



## **AP<sup>®</sup> Art History 2004 Scoring Guidelines**

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# AP<sup>®</sup> ART HISTORY 2004 SCORING GUIDELINES

## Slide-based Question 1

Left slide: Mary Cassatt, *The Letter*, 1891

Right slide: blank

**The following statement, made by Mary Cassatt in 1904, refers to her 1879 collaboration with the artistic group with which she is most closely associated.**

**“Our . . . exhibition . . . was a protest against official exhibitions and not a grouping of artists with the same tendencies . . . .”**

**To which group of artists does Cassatt’s remark pertain? Referring to the Cassatt work shown and a work by one other artist in this group, defend her claim that these artists did not have the same stylistic tendencies. (5 minutes)**

### Commentary on the Question and Scoring:

Students have three tasks:

- (1) They must identify the Impressionists, Post-Impressionists, or Salon des Refusés as the group to which Cassatt’s remark refers.
- (2) They must discuss the work shown and one additional work by another Impressionist artist.
- (3) They must analyze stylistic tendencies that explain artistic differences within the group.

**Identification:** Impressionist, Post-Impressionist, or Salon des Refusés are the only correct answers.

**Note: A text-based question is designed for students to analyze a quote from primary source material. Students are not expected to recognize the quote, but use their knowledge of Impressionism to interpret its meaning.**

**Discussion:** The discussion should contrast Cassatt’s *The Letter* with a work by another Impressionist artist that is stylistically different from the work shown. Students will likely note both formal similarities and differences between *The Letter* and the other work chosen for discussion. For example, the photography-inspired cropped and “close-up” view, the intimacy of the setting, and its oblique angle, can also be seen in the works of Impressionists such as Degas, who nevertheless handled these elements differently in terms of the visibility and looseness of his brushwork and his interest in depicting non-domestic settings such as performance and rehearsal halls, cafes, museums, and shops. Other elements such as the indoor setting, the lack of emphasis on qualities of light, and the Japanese woodblock print-inspired flat, patterned surfaces of *The Letter* can be clearly contrasted with the preference, on the part of Impressionists such as Monet, for outdoor settings, loose brushwork, and the rendering of movement and transient light effects.

### Points to Remember When Grading Question 1

- The main requirement of the question is for students to account for the *stylistic* differences between Cassatt and another Impressionist artist.
- Students are required to mention *only one* other artist and/or artwork.
- The discussion should refer to both the Cassatt work shown and another Impressionist work.
- Discussion of stylistic differences does not have to be a direct comparison. (i.e., compares Cassatt’s choice of subject matter to Monet’s use of light.)
- Students are *not required* to name the Cassatt painting shown.

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### Slide-based Question 1 (cont'd.)

#### Scoring Criteria

#### Score Scale 0-4

- 4** Correctly identifies Impressionist as the group to which Cassatt's remark pertains. Clearly identifies a second Impressionist artist and/or artwork. **Establishes** the stylistic differences between *The Letter* and another Impressionist work. Best essays will relate Cassatt's statements to the example they chose. Discussion is full and contains no significant errors.
- 3** Correctly identifies Impressionist as the group to which Cassatt's remark pertains. Identifies a second Impressionist artist and/or artwork. **Discusses** the stylistic difference between *The Letter* and another Impressionist work, but without significant analysis.
- 2** Correctly identifies Impressionist as the group to which Cassatt's remark pertains. **Merely describes** the stylistic difference between *The Letter* and another Impressionist work. Description may be confused or incomplete. There may be significant errors.

#### OR

Does not identify Impressionist as the group. **Discusses** the stylistic difference between *The Letter* and another Impressionist work, but without significant analysis.

\* Note: An essay must address Cassatt's *The Letter* and another Impressionist work in order to earn a 2.

- 1** Correctly identifies the group. Discussion is irrelevant, making no significant points.

#### OR

Does not identify Impressionist. **Merely describes** the stylistic difference between *The Letter* and another Impressionist work. Description may be confused or incomplete. There may be significant errors.

- 0** Makes an attempt, but response is without merit because it rewrites the question or makes only incorrect statements.

— This is a non-response, such as a blank paper, crossed-out words, notes about summer vacation, teachers, etc.

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## Slide-based Question 2

Left: Purse cover, from the Sutton Hoo ship burial, c. 625-633 C.E.

Right: Cross Page, from the *Lindisfarne Gospels*, c. 700 C.E.

**Identify the culture or style of the manuscript page on the right. Discuss the art historical relationship between the two works shown. (10 minutes)**

### Commentary on the Question and Scoring:

The work shown on the right is the Cross Page from the *Lindisfarne Gospels*, illuminated about 700 CE. Its style may be identified variously. It may be identified by the culture that produced it: **Hiberno-Saxon, Celtic-Germanic, Celtic, Irish, and Germanic**. Other historical categories may be acceptable, most notably, **insular art**. It may also be identified by its style: for example, **animal style and interlace style**. The work on the left is the purse lid from the Sutton Hoo ship burial treasure, about 630 CE.

The point of this comparison engages the importance of the Sutton Hoo purse lid's evident Germanic, pagan, northern European, non-classical, non-Greco-roman tradition for the development of early medieval Christian art in Europe. This work, characterized by the superb technical application of the animal interlace style to this cloisonné miniature, is exemplary of this pagan tradition. Also seen in contemporary Viking, Scandinavian, and Hiberno-Saxon expression, this geometric, abstracted interlace style is decidedly unlike the classical Mediterranean figural tradition that students are generally more comfortable with, at least in terms of the developmental narrative of art history as constructed by their textbooks. This is not the world of Virgil or the New Testament. This is *Beowulf*.

The collision (or wedding) of this vocabulary to a Christian context appears most spectacularly in Celtic manuscripts like the *Lindisfarne Gospels*. Here the animal interlace pattern, so deeply rooted in the cultural vocabulary of the Celtic artists responsible for this carpet page, is applied to a newer object—the illuminated manuscript. The Christian institution of the monastery, established in the remote parts of remote Britain and Ireland (remote locations, at least, from a Roman perspective), around this time focused some of its creative energy on the production of illuminated sacred texts. However, the artists responsible for these new manuscript illuminations were never trained in, or had very limited exposure to, the classical tradition. As a result, a completely new kind of image developed from the native insular style that appeared in these books.

Thus the Lindisfarne carpet page is both Christian and insular (or Hiberno-Saxon, or animal style, etc.). The artist(s) of this work manipulate a sequence of tubular, attenuated, snake-like creatures into a writhing pattern of spectacular complexity that then has a striking sense of order imposed on it (or over it) by a cross form. In this way the image of the cross that asserts itself over this world of interlaced serpent-creatures is a cogent (if perhaps unintended) representation of the historical reality of the time. The appearance of this new religion also begins a new direction for the older, native artistic tradition.

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**Slide-based Question 2 (cont'd.)**

**Scoring Criteria**  
**Score Scale 0-4**

- 4** Correctly identifies the culture or style of the manuscript. Discusses with a good deal of specificity the issue of the older pagan Germanic tradition (the insular or animal, or interlace style) illustrated so well by the Sutton Hoo purse lid as the source for the new, Christian, manuscript object. The very best answers will also engage the issue of this tradition as being one divorced from the classical, Greco-roman cultural tradition and as such an essential part of the emerging “medieval” style.
- 3** Correctly identifies the culture or style of the manuscript. Discusses with some specificity the native, Germanic tradition (the insular or animal, or interlace style) as the source for **both** the purse lid and the manuscript illustration. A “3” may not engage the issue of this tradition as being one divorced from the classical, Greco-roman cultural tradition and as such an essential part of the emerging “medieval” style or refer to it only in a superficial or tangential manner.

**OR**

Incorrectly identifies the culture or style of the manuscript but the response is otherwise a “4”

- 2** Correctly identifies the culture or style of the manuscript. Discusses with superficiality the issue of the native, Germanic tradition (the insular or animal, or interlace style) as the source for **both** the purse lid and the manuscript illustration. Does not discuss the issue of the native, Germanic tradition (the insular or animal, or interlace style) as the source for both the purse lid and the manuscript illustration.

**OR**

Incorrectly identifies the culture or style of the manuscript but the response is otherwise a “3”

- 1** Correctly identifies the culture or style of the manuscript but there are no other responses of merit.

**OR**

Incorrectly identifies the culture or style of the manuscript but the response is otherwise a “2”.

- 0** Makes an attempt, but the answer is without merit because it rewrites the question or makes only incorrect statements.

— This is a non-response, such as a blank paper, crossed-out words, notes about summer vacation, teachers, etc.

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## Slide-based Question 3

Left slide: Beauvais Cathedral

Right slide: King's College Chapel, Cambridge

**Both buildings are from the same art historical period.  
Name the period. Account for the differences in the interiors of these buildings.  
(10 minutes)**

### Commentary on the Question and Scoring

Students have two tasks:

1. To identify the period.
2. To attribute differences in the interiors of these buildings to regional building practices.

**Note:** These buildings are not illustrated in the survey texts. Students are being asked to transfer their knowledge of French and English Gothic architecture to an analysis of these two structures.

Students are told that both buildings are from the same art historical period. Therefore, a discussion attributing the architectural differences to chronology rather than location is not an appropriate response. Also, since both interior views illustrate a "choir," attributing the differences of architectural features solely to the function of the structure is insufficient.

**Identification:** The art historical period of the two buildings should be identified as Gothic.

Beauvais Cathedral, dedicated to St. Peter, was begun in 1225 and was never completed. The desire to achieve great height in French High Gothic architecture resulted in the collapse of the choir vaults in 1284 and the collapse of a monumental crossing tower in 1573. The three fragments of the cathedral that survive today consist of the original apse, the choir as rebuilt in modified form after 1284, and the transepts (built in the Flamboyant style).

King's College Chapel in Cambridge, England, was begun in 1441 and was mostly completed by 1515. It exemplifies the Perpendicular Style, a late Gothic style of architecture in England associated with the Tudor dynasty.

**Discussion:** The discussion must demonstrate that the student understands that the Gothic style contained distinct regional differences. In doing so, students need to either identify the regions or buildings associated with those regions. The following are possible differences that may be addressed in the discussion:

**Massing:** The choir at Beauvais is separated from the ambulatory and radiating chapels by large compound piers. These piers lead the eye upward so that attention is drawn towards the extraordinarily tall clerestory windows and high vaulted ceiling, expressing the French High Gothic competition for lofty height.

The English chapel lacks the large compound piers commonly seen in French Gothic cathedrals; instead, it presents the visitor with a more open space where the structure's horizontality is emphasized as much, if not more so, than its verticality. This emphasis on horizontality is typical of English cathedrals.

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## Slide-based Question 3 (cont'd.)

**Structure or Engineering:** The principal vaults of the choir at Beauvais, supported by external piers and flying buttresses, rise to 144 feet, and the choir side aisles are 65 feet tall. Even after the reconstruction of 1284, which involved dividing the original huge bays into two, the structure seems extraordinarily airy and transparent, its organic skeletal support framework locked firmly together and attached to the curve of the apse.

The great weight of the patterned stone vaults at King's College Chapel is carried by enormous external buttresses whose projection is concealed by the side chapels inserted between them. The walls appear to visitors as screens of glass rather than as the actual supports needed for the vaults. Instead of possessing a curved apse and ambulatory with radiating chapels at the rear, King's College Chapel abruptly ends to form a rectilinear, box-like shape typical of English Gothic architecture.

**Vaulting traditions:** Beauvais continued the French Gothic practice of using stone rib vaults. Following the collapse of the vaults in 1284, additional piers and ribs converted the four-part (quadripartite) vaults to six-part (sexpartite) vaults.

King's Chapel expressed the height of a tradition of experimentation of vaulting forms leading to the intricately carved decorations of fan vaults (constructed from designs by John Wastell in 1508-15). These fan vaults, supported by transverse arches, are no longer composed of separate ribs and webs like traditional vaults, but of individual stone slabs curved into each other. The tracery lines of the panels are carved out of these slabs. The fascination with surface ornamentation in English Gothic architecture is derived from an earlier Gothic style known as the Decorated Style (a 19<sup>th</sup> century term).

**Fenestration and Lighting:** Elongated lancet windows and small rose windows are visible in the Beauvais slide. The low, essentially flat roofs over the radiating chapels and outer aisles of Beauvais allow light to enter both the triforium and clerestory of the ambulatory and the inner aisles of the choir. Light enters the chevet of Beauvais through the triple windows of the radiating chapels and the lower windows of the outer aisle, through the clerestory of the inner aisle and ambulatory, and finally through the glazed triforium and clerestory of the main vessel. Light, therefore, enters on three levels and in three planes of space, emphasizing a diagonal movement of space.

Not seen in the English chapel is the large rose window that is typically the architectural focal point of a French Gothic cathedral. Nevertheless, the walls at King's College Chapel are almost completely translated into glass, emphasizing a screen-like appearance similar to that of numerous facades of English Gothic cathedrals such as those at Salisbury or Wells. Only at the bottom is there any remaining solid wall, and this is covered by a grid of tracery. Light passing through the stained glass, therefore, emphasizes the English desire for ornamentation over the illumination of interior space defined by structural form.

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**Slide-based Question 3 (cont'd.)**

**Scoring Criteria**

**Score Scale 0-4**

**4** Correctly identifies the art historical period. Discusses at least 2 salient differences between the interiors. Attributes the differences of the two interiors specifically to regional building practices in France and England.

**3** Correctly identifies the art historical period. Discusses only 1 salient difference between the interiors. Attributes the difference of the two interiors specifically to regional building practices in France and England.

**OR**

Correctly identifies the art historical period. Discusses at least 1 salient difference between the interiors. Attributes the difference to a regional distinction but does not place the interiors specifically or correctly within a French or English context.

**A regional distinction must be discussed or identified for the response to achieve a score of 3 or 4.**

**2** Correctly identifies the art historical period. Discusses at least 1 salient difference of the interiors, but fails to account for these differences by referring to location or regional building practices.

**OR**

Correctly identifies the art historical period. Makes a regional distinction between the two interiors, but does not adequately discuss any salient differences.

**1** Correctly identifies the art historical period. Discussion is minimal and makes no significant points.

**OR**

Fails to identify the style or regions but discusses at least one significant difference between the two interiors.

**0** Makes an attempt, but response is without merit because it rewrites the question or makes only incorrect statements.

— This is a non-response, such as a blank paper, crossed-out words, notes about summer vacation, teachers, etc.

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## Slide-based Question 4

Left: Joseph Wright of Derby, *A Philosopher Giving a Lecture on the Orrery*, 1763-1765

Right: Joseph Wright of Derby, *An Experiment on a Bird in the Air-Pump*, 1768

**Both works were painted in the 1760's by the same artist.**

**Identify the intellectual or philosophical movement most closely associated with these paintings. Discuss ways in which the content of the paintings expresses philosophical, social, or intellectual concerns of the period. (10 minutes)**

### Commentary on the Question and Scoring

Students are asked to do two things: first, to identify the intellectual or philosophical movement with which these paintings can be linked – the Enlightenment – and second, to write about how the paintings' subject matter relates to Enlightenment thought.

Students must identify the philosophical movement as the “Enlightenment” or the “Age of Reason.” The Enlightenment ideals are varied, and students could answer this question in a variety of ways. The best answers will identify the Enlightenment qualities evident in the paintings. These may include the interest in mechanical explorations of the universe, the primacy of rationality, the importance of scientific questioning, attention to the individual, the new importance of experiential ways of knowing over the belief in innate, God-given knowledge, the democratization of knowledge as is seen in the variety of genders and ages of the subjects in the paintings as well as education and the teaching process. Some papers will also mention relevant philosophers (Locke, Voltaire, Rousseau, etc.).

Other possibilities that students mentioned, but that are not related to the question because they are not relevant to the painting, include the use of reason rather than tradition and authority, the importance of governmental protection of human rights, and the fact that Enlightenment ideas broke with traditional religious beliefs based in divine intervention. Some answers may also make a connection between the candlelight so skillfully painted by Wright and the idea of science and knowledge illuminating the lives of the spectators in each painting.

In *An Experiment on a Bird in the Air Pump*, a lecturer demonstrates to a group of laymen (including a woman and three children) the wonders of the air pump. A turn of the wheel has removed the air from within the bird's enclosure so the bird will die; another turn will allow the air to flow back into the glass jar. *A Philosopher giving that Lecture on the Orrery, in which a lamp is put in place of the Sun* shows a different aspect of the Enlightenment. In this case the mechanism (the Orrery) is not a scientific instrument but is specifically designed to demonstrate, rather than discover, the “wonders of the universe” and the pleasures of science.

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**Slide-based Question 4 (cont'd.)**

**Scoring Criteria**

**Score Scale 0-4**

- 4** Correctly identifies the Enlightenment. Discusses at least three elements linking the pictures' subject matter to Enlightenment concerns. Note that for a four, the discussion overall will be of high quality, without significant errors.
- 3** Correctly identifies the Enlightenment. Discusses at least two elements linking the pictures' subject matter to Enlightenment concerns. Discussion may be incomplete or unbalanced and may contain errors.
- OR**
- Fails to identify the Enlightenment. Discusses at least three elements linking the pictures' subject matter to Enlightenment concerns.
- 2** Correctly identifies the Enlightenment. Discusses at least one element linking the pictures' subject matter to Enlightenment concerns. Discussion will be incomplete and unbalanced and will likely contain errors.
- OR**
- Fails to identify the Enlightenment. Discusses at least two elements linking the pictures' subject matter to Enlightenment concerns. Discussion may be incomplete or unbalanced and may contain errors.
- 1** Correctly identifies the Enlightenment. Discussion is minimal and makes no significant points.
- OR**
- Fails to identify the Enlightenment. Discusses at least one element linking the pictures' subject matter to Enlightenment concerns. Discussion will be incomplete and unbalanced and will likely contain errors.
- 0** Makes an attempt, but response is without merit because it rewrites the question or makes only incoherent statements.
- \_\_\_ This is a non-response, such as a blank paper, crossed-out words, notes about summer vacation, teachers, etc.

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### Slide-based Question 5

Left: Portrait of a Roman patrician, from Otricoli, Italy, ca. 75-50 B.C.E. Museo Torlonia, Rome.

Right: Portrait of Constantine, from the Basilica Nova, ca. 315-330 C.E. Palazzo dei Conservatori, Rome.

**The work on the left is from the beginning of the Roman portrait tradition, and the work on the right is from the end of that tradition.**

**Identify the portrait on the right. Discuss ways in which the function and time period of each work account for the differences in their appearances. (10 minutes)**

### Commentary on the Question and Scoring

This comparison asks students to discuss the transformation of a standard Roman sculptural type: the portrait. In pairing an image of a Republican aristocrat with that of the Emperor Constantine some three hundred years later, the question asks students to discuss the function and specific historical context of each work.

For the aristocratic, Republican portrait on the left, its *veristic*, or strikingly realistic character must be engaged. While this attention to detail—sunken cheeks, large nose, deeply lined face, fleshy mass over the eyes, and pronounced lower lip and chin—may be derived from the Roman Republican religious tradition of keeping highly realistic wax portraits (*imagines*) of revered ancestors in homes, it may also be part of a longer evolving classical tradition of the specific individualized portrait. In that case, its origins could be traced to the Hellenistic period, or earlier. The Roman busts functioned as un-idealized ancestor images that recorded the sitter for posterity and, in doing so, celebrated his family's ties to the values, history and culture of Rome. This Roman Republican celebration of the worldly also reflects the period's attachment to literalness, particularity, record keeping, and its desire to celebrate individual psychological tenacity, devotion, and sincerity in the service of the state.

The eight-and-a-half-foot-tall portrait of the Emperor Constantine, on the other hand, was different in style and purpose. A fragment of an enormous enthroned statue of the emperor, it was housed in the western apse of the Basilica of Constantine in Rome. There it functioned as an idealized representation of the awesome power of the imperial presence and his rule. The abstracted features of Constantine's face are all designed to reinforce this notion of supreme power. The hypnotic and massive eyes (which, unlike the Republican image, look above and beyond the everyday mortal standing in the statue's imperial presence), the rigid and symmetrical cap of curly hair, and the smooth, planar facial features all convey little about Constantine's actual features. The function of this style was to distance the portrait of the Emperor from actual human experience. The goal of this form of abstraction was to separate the fundamental character of the sitter (in this case Constantine and, later, Christ) from the populace. Later, these stylistic qualities will be found in medieval art. In this general sense, the colossal head of Constantine is a harbinger of medieval art.

The contrast between Republican realism and Imperial abstraction relates directly to the function of these works in their time periods and is at the heart of this comparison.

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**Slide-based Question 5 (cont'd.)**

**Scoring Criteria**  
**Score Scale 0-4**

**4** Correctly identifies the portrait of Constantine. Correctly discusses at least three aspects of function and time period related to the appearance of both works. A 4 will effectively contrast realism and abstraction in these works and account for this difference by relating observations to time period and function.

**3** Correctly identifies the portrait of Constantine. Correctly discusses at least two aspects of function and time period related to the appearance of both works.

**OR**

Incorrectly identifies the portrait of Constantine. Correctly discusses at least three aspects of function and time period related to the appearance of both works.

\*Note: An essay must address *both* works in order to get a 3.

**2** Correctly identifies the portrait of Constantine. Correctly discusses at least one aspect of function or time period related to the appearance of either work.

**OR**

Incorrectly identifies the portrait of Constantine. Correctly discusses at least two aspects of function and time period related to the appearance of either work.

**1** Correctly identifies the portrait of Constantine, but there are no other responses of merit.

**OR**

Incorrectly identifies Constantine but makes one other response of merit.

**0** Makes an attempt, but the answer is without merit because it rewrites the question or makes only incorrect statements.

— This is a non response, such as a blank paper, crossed-out words, notes about summer vacation, teachers, etc.

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## Slide-based Question 6

Left slide: Andrea Mantegna, *St. James Led to His Execution*, ca. 1455

Right slide: blank

**Identify the period of the fresco shown here in a black-and-white illustration. How does the work exemplify the artistic concerns of its period? (5 minutes)**

### Commentary on the Question and Scoring:

Students have two tasks:

- (1) They must identify the work as Renaissance.
- (2) They must discuss those characteristics of the work that exemplify the Renaissance.

**Identification:** Renaissance, Early Renaissance, or Italian Renaissance are all correct responses.

**Discussion:** The discussion should demonstrate a clear understanding of the principles of Renaissance philosophy and art, as demonstrated in the work shown. Possible points to be made are the Renaissance interest in the antique, evident in the artist's depiction of Roman costumes and architectural forms, such as the triumphal arch and its coffered barrel vault; and in the use of *contrapposto* in the foreground figure. Other points to be made include the Renaissance as the age of humanism in which the body and soul of man were the measure of all things. This can be discerned in Mantegna's portrayal of the scene as rational, ordered, and heroic (due in part to the worm's eye view) rather than tragic, and in his interest in anatomy and the idealized human figure, exemplified in the proportions and solidly modeled forms of the figures and in the way in which their musculature is revealed through clinging drapery. Also apparent in the work is the Renaissance concern for mathematical perspective, expressed in the orthogonal lines of the arch, its vault, and the surrounding buildings.

### Points to Remember When Grading Question 6

- The main requirement of the question is for students to demonstrate their knowledge of the concerns of the Renaissance era.
- The discussion must refer to the work shown as it exemplifies Renaissance concerns.
- Students are *not required* to name either Mantegna or the title of the work shown.
- The best discussions will include a reference to the classical, the perspective, and the depiction of the human form in an accurate manner.

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## Slide-based Question 6 (cont'd.)

### Scoring Criteria

#### Score Scale 0-4

- 4** Correctly identifies the period. Discusses at least three elements in the work that exemplify Renaissance concerns. Discussion is full and contains no significant errors.
- 3** Correctly identifies the period. Discusses at least two elements in the work that exemplify Renaissance concerns. Discussion may be incomplete or unbalanced and may contain errors.

#### **OR**

Incorrectly identifies the period, but correctly discusses at least three elements in the work that exemplify Renaissance concerns.

- 2** Correctly identifies the period. Discusses at least one element in the work that exemplifies Renaissance concerns.

#### **OR**

Fails to properly identify the period, but correctly discusses at least two elements in the work that exemplify Renaissance concerns.

- 1** Correctly identifies the period. Discussion is minimal and makes no significant points.

#### **OR**

Fails to properly identify the period but correctly discusses at least one element in the work that exemplifies Renaissance concerns.

- 0** Makes an attempt, but response is without merit because it rewrites the question or makes only incorrect statements.

— This is a non-response, such as a blank paper, crossed-out words, notes about summer vacation, teachers, etc.

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### Slide-based Question 7

Left Slide: Fra Andrea Pozzo, *Glorification of St. Ignatius*, Sant' Ignazio, Rome

Right Slide: Pieter Saenredam, *Interior of the Choir of Saint Bavo's Church*, Haarlem

**Identify the century in which these works were created. Discuss how the religious beliefs of their respective cultures determined the appearance of each interior. (10 minutes)**

#### Commentary on the Question and Scoring

**Chronology:** For the majority of students, at least one of these works was an unknown image. Some of the survey texts discuss the Pozzo painting, but only Hartt discusses Saenredam. Gardner does not even discuss Dutch architectural interiors as a type of painting during the period. As a result, it is not unexpected to find some students describing the Saenredam painting as a photograph of an interior that comes from a wide variety of possible cultures and periods. The term “century” may be understood as either referring to a date or a historical period. Since the Calvinist-inspired whitewashing of churches began during the middle of the 16<sup>th</sup> century, students may direct their discussion toward the broader concerns of the Reformation and Counter-Reformation. In addition, students may demonstrate an understanding of the rising proto-Baroque illusionism and the decrees of the Council of Trent from the 16<sup>th</sup> century. Acceptable responses for the date of works include the 16<sup>th</sup> century (with supporting justification) 17<sup>th</sup> century, Baroque, Reformation, and Counter-Reformation.

**Content:** To receive an upper score, a response must discuss how the painting of each interior relates to specific religious beliefs. Students may discuss how the transcendence of the architecture of the church in Pozzo relates to the transcendence of the material, or human, and suggests the spiritually transcendent. This is also to be related to the vision seen, namely of a saint (St. Ignatius Loyola), and of the mission of the Jesuit order that he founded, to which the painter Pozzo adhered as a lay brother. The presence of the spiritual and the heavenly in conjunction with man is thus also suggested in the painting by the mediation of the saint. These notions are all related to the beliefs of Roman Catholicism in the period called the Counter-Reformation. The Counter-Reformation, as expressed in the decrees of the Council of Trent, also reemphasized the importance and efficacy of images in relation to Christian teaching: hence the presence of a large painting with a message covering the ceiling may in itself be regarded as determined by the religious belief behind it. Students may also note Pozzo's use of theatrical lighting elements, utilized to impress, delight, overwhelm, and convince the viewers of the truth of the message conveyed. This message is expressed in the form of an allegory of the Jesuits' mission to preach to the world (and convert those who did not believe). The bright colors and elaborate composition also relate to the message.

On the other hand, Saenredam depicts a church that has been stripped of all its decorations and altars. The condition in which the church is seen results from the iconophobic attitude of the majority religion,

Calvinism, of the culture in which the painting was produced, the Protestant Northern Netherlands (Holland). This attitude eschews images in religion, and it had earlier led to iconoclastic outbreaks that had left churches in the condition in which one sees them here, bare of decoration. The emphasis on white and clarity of form and color may be contrasted with Pozzo, as may the absence of any figural depiction, and related Calvinist (or Protestant) attitudes: “Spartan” emphasis on purity, absence of

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## Slide-based Question 7 (cont'd.)

adornment, and “puritan” attitudes. The aesthetic effect of the Saenredam may be related to religious beliefs. Individual meditation and contemplation are common to the Jesuit and Calvinist message, but meditation without mediation or saints or aids to contemplation, such as images of the saints, is specifically Protestant.

Finally, it may be recognized that Pozzo’s painting is on the ceiling of an actual church, while Saenredam shows a church interior. Students may note that perspective, and hence pictorial illusionism, is employed in each work but to different ends. In the one instance the illusion is created that the walls of the church are extended upward to suggest that the church opens up a vision that occurs in the heavens; in the other, the illusion is that one is looking (from within) at the interior of the church, in which geometrical elements are emphasized.

### Scoring Criteria Score Scale 0-4

- 4** Correctly identifies the century or period of the works. Discusses at least one way in which each interior is the result of religious beliefs of the period. Adduces some specific historical or art historical material.
- 3** Correctly identifies the century or period of the works. Discussion tends to be more general than a 4 and is weaker in art historical material.

#### OR

Misidentifies the century or period of the works but is otherwise a 4. A special case may arise when the image on the right has been convincingly associated with another faith tradition that shares similar architectural forms and interiors.

- 2** Correctly identifies the century or period of only one of the works and discusses how the religious beliefs of the culture appear in that interior.

#### OR

Misidentifies the century or period of the works. Generalized discussion of the religious beliefs and the interiors of the paintings.

- 1** Correctly identifies the century or period of the works but offers nothing else of merit.

#### OR

Fails to correctly identify the century. Discusses one aspect of one of the paintings that connects the church interior to religious beliefs.

- 0** Makes an attempt, but response is without merit with respect to the two tasks, rewrites the question, or makes only incorrect statement.

— A non-response, such as a blank paper, crossed-out words, notes on summer vacation, teachers, the course, etc.

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### Question 8

**This question asks you to explore the stylistic relationships between the form and content of figurative art.**

**How a culture is perceived is often expressed in depictions of the human figure. Choose two specific representations of the human body from different cultures. Only one of your choices may be from a European artistic tradition. Discuss significant aspects of each culture that are revealed by the way in which the human body is depicted. (30 minutes)**

#### **Commentary on the Question and Scoring:**

Students have two important interrelated tasks:

- First they *must choose appropriate and specific examples* of figural works of art from *two* different cultures. One of their choices must be from a culture beyond the European tradition. (In the *AP Art History Course Description*, or “Acorn Book,” teachers are reminded that for the 30-minute essays, students must select *specific* works of art as evidence. Thus, the works students choose are extremely important to the success of their essays and should be judiciously selected.)
- Second, in the discussions of each of the figural works they have chosen, students must link their observations about each figure to the way it reveals significant aspects of the culture that it represents.

Students are being asked to make connections between the way a figure looks and the way its appearance communicates something significant about the culture that created it.

Understanding the way a work of art reflects the values or concerns of a people at a given moment is fundamental to any art historical study. Credit should not be given to answers that merely describe the works, focus solely on iconographic content, or make only general comments about the culture represented.

Students must go beyond a description of the figure or a list of its attributes to address the way it reveals significant aspects of the culture it represents. In their discussion of the culture’s values or concerns, students might touch on social, political, or religious issues of importance within the culture.

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## Question 8 (cont'd.)

### Scoring Criteria

#### Score Scale 0-9

#### 9/8

- Includes at least the required two good choices, identified as fully as possible. At least one of these must come from beyond the European tradition.
- Correctly discusses, with a high degree of historical specificity and sophistication, and in a well-planned and argued essay, how each work's appearance is a reflection of its culture.
- The lower grade is earned when an answer contains either a somewhat unbalanced discussion or minor factual errors that do not substantially affect the argument.

#### 7/6

- Includes two good choices, identified as fully as possible. At least one must come from beyond the European tradition.
- Correctly discusses how each work's appearance is a reflection of its cultural situation.
- Discussion will be less cogent and complete than a 9/8. It will be less specific and sophisticated, and may include some factual errors.
- The lower grade is earned when the response shows real imbalance in the discussion, consideration of extraneous matters, etc.

#### 5

- Includes two good, fully identified choices, but the discussion is badly flawed, incomplete or limited.
- Choices are discussed in a general way, usually imbalanced, and may include significant factual errors.
- Discussion may make only a weak attempt to relate the visual character of the work to its cultural context.

#### OR

- Only one choice is discussed, but the discussion is a full one.

**Note:** The highest score an answer can earn is a 5 if it deals with only one appropriate choice fully and correctly (e.g., if both examples come from the European tradition, or if one example is imprecisely or incorrectly related to its cultural context). Usually, the highest score an answer can earn is a 5 if the examples are only generically identified.

#### 4/3

- May choose two good examples, but discussion has little or no merit.
- Discussion is weak, mostly descriptive, and lacks an adequate understanding of how the stylistic character of the work is related to its cultural context.
- There will probably be significant factual errors.
- A score of 3 is earned when a discussion deals only superficially with the question, uses generic or inappropriate examples, with little consideration of specifics or with significant factual errors.

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**Question 8 (cont'd.)**

**2/1**

- Choices may be appropriate, but only loosely identified.
- Essay may list two generic examples (or inappropriate choices) and discuss them irrelevantly, or essay may discuss only one work very poorly.
- Lower score is earned when essay does not include discussion, or includes discussion with no examples.

**0**

- Makes an attempt, but the answer is without merit because it restates the question, includes no identifiable choices, or makes only incorrect statements.

—

- Indicates a non-response, such as a blank paper, crossed out words, notes on summer vacation, teachers, etc.

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### Question 9

**The relationship between an artist or architect and a patron very often shapes the form and content of a work of art or architecture.**

**Identify two works, each from a different art historical period, and name the specific persons who commissioned them. Discuss how the specific interests and intentions of the particular patrons are revealed in each work.**

**(30 minutes)**

#### **Commentary on the Question and Scoring:**

Students have three tasks. First, they must identify two works of art or architecture from different periods. Second, they must identify the patrons of each work. (Choosing appropriate works that show the direct influence of the patron is key.) Third, they must demonstrate how each patron's specific intentions, interests, and the function of the work have been addressed in the commissioned work of art. This question is essentially about how a patron's wish to communicate a message (obvious or subtle) is represented visually by an artist.

#### **Points to remember:**

Students may have a limited repertoire upon which to draw. Expect the Sistine Chapel, Versailles, Vigee Lebrun's portrait of Marie Antoinette, Velasquez' Las Meninas, Goya's Family of Charles IV, and David's Coronation of Napoleon to be among the works most frequently identified.

Although the question identifies patrons as "specific persons," some students may write about the collective patronage of guilds, militia companies, the Church, or even civic entities. The best and better answers will identify specific patrons and will discuss the direct impact that the patron had on a specific work of art.

The question does not ask for general discussions of patronage in an art-historical period, although better answers may include some consideration of this issue.

In addition to a discussion of specific patrons and works of art, students may include general discussions of patronage in an art-historical period. Nevertheless, general discussions of patronage in an art-historical period without mention of specific patrons are insufficient.

Students who discuss intelligently a specific patron, artist, and a specified work of art, without being able to remember precise names, dates, or titles, however, may be given the benefit of the doubt, although the best answers will usually identify artists, patrons, and works of art precisely.

**Note: Students are NOT asked to identify artists, although most of the better answers will do so.**

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### Question 9 (cont'd.)

#### Scoring Criteria Score Scale 0-9

**9/8** Fully identifies two works of art from different periods and the patrons of each work. Provides a full and correct discussion of how each patron's specific intentions are integrated into each commissioned work. The lower grade is earned when an answer contains some imbalance or has minor errors of fact or interpretation.

**7/6** Fully identifies two works of art from different periods and the patrons of each work. Discussion, while good, is less cogent and complete than for a 9/8. Discussion may be somewhat unbalanced and contains some errors of fact or interpretation. The lower grade is earned when discussion is notably unbalanced or an error significant enough to weaken discussion is found.

**5** **Note that a 5 is the highest score an essay can earn if it deals with only one appropriate choice.**

#### OR

Identifies two works of art from different periods and the patrons of each work. Identification may be incomplete or faulty. Discussion may be unbalanced and will likely contain either a few significant or several small errors of fact and interpretation that confuse the argument.

**4/3** Identifies two works of art from different periods and the patrons of each work. Identification may be incomplete or choices may be inappropriate. Discussion is unbalanced and weak. The lower grade is earned when the essay lacks meaningful discussion or there are many significant errors of fact or interpretation.

**2/1** Identification is minimal and/or choices are inappropriate. Or, choices are appropriate, but there is scant discussion. The lower score is earned when there is no discussion of any merit.

**0** Makes an attempt, but the answer is without merit because it restates the question, includes no identifiable choices, or makes only incorrect statements.

— Indicates a non-response, such as a blank paper, crossed out words, notes on summer vacation, teachers, etc.