

AP[®] ART HISTORY

2013 SCORING GUIDELINES

Question 1

Across the world, sites and structures have been the destination of people on religious pilgrimages.

Select and clearly identify two sites or structures of religious pilgrimages. Your choices must come from two different cultural traditions; at least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how features of each site or structure shape the intended experience of the pilgrims. (30 minutes)

Background

This question asks students to identify two specific sites or structures that are the destinations of religious pilgrimages. At least one site or structure must come from beyond the European tradition. Using specific visual evidence, students must analyze how specific features of each site or structure shape the intended experience of the pilgrims. The intent of this question is to measure students' ability to analyze how characteristics of a site or structure are used to shape an intended experience.

Although pilgrimage can be defined broadly as a journey to a place that is well known or respected, this question specifies that the sites or structures must be the destinations of pilgrimages that are specifically religious in nature. Religious pilgrimages have inspired the construction and embellishment of some of art history's most significant structures, such as the church of Saint Peter's in Rome, Italy; the Ise Shrine in Ise, Japan; and the Kaaba in Mecca, Saudi Arabia. Religious pilgrimages frequently involve travel over great distances; however, many pilgrimages have taken place within more localized settings. For example, Greek temple complexes were often the destination of journeys that had a religious motivation but varied in terms of their length. Pilgrims from afar approached the oracle at the Temple of Apollo at Delphi seeking advice by way of a zigzag path through the sanctuary, whereas Athenians approached the Parthenon on the Acropolis to venerate the cult statue of Athena via a winding but more localized processional route.

Frequently, religious pilgrimages have entailed not only travel toward a particular destination, but also the performance of prescribed physical movements or ritualized activities upon reaching the destination. For instance, upon entering the Dome of the Rock in Jerusalem, Muslim pilgrims circumambulate the rock at the center of the building via an ambulatory that is decorated with mosaic inscriptions from the Quran. Similarly, Buddhist pilgrims to the Great Stupa at Sanchi, India, venerate the Buddha by circumambulating the stupa, which is believed to hold his relics. The same is true of Christian pilgrimage churches dating from the European Middle Ages, such as the Church of Saint James at Santiago de Compostela in Spain, where a pilgrimage chevet directs pilgrims to ambulatory chapels. The experience of the pilgrim is thus shaped by specific features of the site and structure.

Notably, the experience of the pilgrim may be shaped by visual stimuli that do not require movement once the destination has been reached. For example, the sculptural programs attached to Medieval pilgrimage destinations, as in the case of the Last Judgment scene on the West Portal of the Church of Saint-Lazare at Autun, France, may have been intended to provide a warning to the pilgrims who arrived on the doorstep. The monumental *Nio*—guardian figures—carved by Unkei and Kaikei at the south gate of Todai-ji in Nara likely performed a similar function, intended to ward off evil spirits and keep the temple grounds free of thieves.

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Question 1 (continued)

For this question, sites of secular pilgrimage are inappropriate examples. These would include the Taj Mahal in Agra, India, or the Vietnam Veterans Memorial in Washington, D.C., as well as prehistoric sites, such as the Caves of Lascaux or Stonehenge, in which the concept of religious pilgrimage cannot be discussed with any certainty. Similarly, religious sites and structures that shape the experience of their audience but which are not specifically pilgrimage sites are not appropriate choices for this question.

Two Tasks for Students

1. Select and clearly identify two sites or structures of religious pilgrimage, at least one of which must come from beyond the European tradition.
2. Use specific visual evidence to analyze how features of each site or structure shape the intended experience of the pilgrims.

Points to Remember

For this question, both sites or structures must be destinations of pilgrimages that are specifically religious in nature.

The identification of each site or structure must be clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

Note that not all religious sites and structures are pilgrimage sites. Appropriate choices are sites or structures that were intentionally constructed or modified to accommodate and facilitate pilgrimage. A religious site or structure not primarily used for pilgrimage is a less appropriate choice and therefore will contain errors.

To answer the question successfully, students must identify the pilgrims' intended experience in at least a general way. If students do not address the intended experience of the pilgrims, it will be difficult for them to analyze specific features of the sites or structures in a manner relevant to the question.

If a student provides more than two examples, the two better examples should be scored, keeping in mind that one example must still come from beyond the European tradition.

Prehistoric examples, such as the Caves of Lascaux or Stonehenge, about which little information regarding religious function or cultural context is available, are not acceptable choices and should not be scored.

Students are not asked to compare and contrast the two works.

Notes written in the blank space above the response should not be scored.

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Question 1 (continued)

Scoring Criteria

9–8 points

Response demonstrates thorough knowledge and understanding of the question.

The student clearly and correctly identifies two appropriate sites or structures of religious pilgrimage. Using specific visual evidence, the student analyzes how features of each site or structure shape the intended experience of the pilgrims. The response may include minor errors that do not have a meaningful effect on the analysis.

A score of **8** may be earned when the response is slightly unbalanced—with a stronger analysis of either one example or the other, although both are represented—and/or includes several minor errors that do not have a meaningful effect on the analysis.

7–6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student correctly identifies two appropriate sites or structures of religious pilgrimage. Using specific visual evidence, the student analyzes how features of each site or structure shape the intended experience of the pilgrims. However, the response may be somewhat unbalanced and/or may include minor errors that have some effect on the analysis.

The score of **6** may be earned when the essay is significantly unbalanced and/or contains several minor errors that have some effect on analysis.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate sites or structures of religious pilgrimage. Using visual evidence, the student discusses how features of each site or structure shape the intended experience of the pilgrims; however, the discussion is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the sites or structures may be mostly accurate, whereas the discussion of the other includes errors that affect the response.

OR

The student identifies **only one** appropriate site or structure of religious pilgrimage, but the student uses specific visual evidence to analyze how features of the site or structure shape the intended experience of the pilgrims.

NOTE: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate site or structure of religious pilgrimage correctly and coherently.

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate sites or structures of religious pilgrimage. The identification of these sites or structures may be incomplete, implied, and/or contain errors. Using evidence, the student discusses how features of each site or structure shape the intended experience of the pilgrims. However, the discussion is limited, digressive, overly unbalanced, and/or contains significant errors.

OR

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2013 SCORING GUIDELINES

Question 1 (continued)

The student identifies **only one** appropriate site or structure of religious pilgrimage, but the discussion demonstrates sufficient knowledge and understanding of how features of the site or structure shape the intended experience of the pilgrims.

The score of **3** may be earned if both examples are appropriate, but the discussion contains many significant errors.

2–1 point

Response demonstrates little knowledge and understanding of the question.

The student identifies two appropriate sites or structures of religious pilgrimage. The identifications of the examples may be incomplete, implied, and/or contain errors. The response demonstrates general familiarity with the issues raised by the question. However, the discussion is weak, overly descriptive, and/or contains significant errors.

OR

The student identifies **only one** appropriate site or structure of religious pilgrimage. The discussion demonstrates some knowledge and understanding of how features of the site or structure shape the intended experience of the pilgrims.

A score of **1** may be earned, with one or more appropriate sites or structures of religious pilgrimage, when the discussion is either irrelevant or too limited to ascertain the student's level of knowledge or understanding.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable sites or structures of religious pilgrimage, and/or consists entirely of incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

— This is a blank paper only.

ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

- 1. Across the world, sites and structures have been the destination of people on religious pilgrimages.

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The dome of the Rock is found in Jerusalem.
This religious structure is located in ~~one of three~~ the ^{third} holiest ^{city} ~~cities~~ to the Islamic tradition behind Mecca and Medina. The structure marks ~~where~~ the rock ^{where} Muslims believe Muhammed ascended into heaven. Jerusalem, previous to the Islamic religion, was

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a city closely associated with ~~the~~ Jews and Christians. Then in 609 CE it is believed that Muhammed was called by Allah and therefore marking the rise of Islam. The dome of the rock marks the coming of this new religion. The bright arabesque patterning that decorates the exterior of the building, not only catches the eye, but also greatly contrasts the plain exteriors of Christian basilicas. It is as if the brightness is a bold calling for all the pilgrims to come and see what Islam is all about. Once inside the rock that the pilgrims have come to see, sits directly in the center of the structure with mosaics and arabic calligraphy decorating the walls surrounding. There is a circular walkway surrounding the rock in order to allow for a 360° view of the sacred location. Directly above the rock is a large dome. The dome's presence serves as a symbol to the dome of heaven greatly increasing the significance of the place marking Muhammed's literal ascendent into heaven. The dome of the rock is a bold statement to Jew and Christian about the coming of Islam. ~~and~~ Not to mention, the structure architecture allows for the perfect setting for the rock that the pilgrims have come to see.

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Question 1 is repeated for your convenience.

1. Across the world, sites and structures have been the destination of people on religious pilgrimages.

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~~St. Peter's~~ New St. Peter's Cathedral, located in Rome, is yet another religious pilgrimage site. Except instead of Muslims traveling to this sacred spot, it is Christians who flock to Rome to visit the place of St. Peter's burial. St. Peter ~~was~~ ^{and} was also ~~known~~ a close friend and disciple to Jesus ^{and} was also crowned the first Pope of the Catholic. So it is no surprise that Peter is a ~~is~~ sacred religious figure in the Christian faith.

During the reign of Constantine in the fourth century CE, the old St. Peter's was built. It was a basilica plan closely resembling the tradition of Roman architecture. Then during the Italian Renaissance Pope Julius II tore down the old church and gave the commission to Bramante to build a new one. Bramante, having passed away before completion, passed the job onto Michelangelo. The church was completed during the Baroque after the addition of the facade, side aisles, and massive palazzo colonnade. Now pilgrims who travel to Rome are greeted by an overwhelming large structure that immediately expresses a sense of church triumphant ~~and~~ as well.

as a divine presence. The colonnade resembles a hug, drawing visitors inside. Once ~~is~~ inside the high altar, which ~~marked~~ the site of St. Peter's grave ~~is~~ ~~marked~~ marked by an enormous 100 foot baldachino created by Bernini. The dramatic, theatrical play of sculpture elevates the importance of St. Peter. The monumental size as well as placement honor the divine authority of Peter as a pope as well as a saint. Pilgrims sense the divinity of the area where they are ~~at~~ through ^{the} monumentality and awe striking structure surrounding them.

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1B

ART HISTORY
SECTION II—Part A

Time—1 hour

2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

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1. Across the world, sites and structures have been the destination of people on religious pilgrimages.

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- Great Stupa, Sanchi, India, 3rd century BCE - 1st century CE
- Hagia Sophia by Anthemius of Tralles and Isidorus of Miletus, Constantinople (Istanbul), Turkey, 6th century CE.
- ~~Constantinople (Istanbul), Turkey, 6th century CE~~

All over the world, every culture has developed a religion and religion necessitates a place to practice that religion. Over time, as the religion develops, special places come to assume specific importance to that

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1B2
religion. The Great Stupa at Sanchi and the Hagia Sophia
are two such places.

Hagia Sophia is a massive domed basilica which became the seat of power for the orthodox Christian church after its break with the Roman Catholic church. Its vast size and use of architectural innovations have attracted millions to it over the centuries. The most prominent feature of the Hagia Sophia is its massive dome. This dome has windows in its base which allow light to flood in, creating the illusion that the dome floats on a halo of light. ~~This effect, and the~~ The massive size of the dome alludes to the vault of heaven and is achieved through the innovative use of pendentives which transfer the weight of the dome off the walls and to the piers, contributing to the floating effect. Light is the most important part of the Hagia Sophia experience. The Hagia Sophia was originally covered in elaborate, richly colored mosaics. When ~~the~~ light entered through the dome, it would hit the mosaics and cause them to glitter, amplifying the light. ~~The dome of the Hagia Sophia~~ The glittering mosaics thus create a very heavenly and spiritual atmosphere in the Hagia Sophia. The dome, which represents the vault of heaven, the halo of light, and the glittering mosaics of the Hagia Sophia create a heavenly ^{and spiritual} atmosphere perfectly suited to the serious ceremonies of the Orthodox religion. It is no wonder that so many people have been drawn to the Hagia Sophia; it dazzles them and creates the perfect mood for prayer.

The Great Stupa at Sanchi is also a pilgrimage ~~site~~ site. In Buddhism, Stupas contain the relics, or remains of Buddha, thus Stupas are sites of pilgrimage because Buddhists go there to pray to the relics for enlightenment. The Stupa has a giant hemispherical dome that

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Question 1 is repeated for your convenience.

1B₃

1. Across the world, sites and structures have been the destination of people on religious pilgrimages.

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Symbolizes ^{both} the vault of heaven and the earth. The ~~Great Stupa's hemispherical shape also makes it into a 3D mandala, or model of the universe.~~ Thus when Buddhists circumambulate the Stupa to symbolize Buddha's path to enlightenment, they may complete their spiritual journey which began on earth, and ends in heaven with enlightenment. Thus the hemispherical shape of the stupa is important for the Buddhist practice of circumambulation (the act of walking counter clockwise around the stupa). The Great Stupa's hemispherical shape also makes it into a 3D mandala, or model of the universe. The center of a mandala is the world axis which is the spiritual connection between earth and heaven. Thus, by designing the Great Stupa at Sanchi as a 3D mandala and connecting it to the world axis, ~~the~~ pilgrims at the Great Stupa are more likely to hear messages from heaven, understand them, and achieve enlightenment, which is the main focus of Buddhism. Thus the ~~Great~~ Great Stupa at Sanchi, through its hemispherical shape, allows circumambulation and enhances a pilgrim's chances of achieving enlightenment.

The spiritual light in the Hagia Sophia creates the perfect, serene atmosphere for prayer and the Great Stupa at Sanchi's shape and plan maximizes potential for enlightenment.

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ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

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Ghizeh
Gizeh

1. Across the world, sites and structures have been the destination of people on religious pilgrimages.

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In Egypt, the Pyramids of Ghiza serve as the pinnacle of Egyptian culture, whose platform rests entirely on the notion of spirituality and the afterlife. The ~~pep~~ pyramids demonstrate this intense worship through their connection to nature, their deliberate shapes, their functionality, and their godly and divine aspects.

The "pilgrims" of ~~early~~ Old Kingdom Egypt, dating to 2000 BCE, sought happiness in the afterlife and strongly believed in the divinity of their leader. Thus, the Pyramids of ~~Gizeh~~ Ghiza were built to commemorate (and house) their Pharaohs in the afterlife. Their proximity to the Nile River demonstrate the spirituality of nature and water's symbolism of an everlasting journey. The pyramids' ray-like shape, monumental size, and proximity to the sky show their leader's connection to Ra, the sun god. Additionally, the formidable structure highlights the Pharaoh's extreme power. So too, the internal structure supports Egyptians' belief in the afterlife. The tomb in which the Pharaoh's mummified body lies is decorated with gold and jewels, suggesting the Egyptian value of wealth and the continued appreciation ~~for~~ ^{for} it even ~~after~~ death. Likewise, a shute through which the ka can travel demonstrates the belief in an everlasting spirit. Thus, the Egyptian Pyramids serve to identify that culture's religious values of divine power and wealth in the afterlife.

While the Pyramids of Ghiza serve to honor ~~the~~ ^{and house the body of a political} leader in addition to a ~~god~~ ^{godly entity}, ~~the~~ Iktinos and Kalikrates' Classical Greek Temple atop the acropolis in Athens is a place of worship, dedicated to the Goddess Athena. ~~The~~ ^{The} Parthenon's position on the highest elevation in the ~~the~~ Greek capital is especially important. It emphasizes the power of the gods but also requires a spiritual journey ^{in order} to reach it: one must undergo the arduous climb to the top, a journey that instills awe and transcendental reflection. Likewise, the

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Question 1 is repeated for your convenience.

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temple's structure implies the divinity of the Greeks; its perfect and proportional design demonstrates the greek value of arete, so it is natural to worship in only the most perfect of settings. Doric columns and repetition of form suggests stability, while ^{Phidias's} ~~the~~ war-scene relief sculptures throughout ~~the temple~~ suggest the divinity of power. So too, the shrine of Athena ~~exaggerates~~ further exaggerates the impressive spirituality of this temple.

Ultimately, both places of worship suggest spirituality through monumental size and structure, but the pilgrims' interactions with the locations vary between Old Kingdom Egypt and ^{mid-}5th century Greece.

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AP[®] ART HISTORY 2013 SCORING COMMENTARY

Question 1

Overview

This 30-minute question asked students to identify two sites of religious pilgrimage, at least one of which was from a culture beyond the European tradition. Students then had to analyze how specific features of each site or structure shape the intended experience of the pilgrims. The intent of the question was to measure the students' ability to analyze how characteristics of a site or structure are used to shape an intended experience.

Sample: 1A

Score: 9

This response demonstrates thorough knowledge and understanding of the question by using specific visual evidence to analyze how features of pilgrimage sites or structures shape the intended experience of the pilgrims. The response correctly identifies two appropriate sites of religious pilgrimage: The Dome of the Rock in Jerusalem and St. Peter's Basilica in Rome. The response locates the Dome of the Rock in Jerusalem, a holy city in the Jewish, Christian, and Islamic traditions. The response recognizes that in Islam, the rock marks the place where it is believed that Muhammad ascended into heaven. The Dome of the Rock would boldly mark this new religion. The response uses specific visual evidence to address the way that the Dome of the Rock shapes the experience of the pilgrim, describing the mosaics and calligraphy on the interior and the bright arabesque patterning on the exterior. The response then describes the placement of the rock in the interior as being directly in the center of the structure, and notes that the circular walkway surrounding the rock allows "a 360° view of the sacred location." The response addresses how the dome above the rock serves as a symbol of the dome of heaven, which increases the significance of the place that marked Muhammad's "literal ascendent [*sic*] into heaven." With regards to St. Peter's, the response provides an equally thorough analysis of how the basilica shapes the pilgrims' experience. The response establishes the significance of St. Peter's as the site of the burial of Saint Peter and the seat of the church. It then discusses in detail how the structure was first built by Constantine and later rebuilt during the Renaissance. The response uses specific visual evidence to address the way that St. Peter's shapes the experience of pilgrims, beginning with the entrance through the colonnade resembling "a hug, drawing visitors inside." The response further links the sacred relics of Saint Peter and the authority of the church with the decoration of the interior, including Bernini's 100-foot Baldachino. The response notes "the dramatic, theatrical play of sculpture . . . [Its] monumental size as well as placement honor the divine authority of Peter as a pope as well as a saint." The response concludes with the pilgrims' experience in St Peter's where they sense the divinity of the area "through the monumentality and awe striking structure surrounding them."

Sample: 1B

Score: 5

This response demonstrates some knowledge and understanding of the question by using visual evidence to analyze how features of one pilgrimage site shape the intended experience of the pilgrims. The response correctly identifies one appropriate site of religious pilgrimage, the Great Stupa of Sanchi in India. The response identifies the stupa as a sacred site of pilgrimage because it contains the relics of the Buddha. The response correctly analyzes how the hemispheric form of the stupa facilitates the practice of circumambulation and relates to Buddhist cosmology, as a symbolic "3D mandala" and "world axis." The analysis of the effect of this architectural form upon the pilgrim is less succinct and less accurate: that because of the design "pilgrims at the Great Stupa are more likely to hear messages from heaven, understand them, and achieve [*sic*] enlightenment, which is the main focus of Buddhism." The response identifies a second example, Hagia Sophia in Turkey; however, Hagia Sophia is a difficult structure to analyze in relation to the practice of religious pilgrimage and, as such, is a less appropriate choice. The

AP[®] ART HISTORY
2013 SCORING COMMENTARY

Question 1 (continued)

response recognizes Hagia Sophia as the seat of power for the Orthodox Christian Church, and analyzes architectural features that shape a visitor's experience. These features include the massive dome, which is equated with the vault of heaven; the effects of light from windows; and the glittering gold mosaics. The response states that these elements work together to "create a heavenly and spiritual atmosphere perfectly suited to the serious ceremonies of the orthodox religion." While the discussion addresses how the structure supports religious ceremonies, it does not specifically address how the structure shapes a pilgrimage experience. References to pilgrimage are either secular or vague: "Its vast size and use of architectural innovations have attracted millions to it over the centuries" and "It is no wonder that so many people have been drawn to the Hagia Sophia: it dazzles them and creates the perfect mood for prayer." To earn a higher score, the response would have needed to specify Hagia Sophia as a site of religious pilgrimage (housing relics and icons) and analyze how the structure specifically shaped a pilgrimage experience.

Sample: 1C
Score: 3

This response demonstrates limited knowledge and understanding of the question by identifying only one appropriate pilgrimage site: the Parthenon in Greece. Though the Pyramids of Giza in Egypt are discussed in some detail, the pyramids are not sites of religious pilgrimage and therefore the response could not analyze how the pyramids shape the intended experience of pilgrims. For this reason, only the discussion of the Parthenon is scored. The response begins by fully identifying the pilgrimage site and structure: Iktinos' and Kalikrates' Classical Greek temple dedicated to the goddess Athena, located on the top of the Acropolis in Athens. The response notes the significance of the position of the Parthenon at the highest elevation in the capital and links the location with the power of the gods, underscoring why the site was considered to be sacred. Though not using the term "pilgrim," the discussion addresses how the person making the "spiritual journey" is "one who must undergo the arduous climb to the top," and adds that the journey "instills awe and transcendental reflection." The response uses specific visual evidence, identifying several visual features of the Parthenon that support its importance as a structure that projects "the divinity of the Gods." These features include "its perfect and proportional design demonstrate[ing] the Greek value of arete," as well as its style, sculpture, and shrine to Athena. However, the response is incomplete because it does not articulate how each of these features shape the intended experience of the pilgrims.