

1. The work shown is the Reliquary of Sainte-Foy, a sculptural representation of a Christian holy figure, created in France circa the late tenth through early eleventh century.

Select and completely identify another work that serves as a representation of a holy figure or deity from a different religion. You may select a work from the list below or any other relevant work of art.

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

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.

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 to support 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, 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.

Shiva as Lord of Dance (Nataraja)
Coyolxauhqui Stone

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.

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.

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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.

(D continued)**1 point**

Response accurately uses specific contextual evidence from the Reliquary of Sainte-Foy in the explanation.

1 point

Response accurately uses specific contextual evidence from ONE comparison object in the explanation.

**Object shown: Reliquary of Sainte-Foy****Examples of acceptable descriptions:**

- 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.
- 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.
- Sainte-Foy functions as a container for the sacred remains of a martyred Christian saint.
- Reliquaries are containers holding the sacred remains of a martyr and serve as a spiritual conduit between worshipers and the divine.
- Sainte-Foy receives gifts and offerings from pilgrims and worshipers.
- The statue of Sainte-Foy serves primarily as a focus for prayer and connection to God.
- Sainte-Foy was the patron saint of freed prisoners, so some pilgrims brought their shackles as offerings.

Comparison object: Shiva as Lord of the Dance (Nataraja)**Examples of acceptable specific contextual evidence:**

- Shiva is believed to physically inhabit the sculpture.
- Hindu beliefs involving fire are referenced in the flaming halo surrounding Shiva Nataraja.
- Hindu practices involving dance and music are referenced in the pose of Shiva Nataraja.
- Hindu devotees carried these statues in processional parades.
- In ritual processions, priests followed chanting prayers and bestowing blessings on people gathered for this purpose.
- The moderate size and the holes in the circular base are evidence that the sculpture was intended to be moved/used in processions.
- 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).

Comparison object: The Coyolxauhqui Stone from the Templo Mayor**Examples of acceptable specific contextual evidence:**

- The Coyolxauhqui stone is a large-scale stationary monolith located outside at the base of a sacred temple (Templo Mayor).
- The Coyolxauhqui stone functioned as a symbolic marker at the base of the steps of the Templo Mayor.
- 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.
- 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.
- The symbolism of Coyolxauhqui stone aided in the recreation of a mythological narrative associated with human sacrifice.
- People sacrificed in rituals associated with the Coyolxauhqui stone were often Mexica (Aztec) prisoners.

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

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