

Question 5 refers to the following image.



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5. Correctly attribute the work shown to the specific African culture in which it was created.

Using at least two examples of specific visual evidence, justify the attribution by describing relevant similarities between the work shown and another work of this type created by the same African culture.

Using specific contextual evidence, explain the function of this type of work.

Using specific contextual evidence, explain how the function influenced either the form or the content of this type of work.

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.

Question 6 refers to the following images.



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| Reporting Category | Scoring Criteria | | |
|-------------------------------------|---|---|--|
| A Identification (0–1 points) | 0 points Provides one or no accurate identifiers. | | 1 point Provides <u>two</u> accurate identifiers for selected work of art. |
| | Decision Rules and Scoring Notes | | |
| | Object 1: <i>The Coiffure</i> Examples that earn this point include the following (two required): <ul style="list-style-type: none">• Artist: Mary Cassatt (American)• Medium: Drypoint, aquatint (engraving, etching), print• Date: 1890–1891 C.E. (second half or late 19th century, or any date within 50 years of creation would also be acceptable)• Culture: France, United States, Impressionism | Object 2 : <i>Les Demoiselles d’Avignon</i> Examples that earn this point include the following (two required): <ul style="list-style-type: none">• Artist: Pablo Picasso (Spanish)• Medium: Oil on canvas• Date: 1907 C.E. (1910s, early 20th century, or any date within 25 years of creation would also be acceptable)• Culture: France, Spain, Cubism | Object 3: <i>Where Do We Come From? What Are We? Where Are We Going?</i> Examples that earn this point include the following (two required): <ul style="list-style-type: none">• Artist: Paul Gauguin• Medium: Oil on canvas• Date: 1897–1898 C.E. (1890s, second half or late 19th century, or any date within 50 years of creation would also be acceptable.)• Culture: France, Post-Impressionism |

Question 5: Attribution**5 points**

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- (A)** Correctly attributes the work shown to the specific African culture in which it was created. **1 point**

Examples of acceptable responses include the following:

- The work was created by the Kongo people.
- Also acceptable: a culture from the Democratic Republic of the Congo.

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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 work of the same type created by the same African culture. **1 point**

Examples of acceptable responses include the following:

- Nails and other metal objects hammered into figure.
- Wooden figurative sculpture carved to resemble a standing human form.
- The stance of the figure, with one raised arm pointing up, is a posture of power and authority.
- The facial expression of the figure, with wide-open eyes and open mouth.
- Powerful substances, bilongo, are packed into containers placed within the abdomen, a mirror in this example (in other examples a cowrie shell).
- The eyes or abdomen have embedded reflective materials.
- The carver increased the size of the head for emphasis.

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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 work of the same type created by the same African culture. **1 point**

Examples of acceptable responses include the following:

- One from list in B.

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- (D)** Accurately uses specific contextual evidence to explain the function of this type of work. **1 point**

Examples of acceptable responses include:

- Nkisi n'kondi are carved by an artist, activated by the nganga (spiritual practitioner or trained priest), who activated its spiritual forces for clients or the community.
 - Nkisi n'kondi is owned/kept/activated by a nganga to resolve disputes, to avenge a wrong, in healing, in oath taking, or as a guardian against malevolent forces.
 - Nkisi n'kondi were often displaced, purchased, or stolen away from their original settings and became collectable objects bought and sold as objects of curiosity and study by Western ethnographers and artists. This is a changed function from the original, but still a function in the history of the object.
 - Nkisi n'kondi from the Kongo were inspirations and sources for similar objects in Afro-Atlantic religions (Vodun, Palo Monte, Macumba, Santería), as well as contemporary art.
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| (E) | Accurately uses specific contextual evidence to explain how the function influenced either the form OR the content of this type of work. | 1 point |
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Examples of acceptable responses include:

- In order to activate spiritual forces residing in/connected with the sculpture, spikes, nails, or pegs were inserted into the sculpture by the nganga (spiritual practitioner or trained priest). A particularly effective nkisi n’kondi will have many insertions, as this one does.
- Belief structures that include an “other world”/spiritual world/world of the dead are referenced in the sculpture through reflective (mirrors) or white (kaolin) material that represents vision into the world beyond ours.
- The nganga’s role as an intermediary between the realms of the living and the dead is represented by the presence of the kaolin/white eyes.
- The sculpture’s role in human affairs, such as oath taking, avenging, or acting as a guardian, is reflected by its depiction in human form.
- The sculpture’s function/purpose to combat malevolent forces as a protector or avenger is communicated by its active gesture (with raised arm) and facial expression (wide-open eyes and open mouth).
- The sculpture’s ability to access the “other world” or spiritual world is conveyed by the inclusion of reflective material and white pigments.
- The objects that would have been held in the medicinal cavity represent the power of the nkisi n’kondi and would have been activated through the insertions of metal objects into the sculpture.
- The confiscation of nkisi n’kondi by colonial forces or missionaries meant that parts of the sculpture were often removed or lost; the item shown, for example, is lacking an object in the raised hand.

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| Total for question 5 | 5 points |
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