were often Mexica (Aztec) prisoners.</li> </ul>

**Question 2: Long Essay: Visual/Contextual Analysis****6 points****General Scoring Notes**

- Except where otherwise noted, each point of the rubric is earned independently. For instance, a student could earn one or two points for evidence (Row C) or earn the point for analysis and reasoning (Row D) without earning a point for claim or thesis (Row B).
- **Accuracy:** The components of this rubric each require that students demonstrate art historically defensible content knowledge. Given the timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.
- **Clarity:** Exam essays should be considered first drafts and thus may contain grammatical errors. Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.

Throughout history, artists have created works of art that represent important members of society in order to honor them.

Select and completely identify one of the objects from the list below or any other relevant work from Africa (1100–1980 CE) that was created to honor an important individual.

Explain how the object chosen honors a specific important member of the African society in which it was created.

In your response, you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, artist, 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.

**Object 1:** *Ndop* (portrait figure) of King Mishe miShyaang maMbul

**Object 2:** Wall plaque from Oba's palace

**Object 3:** Portrait Mask (*Mblo*)

Reporting Category	Scoring Criteria		
<b>A</b> <b>Identification</b> <b>(0–1 points)</b>	<b>0 points</b> Provides one or no accurate identifiers.		<b>1 point</b> Provides <u>two</u> accurate identifiers for selected work of art.
	Decision Rules and Scoring Notes		
<p><b>Object 1</b>  <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul</p> <p><b>Examples that earn this point include the following (two required):</b></p> <ul style="list-style-type: none"> <li>• Date: 18th century (c. 1760–1780 CE)</li> <li>• Culture/Style/Period: Kuba Peoples</li> <li>• Location: Democratic Republic of Congo, or Congo</li> <li>• Materials: Wood</li> </ul>	<p><b>Object 2</b>                      Wall plaque from the Oba’s palace</p> <p><b>Examples that earn this point include the following (two required):</b></p> <ul style="list-style-type: none"> <li>• Date: 16th century CE</li> <li>• Culture/Style/Period: Edo Peoples</li> <li>• Location: Kingdom of Benin or Nigeria</li> <li>• Materials: Cast brass or bronze</li> </ul>	<p><b>Object 3</b>                      Portrait Mask (<i>Mblo</i>)</p> <p><b>Examples that earn this point include the following (two required):</b></p> <ul style="list-style-type: none"> <li>• Date: Early 20th century CE</li> <li>• Culture/Style/Period: Baule Peoples</li> <li>• Location: Cote d’Ivoire</li> <li>• Materials: Wood and pigment</li> <li>• Artist: Owie Kimou</li> </ul>	



Reporting Category	Scoring Criteria		
<b>B</b> <b>Claim/Thesis</b> <b>(0–1 points)</b>	<b>0 points</b> Rephrases or restates the prompt. <b>OR</b> Makes a claim that is not defensible.	<b>1 point</b> Provides an art historically defensible claim or thesis that establishes a line of reasoning.	
<b>Decision Rules and Scoring Notes</b>			
The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt. A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response. A claim or thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.			
<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• <i>Ndop</i> were commissioned by individual Kuba leaders to record their reigns for posterity.</li> <li>• Leaders chose individual motifs that served to identify them in these commemorative sculptures.</li> <li>• The work expresses the connection between spiritual and political leadership in their society.</li> <li>• The <i>Ndop</i>'s features represent the idealized traits and authority of the king.</li> </ul>	<b>Object 2</b> Wall plaque from the Oba's palace  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• Benin kingship is considered hereditary and sacred, so artists created plaques to honor the ruling king, his family, and his ancestors.</li> <li>• The object is intended to convey the importance of the Oba, his reign, and his accomplishments.</li> <li>• The plaque's features represent the idealized traits and authority of a king.</li> </ul>	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>• The mask's features represent idealized traits of a person who was celebrated in society.</li> <li>• This <i>Mblo</i> mask was created to honor Moya Yanso, who was revered by Baule society as a great dancer.</li> <li>• The stylized physical appearance and facial features depicted in the mask are intended to honor Moyo Yanso.</li> </ul>	

Reporting Category	Scoring Criteria		
<b>C Evidence (0–2 points)</b>	<b>0 points</b> Does not meet the criteria for one point.	<b>1 point</b> Provides <u>one</u> specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.	<b>2 points</b> Provides <u>two</u> specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.
	<b>Decision Rules and Scoring Notes</b>		
	The evidence provided must be accurate, relevant, and art historically defensible.		
	<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul	<b>Object 2</b> Wall plaque from the Oba’s palace	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )
<b>Examples that earn a point include the following:</b>  <b>VISUAL</b> <ul style="list-style-type: none"> <li>• The figure wears a crown.</li> <li>• The ruler is depicted with a high, rounded forehead.</li> <li>• The subject is depicted with a calm facial expression and closed eyes.</li> <li>• The body is carved smoothly and is smaller in scale than the head.</li> <li>• The king is depicted with attributes of his rank (e.g., staff, belt, armbands, and bracelets).</li> <li>• The figure is shown seated cross-legged on a raised platform.</li> <li>• The figure’s head, shoulders, and stomach are rounded; the collarbones are well-defined.</li> <li>• The head is one-third of the sculpture’s height.</li> <li>• The king’s chosen geometric motif pattern and emblem (<i>ibol</i>) are sculpted in prominent relief on the front of each base.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>• The work is carved from a hard wood, which is culturally valued.</li> <li>• The sculpture’s surface was burnished and frequently anointed with palm oil to give it a dark, glossy surface.</li> </ul>	<b>Examples that earn a point include the following:</b>  <b>VISUAL</b> <ul style="list-style-type: none"> <li>• The plaque features a symmetrical, hierarchical composition centered on the king (Oba).</li> <li>• The Oba wears an elaborate headdress, multistrand coral necklace, and coral and agate bracelets and anklets.</li> <li>• The ruler is shown on a horse.</li> <li>• The leader is represented as a larger-than-life figure who dwarfs the horse he rides.</li> <li>• The king is disproportionately large compared to his attendants.</li> <li>• The two largest attendants hold shields over the king’s head.</li> <li>• Smaller figures hover above the King’s head.</li> <li>• The heads of the various figures are enlarged.</li> <li>• The plaque shows multiple figures in the court who would serve the Oba.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>• The Oba wears attributes of kingship (coral bead strands and headdress).</li> <li>• The shields protecting the Oba from the sun indicate honored or royal status.</li> </ul>	<b>Examples that earn a point include the following:</b>  <b>VISUAL</b> The <i>Mblo</i> mask’s features include: <ul style="list-style-type: none"> <li>• A high forehead.</li> <li>• Arched brows.</li> <li>• Heavy-lidded, downcast eyes.</li> <li>• A narrow, elongated triangular nose.</li> <li>• A small open geometric mouth.</li> <li>• Stylized, elongated faces.</li> <li>• Ornamental extensions that rise above the head.</li> <li>• Raised areas to indicate facial scarification.</li> <li>• Textural and linear treatment of the hair.</li> </ul> <b>CONTEXTUAL</b> <ul style="list-style-type: none"> <li>• The mask is performed by a dancer in a cloth costume.</li> <li>• <i>Mblo</i> parodies and dances are referred to as <i>Gbagba</i>.</li> <li>• When not in use, <i>Mblo</i> masks are kept out of sight.</li> <li>• The mask was part of a secular masquerade in the village of Kami in the early 1900s.</li> <li>• The masks were accompanied by the honoree, or a representative chosen by the person depicted, as an indication of her valued status in Baule society.</li> </ul>	

<ul style="list-style-type: none"> <li>• Sculptors created an idealized representation of a ruler using standardized sculptural traditions (e.g., expression on the face, the position of the body, regalia).</li> <li>• Women tended the statues by rubbing them with oil to produce a glowing reddish surface.</li> <li>• The sculpture would have been kept in a shrine in the women’s quarters of the palace.</li> <li>• The <i>Ndop</i> is placed near a king to absorb his power.</li> <li>• There are specific attributes that link each <i>Ndop</i> to named individuals.</li> <li>• All <i>Ndop</i> sculptures feature a geometric motif and an emblem (<i>ibol</i>) as identifying symbols of the king, chosen by him when he was installed as a leader.</li> <li>• The drum in this work identifies Mishe miShyaang maMbul’s reign.</li> <li>• Kuba kings wore belts with two knots, indicating they were the supreme legislators of the kingdom.</li> <li>• The cowrie shells on the belt function as currency, jewelry, and religious accessories in some African societies.</li> <li>• The king in Kuba society was responsible for the order of the community so by sitting on a raised platform, he does not touch the soil, which was taboo and would undermine cultural order.</li> <li>• <i>Ndop</i> served as historical markers of different reigns within the culture’s oral history.</li> </ul>	<ul style="list-style-type: none"> <li>• The technical and artistic execution of the Benin plaque would have required the work of highly skilled artists.</li> <li>• The Benin plaque is made from cast brass/bronze, a material reserved for royalty.</li> <li>• The relief plaque is one of many plaques believed to have adorned the pillars of the Benin royal residence.</li> <li>• In their original context, such plaques likely recounted the dynastical history/lineage of the Oba.</li> <li>• The medium, brass or bronze, was an item acquired principally through trade.</li> <li>• The rosettes decorating the background of the plaque indicate the plaque might also be influenced by Portuguese trade items.</li> </ul>	<ul style="list-style-type: none"> <li>• The masks were danced by men related to the honoree, typically a spouse or a son.</li> <li>• The half-slit eyes and high forehead symbolize modesty and wisdom respectively, both of which are highly desired characteristics of Baule women.</li> <li>• The nasolabial fold (the line between the sides of the nose to the outsides of the mouth) and the beard-like projecting triangular patterns extending from the ears to the chin suggest age and wisdom, traits acquired by the mask’s honoree through life and professional experience.</li> <li>• The triangular brass elements enhance the mask’s appearance when danced in the sunlight, indicating the honoree’s good health.</li> <li>• The subject of this mask, Moya Yanso, was revered as a great performing artist and dancer by Baule society.</li> <li>• The mask of Moya Yanso was danced by her husband and then by her sons to honor her achievements.</li> <li>• Until she was no longer physically able to travel, Moya Yanso accompanied the mask when it was performed to honor her professional accomplishments.</li> </ul>
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Reporting Category	Scoring Criteria		
<b>D</b> <b>Analysis and Reasoning (0–1 points)</b>	<b>0 points</b> Does not meet the criteria for one point.	<b>1 point</b> Explains how the visual and/or contextual evidence provided <u>supports the argument</u> .	
	<b>Decision Rules and Scoring Notes</b>		
	The response must explain the relationship between the evidence provided and an argument about the prompt.		
<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>The physical depiction of the figure represents the ideal of a king—but not an individual king.</li> <li>The use of conventional or standardized facial features in the statue represents the valued ideals and traits of a ruler.</li> <li>The presence of the <i>ibol</i> in the work identifies the specific ruler represented in the sculpture.</li> <li><i>Ndop</i> document a chronological lineage of rulers maintained through the visual symbols established by each king.</li> </ul>	<b>Object 2</b> Wall plaque from the Oba’s palace  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>The figures’ heads are enlarged for emphasis since Benin people considered the head the seat of a person’s will and power.</li> <li>The stylistic characteristics used to depict the Oba are indicative of his power and ability to rule the Benin Kingdom.</li> <li>The use of hierarchical scale indicates the varying importance of the figures represented on the plaque.</li> <li>The symmetrical composition indicates the Oba’s central position in Benin culture.</li> <li>The presence of the plaque at the royal courts alongside other plaques depicting other rulers and ancestors established the Oba’s hereditary kingship and his power and authority.</li> <li>The wealth of the Oba is emphasized through coral and by the horse, which were both acquired through trade and only owned by individuals of elite status.</li> <li>Elements of the plaque that underscored trade demonstrated the wealth, status, and international respect of the Oba.</li> </ul>	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>Portrait masks have stylistic attributes that carry cultural meaning about expectations for a good, honorable, respected, and beautiful person in Baule society.</li> <li>The performance of <i>Mblo</i> masks reaffirmed community-held ideals of human beauty and artistic accomplishment for the audience.</li> </ul>	

Reporting Category	Scoring Criteria		
<b>E</b> <b>Complexity</b> <b>(0–1 points)</b>	<b>0 points</b> Does not meet the criteria for one point.	<b>1 point</b> Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.	
<b>Decision Rules and Scoring Notes</b>			
The response may demonstrate a complex understanding in a variety of ways, such as: <ul style="list-style-type: none"> <li>Explaining relevant and insightful connections between the evidence and the claim</li> <li>Confirming the validity of a claim by corroborating multiple perspectives</li> <li>Explaining nuance of an issue by analyzing multiple variables</li> <li>Qualifying or modifying a claim by considering diverse or alternative views or evidence</li> </ul> This complex understanding must be developed in the response and consist of more than a phrase or reference.			
<b>Object 1</b> <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>The <i>Ndop</i> figure remains a primary source of historical information about sub-Saharan Africa in the precolonial era because of the traditional reliance on oral tradition and lack of written history.</li> <li>Western museums have some <i>Ndop</i> figures (e.g., the British Museum in England or the Royal Museum for Central Africa in Belgium), which is evidence of Western colonial activity and has raised criticism around traditional collecting practices and calls for repatriation of cultural artifacts.</li> <li>In the context of many Western museums, works like these are often displayed without contextual information and separated from Western works, demonstrating the racism inherent in early systems of classification based on ethnography.</li> <li>Art historians and other scholars have used these sculptures to interpret and reconstruct precolonial Kuba history.</li> </ul>	<b>Object 2</b> Wall plaque from the Oba’s palace  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>There is an ongoing discussion globally about looted cultural objects, and the battle between Benin and Western museums to have the plaques returned to Benin has been widely covered in the last few years.</li> <li>Together with similar objects from the Oba’s palace, the wall plaque was stolen by the British in the late 19th century. This panel and other objects were displayed in Western collections where they remain today.</li> <li>Scholars believe the original context was to serve to provide a chronological history of dynastic rule in Benin, but they are not sure since the plaques sequence in the palace was not documented.</li> <li>The use of hierarchical representation in the treatment of the figures depicted is similar to its use in other cultures (such as Egyptian and Sumerian), where an individual’s relative importance may be indicated by their scale as compared to other figures.</li> </ul>	<b>Object 3</b> Portrait Mask ( <i>Mblo</i> )  <b>Examples that earn this point might include the following, if appropriate elaboration is provided:</b> <ul style="list-style-type: none"> <li>The Gbagba masquerade is a form of entertainment no longer practiced in Kami since the 1980s, replaced today by newer masks and performance styles.</li> <li>When <i>Mblo</i> 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.</li> <li>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.</li> <li>In the context of many Western museums, works like these are often displayed without contextual information and separated from Western works, demonstrating the racism inherent in early systems of classification based on ethnography.</li> </ul>	

**Question 3: Visual Analysis****5 points**

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**(A)** Accurately describes ONE specific visual characteristic of the work shown. **1 point**

**Examples of acceptable responses include the following:**

- The print depicts a landscape.
- The work incorporates solid, flat planes of color.
- Simplified contour lines are used for the forms and figures in the work.
- Horizontal lines of the landscape contrast sharply with the vertical trees and mountains in the background.
- Diagonal elements created by the trees, people, and blowing paper dominate the composition.
- The work is a polychrome woodblock print.
- The artist has incorporated printed text/calligraphy/writing.
- The image depicts a scene where a strong wind is blowing paper and other objects into the air.
- There are depictions of rice paddies, a small shrine, and people.
- The artist uses a predominantly cool color palette with warm accents.
- A sense of spatial depth/recession is created through overlapping forms, diminution of size, linear texture, patches of color, and atmospheric/aerial perspective.
- The asymmetrical composition includes mountains and trees on the left side and items blowing in the wind on the right.

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**(B)** Accurately describes ANOTHER specific visual characteristic of the work shown. **1 point**

**Examples of acceptable responses include the following:**

- One from list in A.
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- 
- (C)** Accurately uses specific visual evidence to explain ONE way the artist creates a sense of movement in the work. **1 point**

**Examples of acceptable responses include the following:**

- The repeated use of diagonal lines in the figures and landscape creates a sense of the figures' physical movement through the scene.
- The curving line of the path moves the eye from the foreground to the background.
- The short dense lines of the grass look animated, suggesting movement from the blowing wind.
- Figures move along a winding road that zigzags through the center of the composition into the distance.
- The asymmetrical composition directs the viewer's eye through the scene.
- The repetition of color creates rhythmic movement throughout the composition.
- The flying debris suggests a strong wind that blows items through the air.
- The figures wear flapping clothes and hold their hats against their heads, suggesting movement of the wind.

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- (D)** Accurately uses specific visual evidence to explain ANOTHER way the artist creates a sense of movement in the work. **1 point**

**Examples of acceptable responses include the following:**

- One from list in C.
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- (E)** Accurately uses specific contextual evidence to explain how the work shown is characteristic of other Japanese prints (*ukiyo-e* prints) from this period. **1 point**

**Examples of acceptable responses include the following:**

- The work shown is characteristic of a Japanese print (*ukiyo-e* print) due to its subject matter, which includes:
  - A scenic view of a Japanese landscape and elements from Japanese daily life and/or cultural activities.
  - Distinctively Japanese landmarks and geographical features, such as Mt. Fuji and the rice paddies.
  - A depiction of natural weather phenomena, in this case, strong winds, against which human figures struggle.
  - A portrayal of working-class Japanese people performing daily tasks in a natural landscape.
  - The depiction of a specific moment, reflecting the transitory, fleeting nature of time.
- The work was part of a series and likely sold as a memento or souvenir to tourists (similar to postcards), which was common for *ukiyo-e* prints.
- The print title, series name, and/or signature are incorporated into the print, which is typical of Edo period artworks.
- The work indicates cross-cultural exchange with the West through the use of new materials and/or illusionistic perspective.

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**Total for question 3** **5 points**



**Question 4: Contextual Analysis****5 points**

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- (A)** Accurately describes ONE visual characteristic of the layout of the architectural complex shown. **1 point**

**Examples of acceptable responses include the following:**

- The Great Pyramids of Giza are located on the West bank of the Nile River.
- Three large pyramids stand on a plateau in diagonal alignment.
- Smaller structures used for funerary rituals surround each pyramid.
- Sides of pyramids are aligned to the cardinal directions.
- Multiple pyramids of different sizes comprise the site, including smaller stepped pyramids and mastaba tombs.
- A sphinx is located at the entrance to the causeway in front of the central pyramid, which belonged to Khafre.
- Walled causeways connect a valley temple to the pyramid complex for each king.
- Valley temples stand at the end of each causeway near the Nile River.
- The large stone pyramid structures at the site were created from large masonry blocks and were originally faced with limestone.

- 
- (B)** Accurately describes the original function of the architectural complex shown. **1 point**

**Examples of acceptable responses include the following:**

- Egyptian rulers and the royal court were buried in the pyramids and surrounding tombs.
  - Funerary rituals and ceremonies were conducted at the temples.
  - The rulers' bodies were prepared for burial and funerary rites were performed in the valley temples. The complex provides a safe place for eternity and the afterlife by protecting the king's body.
  - The site includes mortuary temples and other areas for the mummification of the royal bodies.
  - The site and its monuments served the symbolic function of demonstrating the power and authority of the king.
  - Deceased pharaohs were worshipped in the temples and buried in the tombs.
  - Processional rituals and ceremonies connected to burial and worship of deceased pharaohs occurred throughout the complex.
  - The site is a necropolis ("city of the dead") where deceased leaders were buried and honored after death.
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- (C)** Accurately uses specific contextual evidence to explain ONE way the religious practices of Old Kingdom Egypt influenced the design of the architectural complex and/or its monuments. **1 point**

**Examples of acceptable responses include the following:**

- The funerary complex was located on the west banks of the Nile where the sun set because of the sun’s association with agricultural, earthly, and pharaonic life cycles.
- The funerary rituals took place at the valley temples located on the banks of the Nile River because it was believed to be a site of purification.
- Causeways were included at the site to accommodate the movement of the mummified remains from the valley temple to the tomb site, which was part of the religious ritual.
- Due to the Egyptian belief in an afterlife where the soul (*ka*) would continue to live, funerary art and architecture at the site were made from stone and designed to protect and care for the dead.
- Due to the Egyptian belief that the soul (*ka*) continued to live in the afterlife, pyramids were constructed with rooms to house material goods associated with the afterlife.
- To prevent grave robbers and intruders, tunnels and false doors were included in some of the tombs.
- A colossal statue of a sphinx functions as a guardian figure over the site.
- To symbolize the close association between the ruler and the sun god (Re or Ra), which was an important belief in the Old Kingdom, the tomb was built in a pyramidal shape of the tomb and faced with a reflective limestone facade.
- The upward-pointing shape of the pyramids was believed to facilitate the release of the soul or *ka*.
- The rays of the sun and the ascent of the pharaoh after his death were symbolized by the sloped sides created by the pyramids’ shape.
- The pyramid resembles the sacred benben stone, a sacred symbol of the sun god.

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- (D)** Accurately uses specific contextual evidence to explain ANOTHER way the religious practices of Old Kingdom Egypt influenced the design of the architectural complex and/or its monuments. **1 point**

**Examples of acceptable responses include the following:**

- One from list in C.
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- (E)** Accurately uses specific visual or contextual evidence to explain why the Great Pyramids and Great Sphinx of Giza are understood as an expression of power and authority in Old Kingdom Egypt. **1 point**

**Examples of acceptable responses include the following:**

**Visual**

- The monumental scale of the pyramids and their reflective white limestone surface have dominated the surrounding landscape for thousands of years and serve as a lasting demonstration of the power and authority of the pharaohs.
- The combination of a lion’s body with the head and attributes of the pharaoh Khafre in the Great Sphinx served as lasting reminders of the power of the Ancient Egyptian ruler Khafre by suggesting his physical strength and intelligence.
- The solar symbolism of the pyramids that is present in their shape and the layout of the complex connected the pharaohs with the sun god Re and proclaimed their divine status for several millennia.

**Contextual**

- The precision involved in the design and construction of the complex demonstrated the power of the pharaohs and the social order of the Old Kingdom.
- The Great Pyramids and Great Sphinx of Giza are an example of the accomplishments, influence, and longevity of Egyptian culture in the ancient world.
- The construction of large monuments made of polished solid stone blocks and ashlar masonry functioned as a testament to the kings’ power, wealth, and control of resources.
- The large pyramidal tombs and the luxury burial goods demonstrated the Egyptian belief that the pharaohs were considered gods on earth, which reinforced and maintained their power and authority in the afterlife and in historical records.

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**Total for question 4      5 points**

**Question 5: Attribution****5 points**

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**(A)** Correctly attributes the work shown to the specific artist who created it. **1 point**

**Examples of acceptable responses include the following:**

- Julie Mehretu or Mehretu

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**(B)** Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and other works created by the same artist. **1 point**

**Examples of acceptable responses include the following** (with elaboration as shown in the first bullet):

- The characteristic use of lines with different qualities creates a complex overlapping weblike design.
- The work has shapes of different colors, sizes, and types.
- The work has shapes that appear to be floating.
- Changes in scale and diminution of the shapes create flag-like forms.
- There is an ambiguous implied spatial depth created by a differentiation in size in the compositional elements and their placement on the canvas.
- The background consists of negative or blank space.
- There are abstract organic and geometric shapes distributed throughout the composition.
- The composition swirls around and has some convergence in the center.
- There is a combination of colored shapes with gray gestural lines that look drawn (rather than painted).
- The work is created in a monumental size using an immersive, large-scale canvas.

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**(C)** Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and other works created by the same artist. **1 point**

**Examples of acceptable responses include the following:**

- One from list in B.

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- (D)** Accurately uses ONE example of specific visual evidence to explain how the artist creates a sense of dynamic movement in the work shown. **1 point**

**Examples of acceptable responses include the following:**

- The placement of curving and diagonal elements creates a swirling tornado-like movement.
- Diagonal and directional lines lead the viewer’s eyes to-and-from the center of the composition.
- The contrast between the different types of lines and shapes creates an energy and frenzied movement.
- The scattered arrangement of varied forms gives a sense of a moving, yet ordered, composition.
- Contrast between the flatness of the picture plane and the implied spatial depth causes a push-and-pull that creates a dynamic visual tension.
- The immense scale creates a sense of a recessed or receding space that rushes into the distance.
- Lines extend beyond the boundaries of the canvas and imply movement into the surrounding space.

- 
- (E)** Accurately uses ONE example of specific visual or contextual evidence to explain how the artist references architectural space in their work. **1 point**

**Examples of acceptable responses include the following:**

**Visual**

- Mehretu integrates architectural plans and maps into the base layer imagery to reference real architectural spaces.
- Schematic elements are visible in the work (e.g., references to grids, maps, 3-dimensional plans, blueprints, elevations, and floorplans).
- The artist includes many planes of colors throughout the large space of the work.
- Mehretu constructs a complex pictorial space by positioning the compositional elements similar to a building plan or architectural drawing.

**Contextual**

- The artist employs maps and architectural plans as the basis for their compositions.
- Mehretu uses drafting tools, in addition to painterly techniques, to create their work.
- The artist calls attention to types of regalia that often hang in architectural and stadium spaces, such as flags and banners.
- Mehretu creates references to people moving through space and along pathways similar to highway plans.
- The space is presented by the artist as an energetic and populated place where people gather in large numbers and crowds.

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**Total for question 5** **5 points**

**Question 6: Continuity and Change****5 points****(A)** Describe ONE visual and/or contextual element of the work shown. **1 point****Examples of acceptable responses include the following:****Visual**

- The angular composition is created by positioning images and shapes along diagonal lines.
- The figures are in groups facing in different directions.
- Bright red is the dominant color in the work.
- Black and white figures, photographs, and text create the subject matter.
- The composition includes images of crowds of people, flags, large speakers, wires, and a pylon.
- The work was created using photomontage.
- There are speakers on a platform with number 5, and placards displaying the letters CCCP (Russian for USSR) dominate the left side of the composition.
- A large-scale portrait of a man (Vladimir Lenin) dominates the upper right corner of the composition.
- An electrical transmission tower occupies the top of the composition's central space.
- The images alternate black, white, and sepia tones.
- The area surrounding the cropped photographs is filled in using a limited range of unmodulated/pure colors (red, grey, beige).

**Contextual**

- The work was created following the Russian Revolution of 1918.
- The work was created following the institution of a new state economic policy in the Soviet Union.
- The Communist Revolutionary Leader (Lenin) is included as part of the subject matter.
- The work was intended to be reproduced.
- The source materials come from magazines.
- The artist focused her art on serving the ideals of the Soviet Union.
- Published internationally to promote accomplishments of Joseph Stalin and the industrialization of the Soviet Union.
- It is an example of an early 20th-century avant-garde movement (Constructivism).

**(B)** Describe ANOTHER visual and/or contextual element of the work shown. **1 point****Examples of acceptable responses include the following:**

- One from list in A.

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**(C)** Accurately uses ONE example of specific visual evidence to explain how the work is characteristic of art in the first half of the twentieth century CE. **1 point**

**Examples of acceptable responses include the following:**

- Like other works of the early 20th century, the work emphasizes distinct geometric forms, such as squares, rectangles, and triangles.
- Stepanova, like many artists in the first half of the 20th century, demonstrates an interest in stark contrasts between distinct colors.
- Printed and graphic material from posters, books, magazines, and advertisements is used to combine figurative imagery with areas of pure color and geometric forms.
- The incorporation of multiple media into a single image is characteristic of art in the first half of the 20th century.
- The arrangement of strong diagonal elements and intersecting lines creates a dynamic composition.
- The imagery and composition of the work are typical of Constructivism, which was popular among artists in the early Soviet Union.

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**(D)** Accurately uses ONE example of specific visual evidence to explain how the work deviates from established traditions of Western visual art. **1 point**

**Examples of acceptable responses include the following:**

- Stepanova uses abstraction to express her ideas and political ideology in contrast to earlier works of Western art that utilized realism to convey a message.
  - The layout of the work differs from earlier book illustrations, graphic art, or other forms of reproducible media through Stepanova's use of a diagonal composition.
  - Stepanova combined multiple photos and photographic fragments of varied scale and subject matter into a single image, in contrast to earlier uses of photographic media in the 19th and early 20th centuries.
  - The artist rejects older Western traditions of artmaking established since the Renaissance, such as illusionism, use of a single medium, etc.
  - Unlike earlier Western artists like Hogarth and Daumier who criticized society, Stepanova's work promoted the Soviet state by focusing on the progress experienced by Soviet society.
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- (E)** Uses ONE example of specific contextual evidence to explain how Stepanova’s choices about style OR content in the work represent the ideas and values of the society in which it was made. **1 point**

**Examples of acceptable responses include:**

- Stepanova’s goal to promote the success of Soviet rule after the Russian Revolution led her to choose images that highlighted modern technology and the popular support of communism.
- To focus on the industrial advancements of the Soviet Union, the artist embraces modernist forms (e.g., flat planes of color, photography, found images, etc.) and processes (e.g., collage, photomontage).
- To reinforce revolutionary action and change the artist chose a dynamic, angular composition intended to reinforce progress.
- Stepanova used their graphic work in publications that targeted foreign audiences to assert the Soviet Union’s position as a leading international force.

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**Total for question 6** **5 points**