

Note: There are no images provided for Question 2.

2. 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 C.E.) 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.

Ndop (portrait figure) of King Mishe miShyaang maMbul

Wall plaque, from Oba's palace

Portrait mask (*Mblo*)

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

GO ON TO THE NEXT PAGE.

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Question 3 refers to the following image.



Courtesy of The Metropolitan Museum of Art

3. The work shown is a print by Katsushika Hokusai, *Ejiri in Suruga Province* (*Sunshū Ejiri*), from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), created circa 1830–1832 C.E.

Describe at least two specific visual characteristics of the work shown.

Using at least two examples of specific visual evidence, explain how the artist creates a sense of movement in the work.

Using specific contextual evidence, explain how this work is characteristic of other Japanese prints (*ukiyo-e* prints) from this period.

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GO ON TO THE NEXT PAGE.

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.

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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		
D Analysis and Reasoning (0–1 points)	0 points Does not meet the criteria for one point.	1 point Explains how the visual and/or contextual evidence provided <u>supports</u> the argument.	
Decision Rules and Scoring Notes			
The response must explain the relationship between the evidence provided and an argument about the prompt.			
	Object 1 <i>Ndop</i> (portrait figure) of King Mishe miShyaang maMbul Examples that earn this point include the following: <ul style="list-style-type: none"> The physical depiction of the figure represents the ideal of a king—but not an individual king. The use of conventional or standardized facial features in the statue represents the valued ideals and traits of a ruler. The presence of the <i>ibol</i> in the work identifies the specific ruler represented in the sculpture. <i>Ndop</i> document a chronological lineage of rulers maintained through the visual symbols established by each king. 	Object 2 Wall plaque from the Oba's palace Examples that earn this point include the following: <ul style="list-style-type: none"> The figures' heads are enlarged for emphasis since Benin people considered the head the seat of a person's will and power. The stylistic characteristics used to depict the Oba are indicative of his power and ability to rule the Benin Kingdom. The use of hierarchical scale indicates the varying importance of the figures represented on the plaque. The symmetrical composition indicates the Oba's central position in Benin culture. 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. 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. Elements of the plaque that underscored trade demonstrated the wealth, status, and international respect of the Oba. 	Object 3 Portrait Mask (<i>Mblo</i>) Examples that earn this point include the following: <ul style="list-style-type: none"> Portrait masks have stylistic attributes that carry cultural meaning about expectations for a good, honorable, respected, and beautiful person in Baule society. The performance of <i>Mblo</i> masks reaffirmed community-held ideals of human beauty and artistic accomplishment for the audience.

(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
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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.

(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
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Examples of acceptable responses include the following:

- One from list in C.

(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
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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.

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