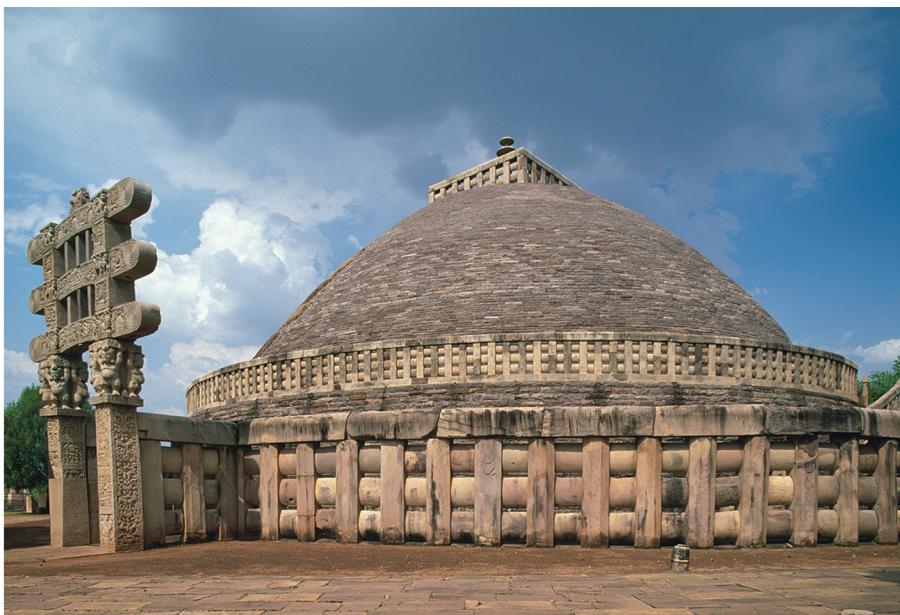
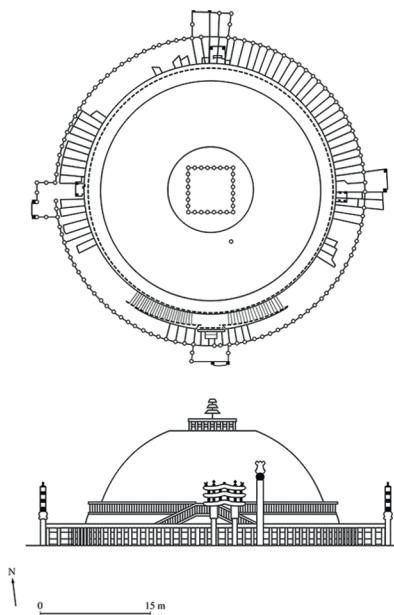


**Question 1** refers to the following two images.



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1. The work shown is the Great Stupa at Sanchi, a work of Buddhist architecture created between 300 B.C.E.–100 C.E. in India during the Sunga dynasty. The structure’s architectural and sculptural program supports its function as a religious site.

Select and completely identify another work of architecture that was designed to serve a religious function. You may select a work from the list below or any other relevant work of architecture.

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

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.

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.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the architect and/or culture of origin, date of creation, religion, 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.

Chartres Cathedral  
Great Mosque (Masjid-e Jameh)  
Ryoan-ji

**GO ON TO THE NEXT PAGE.**

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2. **Note:** There are no images provided for Question 2.

In later European and American art, many artists created self-portraits as a means of conveying their social, political, artistic, and/or personal identities.

Select and completely identify one self-portrait from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

Explain how the artist conveys their identity in the self-portrait.

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, 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.

Elisabeth Louise Vigée Le Brun  
Ernst Ludwig Kirchner  
Frida Kahlo

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**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.**

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**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:**

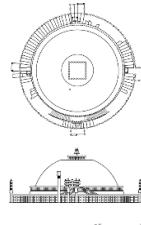
- Location: Kyoto, Japan
- Culture: Buddhist, Muromachi Period, Edo Period
- Date: 1480 C.E., late 15<sup>th</sup> century, or any date within 50 years of creation. Also acceptable 18<sup>th</sup>–19<sup>th</sup> century (current design)
- Materials: Stone, pebbles/gravel, water, wood, and moss

**B. Describe visual characteristics of BOTH the Great Stupa at Sanchi and your selected work.****2 points****1 point**

Response accurately describes visual characteristics of the Great Stupa at Sanchi.

**1 point**

Response accurately describes visual characteristics of ONE comparison object.

**Object shown: Great Stupa at Sanchi****Examples of acceptable descriptions might include the following:**

- Carved reliefs on gateways (toranas) depict scenes from the lives of the Buddha (jatakas).
- Large gateways (toranas) are positioned at each of the cardinal points (north, south, east, west) of the plan.
- The dome (Anda) is solid and filled with rubble.
- A spire with three "umbrella" forms (chattras) sits atop the stupa.
- The spire is enclosed by a small railing (hamika).
- The site is organized in a plan of concentric circles (mandala).
- A stairway provides access to an elevated path surrounding the stupa and enclosed by a railing (vedika).
- Representational statues of the Buddha were later added to the original site.

**Comparison object: Chartres Cathedral****Examples of acceptable descriptions might include the following:**

- This basilica/rectangular/cruciform-plan church has an east-west axis.
- There is a wide central nave with side aisles and a transept at the crossing.
- The apse includes an ambulatory and radiating chapels.
- The west façade features a central portal, a large rose window, and is flanked by towers.
- Visible ribbed groin vaults and compound piers help support the nave.
- Stone tracery and pointed arches decorate the interior and exterior of the church.
- Flying buttresses allow for extensive use of stained glass such as the Belle Verrière and rose windows above the West, North, and South portals.
- Sculptures carved on the exterior façade cover the entrance portals, tympana, and jambs.

**Comparison object: Ryoan-ji****Examples of acceptable descriptions might include the following:**

- The site includes the buildings used by the monastery, a large pond, and multiple gardens.
- 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.
- The rock garden can be viewed from a platform on the south side of the main building (hōjō).
- The dry garden is enclosed by stone walls.
- Views of trees above the walls provide “borrowed scenery,” natural elements that are an intentional part of the design.”
- The main building (hōjō) includes multiple rooms divided by painted sliding doors (fusama).

**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

**1 point**

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.

**1 point**

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.

Comparison object: Chartres Cathedral	Comparison object: Great Mosque of Isfahan	Comparison object: Ryoan-ji
<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>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>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

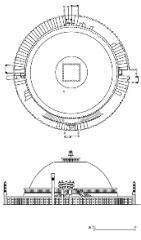
<b>1 point</b>		
Response articulates a claim about ONE difference in how the Great Stupa at Sanchi and one comparison object communicate religious ideas associated with the site.		
<b>Comparison object: Chartres Cathedral</b>  Examples of acceptable responses might include the following: <ul style="list-style-type: 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>	<b>Comparison object: Great Mosque of Isfahan</b>  Examples of acceptable responses might include the following: <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>	<b>Comparison object: Ryoan-ji</b>  Examples of acceptable responses might include the following: <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 subsect.</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.

 	<p><b>Object shown: Sanchi</b></p> <p><b>Examples of acceptable evidence:</b></p> <p><b>Visual</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• The site's layout functions as a mandala, or map of the Buddhist cosmos, centered around the place where the Buddha achieved Enlightenment.</li> <li>• The dome of the stupa represents Mount Meru, the central world mountain.</li> <li>• The stupa symbolizes the Bodhi tree, the location that Buddha attained enlightenment.</li> <li>• The gates surrounding the site represent the four cardinal directions.</li> <li>• The spire is representative of the axis mundi, the central point upon which the universe turns and the meeting point between heaven and earth.</li> <li>• The shape of the stupa has been interpreted as the form of the Buddha seated in a pose of meditation.</li> </ul> <p><b>Contextual</b></p> <ul style="list-style-type: none"> <li>• The site is a pilgrimage destination where visitors would engage in circumambulation and meditation.</li> <li>• 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.</li> <li>• Legend states that this is one of 84,000 stupas created under/during the rule of King Ashoka to house the Buddha's ashes.</li> <li>• The structure is a work of state-sponsored Buddhist architecture.</li> <li>• The site was created by the 3rd-century-B.C.E. King Ashoka as part of his efforts to spread Buddhism through India.</li> <li>• 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.</li> </ul>
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<p><b>Comparison object: Chartres Cathedral</b></p> <p><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></p> <p><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></p> <p><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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Reporting Category	Scoring Criteria	
B Claim/Thesis (0–1 points)	<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>		
<p>The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt.</p> <p>A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response.</p> <p>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.</p>		
<b>Object 1</b> Elizabeth Louise Vigée Le Brun  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>Vigée Le Brun presents herself in a way that emphasizes her social status and professional success.</li> <li>By depicting herself at work on a painting, Vigée Le Brun highlights her artistic skill and status within the French aristocracy.</li> <li>While Vigée Le Brun’s portrait showcases her femininity, it also demonstrates her confidence and female empowerment as an artist.</li> </ul>	<b>Object 2</b> Ernst Ludwig Kirchner  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>The expressionistic style of Kirchner’s self-portrait suggests feelings of anxiety and insecurity in his struggle to be an artist.</li> <li>By representing himself as a wounded soldier, Kirchner emphasizes the physical and psychological trauma of his wartime experience.</li> <li>Kirchner paints himself in the studio with a model to make a statement about his art.</li> </ul>	<b>Object 3</b> Frida Kahlo  <b>Examples that earn this point include the following:</b> <ul style="list-style-type: none"> <li>Kahlo depicts herself in a way that emphasizes complex feelings about her identity rooted in both European and Mexican culture.</li> <li>The imagery in the self-portrait expresses the deep suffering the artist experienced throughout her life.</li> <li>Kahlo used the format of a double portrait to highlight the contrasting experiences of her own life.</li> </ul>