



AP[®] Art History 2009 Scoring Guidelines

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AP[®] ART HISTORY

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Question 1

1. Cultures designate sacred space in a variety of ways to accommodate both religious beliefs and practices.

Select and fully identify two examples of sacred spaces from different cultures, one of which must be from beyond the European tradition. Discuss how each space accommodates both religious beliefs and practices within its culture. (30 minutes)

Background:

The idea of sacred spaces, places where practitioners can evoke or experience the divine or supernatural, is an important concept in virtually all cultures.

Sacred spaces have accommodated a wide range of religious **beliefs**. Some examples of religious beliefs may include but are not limited to:

- Concept of an afterlife: reincarnation, resurrection, ancestor worship
- Concept of divinity
- Communication with the spirit world
- Animated nature
- Cosmic and/or temporal cycles
- Issues of salvation
- Concept of sacredness inherent in specific locations or objects

Sacred spaces provide sites for religious **practices**. Some examples of religious practices may include but are not limited to:

- Ritualized movement, such as processions, pilgrimage, and circumambulation
- Sacrificial offerings and ritual libations
- The veneration of local deities and cult objects
- Ceremonies such as marriage, baptism, and the Eucharist
- Transformative rituals such as initiation and coming-of-age rites
- Burial or commemorative rituals
- Meditation and prayer
- Chanting, musical performance, and dance

Art and architecture at sacred spaces have accommodated religious **beliefs** and **practices**. These may include but are not limited to:

- Natural sites designated as sacred and/or modified to accommodate religious practices
- Platforms, altars, pyramids, or other constructions designed to serve as settings for ceremonies
- Architectural structures designed for the housing and veneration of cult objects such as statues or relics
- Architectural structures designed to accommodate public ceremonies and communal worship
- Burial sites and mortuary temples
- Meetinghouses for public or private rituals and ceremonies
- Sites that commemorate various historical events of religious importance
- Pilgrimage sites and their architecture

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Question 1 (continued)

Students have three tasks:

- (1) To fully identify two appropriate examples of sacred spaces. One sacred space must be from beyond the European tradition.
- (2) To address how each space accommodates religious beliefs.
- (3) To address how each space accommodates religious practices.

Better essays will fully identify two specific, appropriate examples of sacred spaces, one of which is from beyond the European tradition. Successful essays will do more than just identify a space as Christian, Buddhist, Islamic, etc., but will analyze how each space accommodates religious beliefs (Christian, Buddhist, etc.) and practices (Eucharist, pilgrimage, animal and human sacrifice, etc.). The best essays will analyze how sacred spaces and their monuments address cultural beliefs and practices with a high degree of specificity.

Weaker essays may use less-appropriate examples, such as generic structures or examples that are from beyond the European tradition but do not effectively present the religious beliefs and practices of their cultures. The identifications might be vague and merely describe the structures, providing little or no analysis of what went on in them.

Points to remember:

- Appropriate choices of sacred spaces are those that clearly reflect the religious beliefs and practices of their culture.
- This question requires an identification that makes it clear to the reader which specific sacred spaces are being discussed. Sometimes the full identification may be located within the body of the essay.
- Sacred spaces do not have to be architectural but can encompass a wide range of other constructed and natural sites.
- These sites and structures can possess iconography or ornamentation that reflects specific religious beliefs, which are analyzed in better responses.
- In order to achieve a high score, the essay must address **both** religious beliefs **and** practices associated with sacred spaces.

Scoring Criteria

Score Scale 0–9

- 9–8** Fully identifies two appropriate sacred spaces. At least one of these examples must be from beyond the European tradition. Provides a full analysis of how each sacred space accommodates both religious beliefs and practices within its culture. The lower score is earned when the essay contains some imbalance or has minor errors.
- 7–6** Fully identifies two appropriate sacred spaces. At least one of these examples must be from beyond the European tradition. Provides an analysis of how each sacred space accommodates both religious beliefs and practices within its culture, but the analysis is less full than a 9–8 essay. The lower score is earned when the essay is notably unbalanced or contains errors significant enough to weaken the analysis.

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Question 1 (continued)

- 5** Identifies two appropriate sacred spaces. At least one of these examples must be from beyond the European tradition. Identification may be incomplete or faulty. Essay may describe how a sacred space accommodates religious beliefs and/or practices within its culture, but it may be unbalanced and contain errors.
- OR**
- Only one appropriate choice is selected, but the essay deals with it fully and correctly. This is the highest score an essay can earn if it deals with only one appropriate choice.
- 4–3** Identifies two sacred spaces. At least one of these examples must be from beyond the European tradition. Identification may be incomplete or faulty, and choices may be generic or inappropriate. Essay may describe how a sacred space accommodates religious beliefs and/or practices within its culture, but the discussion may be unbalanced or general. The lower score is earned when the essay lacks meaningful discussion or contains significant errors.
- OR**
- Only one appropriate choice is identified. The discussion is less full and contains errors. The lower score is earned when the essay is wholly descriptive, lacks meaningful discussion, or contains significant errors.
- 2–1** Identification is incomplete and/or choices are inappropriate. If choices are appropriate, there is no discussion of merit.
- OR**
- Only one appropriate choice is identified, and the essay is incomplete and inaccurate. The lower score is earned when there is no discussion of merit.
- 0** Makes an attempt, but the response is without merit because it restates the question, includes no identifiable choices, or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 2

Left slide: Chi-rho page from the Gospel of Saint Matthew, *Book of Kells*, c. 800 C.E.
Right slide: Blank

2. The slide shows a manuscript page.

Identify the culture in which the manuscript page was made. How is the manuscript page characteristic of its culture? (5 minutes)

Background:

This densely ornamented folio, illustrated in the Insular style, is from the *Book of Kells*, a manuscript containing the four Gospels. Most scholars believe it was produced in Iona in the early ninth century and later added to extensively by an unknown number of scribes at a monastery at Kells, in County Meath, Ireland. The manuscript may have been taken to Kells after a Viking raid at Iona around 801. Some of the pages are missing, and others are unfinished.

This Irish manuscript is the product of an ascetic monastic movement that originated in Syria, Palestine, and Egypt. Irish monks differed from their predecessors, however, in that their movement was primarily a missionary one, placing great value on letters and learning. The Gospels, a record of Christ's deeds and words, was so essential for missionary activity that the Irish churchmen developed a special type of "pocket Gospels," not only to use during the Mass but to read from on a daily basis. The errors and confusions in this text, though, suggest that the book was not meant to be read or studied at length. Rather, its lavish ornamentation indicates that the book was meant to be displayed, probably on a church altar, in order to visually convey the miraculous power of the Word of God. Early on, it was kept in an elaborate metalwork box, evoking the presence of a sacred relic.

The folio shown is dominated by the initial letters of Christ in Greek (*chi-rho-iota*). Since great importance was placed on a noble lineage by the Celts and Anglo-Saxons, the chi-rho monogram, which introduces the genealogy of Christ in the Gospel of Matthew, grew in popularity from its first appearance within an entire page in the *Book of Lindisfarne*. Also seen are two words—*autem* (abbreviated simply as *h*) and *generato*—at the lower right, translated to mean "now this is how the birth of Christ came about." Medieval scribes, sometimes given the official title of "abbreviator," had to learn a long list of standard abbreviations for Latin words in order to save time and space when transcribing or copying texts.

The interlaced patterns and swirling motifs of this folio, rooted in pre-Christian nomadic cultures, suggest a view of the natural world as a place of cyclical flux. These designs evoke a fluid metamorphosis or shape-changing. For example, St. Patrick, credited with bringing Christianity to Ireland, is said to have turned into a stag to escape capture by pagan warriors. Integrated in the design are a number of zoomorphic, animal-style, interlaced designs linking prey and predator, including two cats with mice perched on their backs and rats nibbling a wafer. (This image may be not only a reference to the struggle between good and evil but also to the monks' task to keep the sacred Eucharistic host safe from rodents.) Also woven within the design are three angels, appropriately placed within the sacred text since they are messengers of God.

From prehistoric times, spiral patterns such as the ones seen here were used to symbolize the cycles of life, death, and rebirth. At Newgrange (also in County Meath), it seems to have been necessary to pass a spiral barrier in order to enter the inner sanctuary of a stone burial chamber, symbolizing the soul moving from death to rebirth at the still center. Just as this inner chamber was believed to have been used for both meditation and initiation, early Celtic saints continued this tradition by using a rock cavity for meditation and prayer.

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Question 2 (continued)

Before the use of paper and the invention of printing in the fifteenth century, books such as this one were illuminated on soft calfskin, called vellum, and done entirely by hand. Therefore, the possession of an entire Bible was rare. The painstaking details, recalling Celtic and Anglo-Saxon metalwork, were produced in a scriptorium, a cold workplace where monks would work in silence at slanted desks.

While Irish monasteries were often characterized by their isolated settings and ascetic practice, the monks were not unaware of the world beyond their often inhospitable surroundings. The scriptorium was adjacent to a library containing a wide range of ancient texts from the Mediterranean world. Costly pigments used to create the *Book of Kells* had to be imported from places even more distant. The monks were also not free of worldly ambitions: for example, a church at Armagh was successful in establishing hegemony over the entire Irish Church, a position comparable to that held by Rome in Italy. While the lavish nature of the *Book of Kells* is believed to be an act of pious homage to St. Columba, significant resources and motives were required to produce what became an object of covetable luxury. The manuscript was stolen in 1007 but recovered quickly thereafter.

Students have two tasks:

- (1) Identify the culture in which the manuscript page was made.
- (2) Explain how the manuscript page is characteristic of its culture.

Better responses reveal an understanding of the cultural context of an Irish monastic setting and the long pagan tradition of patterned imagery rooted in Celtic art combined with Christian imagery.

Weaker responses are merely descriptive, failing to link the manuscript page in some significant way to the culture of Irish monks.

Points to remember:

- The culture with which the manuscript page can be identified is Insular, Celtic, Hiberno-Saxon, or Irish. A simple identification of Medieval, Early Medieval, or Christian is not sufficient. While references to the animal style or interlaced patterns may enhance an essay, they are not viable on their own as an identification of the culture.
- Students are not asked to merely describe the work but to discuss how the manuscript page is characteristic of the monastic culture that produced this intricate folio. This culture is one that is connected to both earlier Celtic traditions and artmaking and a Mediterranean Christian world distinguished by letters and learning. The page reflects a fusion of cultures, combining Christian imagery with indigenous motifs. Within this culture, the importance attributed to the *Book of Kells* reflects the importance of solitude, prayer, ritual, meditation, disciplined craft, and even humans' relationship with the natural world (through its fluid, swirl-like, interlaced patterns).
- Students are not asked to identify the manuscript.
- This is a 5-minute question.

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Question 2 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Correctly identifies the culture of the manuscript page. Analyzes with specificity how the manuscript page is characteristic of its culture. There are no significant errors.
- 3** Correctly identifies the culture of the manuscript page. Analyzes with less specificity how the manuscript page is characteristic of its culture. Discussion is less full and may contain errors.
OR
Fails to identify the culture of the manuscript page but is otherwise a 4.
- 2** Correctly identifies the culture of the manuscript page. Attempts to identify and discuss specific characteristics of its culture, but the discussion is unfocused and may contain significant errors.
OR
Fails to identify the culture of the manuscript page but is otherwise a 3.
- 1** Correctly identifies the culture of the manuscript page, but there is no analysis of how the manuscript page is characteristic of its culture. Discussion may contain significant errors.
OR
Fails to identify the culture of the manuscript page but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 3

Left slide: Eadweard Muybridge, *Jockey on a Galloping Horse*, 1887
Right slide: Blank

3. Identify the photographer of the work shown. How did the photographer's work expand traditional modes of representation? How did the photographer's work influence painting? (10 minutes)

Background:

Photographer Eadweard Muybridge (1830–1904) is perhaps best known for his extensive (and expensive) publication *Animal Locomotion*. Published in 1887 under the auspices of the University of Pennsylvania, the work consisted of 781 plates that recorded sequences of human movement. It was a continuation of an experiment, undertaken in 1872, that ultimately resulted in the 1877 photographic sequence shown in this image.

It was in 1872 that Leland Stanford, ex-governor of California and owner of the Great Palo Alto Breeding Ranch, commissioned Muybridge to determine if a galloping horse ever has all four hooves off the ground simultaneously. In 1877, Muybridge photographed the animals against a calibrated background, tripping 12 cameras with electronically operated shutters at one-thousandth of a second. The photographs appeared first in the California press and subsequently in *Scientific American* and an array of European journals. Muybridge's resultant celebrity led the University of Pennsylvania to invite him to continue his work in recording animal locomotion. During the 1880s, Muybridge produced over 100,000 images of humans and animals in motion. His scientific work presented possibilities of seeing things that were hitherto not visible to the human eye.

Students have three tasks:

- (1) They must identify the photographer as Muybridge.
- (2) They must discuss how the photographer's work expanded traditional modes of representation.
- (3) They must discuss how the photographer's work influenced painting.

Better essays will demonstrate an understanding of the significance of Muybridge's photography. Muybridge's experiments expanded traditional modes of representation by revealing, through high-speed, sequential images, new ways of seeing forms in motion. Painters observed these photographs and incorporated them into their own work as they represented forms with new scientific precision and/or explored new ways of expressing motion/sequence in their work.

Weaker essays will probably not identify the photographer and will be merely descriptive without reflecting an understanding of the importance of the work, either in terms of how it expanded the traditional modes of representation or its influence on painters.

Points to remember:

- The discussion of expanding new modes of representation may emphasize different media, including photography, film, and/or painting.
- Students may discuss either the scientific (e.g., Eakins) or the time/motion/sequence (e.g., Duchamp) influences of Muybridge's work.
- Examples must be paintings and must be clearly linked to Muybridge's work.
- Though not required, better essays discuss Muybridge's influence on painting by using a specific work (e.g., by Balla, Boccioni, Degas, Duchamp, Eakins, or Severini) or art movement (e.g., Futurism).
- This is a 10-minute question.

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Question 3 (continued)

Scoring Criteria
Score Scale 0–4

- 4** Identifies the photographer as Muybridge. Analyzes with a high degree of specificity how the work both expanded traditional modes of representation **and** how it influenced painting. There are no significant errors.
- 3** Identifies the photographer as Muybridge. Analyzes with a fair degree of specificity how the work expanded traditional modes of representation **and** how it influenced painting. There may be some errors.
OR
Fails to identify the photographer as Muybridge but is otherwise a 4.
- 2** Identifies the photographer as Muybridge and analyzes **either** how the work expands traditional modes of representation **or** how the work influenced painting.
OR
Fails to identify the photographer as Muybridge but analyzes with a fair degree of specificity how the work expanded traditional modes of representation **and** influenced painting.
- 1** Identifies the photographer as Muybridge but makes no other points of merit.
OR
Fails to identify the photographer as Muybridge but discusses **either** how the work expands traditional modes of representation **or** how it influenced painting.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 4

Left slide: Robert Smithson, *Spiral Jetty*, 1970
Right slide: Blank

4. An aerial view of a monumental earthwork is shown.

Identify the artist. What artistic concerns motivate the creation of earthworks such as the one shown?
(10 minutes)

Background:

“A great pleasure arose from seeing all those incoherent structures. This site gave evidence of a succession of man-made systems mired in abandoned hopes.”

—Robert Smithson on viewing the site for *Spiral Jetty* for the first time¹

The Environmental Art movement grew out of a period in which ecological issues were emerging in the United States. Politically, in 1969 both the United States National Environment Act was passed and the Environmental Protection Agency created. Artists were creating site-specific artworks, or earthworks, using natural or organic materials as their media. Their works, both architectural and sculptural, were often constructed in forgotten, ignored, or marginalized landscapes. These often-remote sites attracted visitors seeking to interact with earthworks.

Robert Smithson (American, 1938–1973) was one of the first artists to develop and create earthworks. He was influenced by Minimalist artists Donald Judd and Carl Andre, as well as by fellow environmental artists Michael Heizer and Nancy Holt (Smithson’s wife). Three years after creating the *Spiral Jetty*, Smithson died in a plane crash while surveying sites for his work *Amarillo Ramp* in Texas.

When Smithson visited the Great Salt Lake in Utah in 1970, he was attracted to the region’s stark desert landscape. He observed remnants of oil-drilling equipment that littered the site and was reminded of prehistoric fossils and the enduring power of the earth. For Smithson the salinity of the water aligned it with the primordial seas—the earth’s prebiotic oceans, where the building blocks of life were formed. In addition, he liked the reddish hue of the water, which is caused by a rare type of algae that thrives in saline. He secured a 20-year lease on 10 acres of land and began to work.

Smithson was interested in the power of the spiral form both in nature and art long before he arrived at the shores of the Great Salt Lake. Present in forms large and small, spiritual and organic, the spiral is associated with growth, change, and rebirth. When Smithson first stood on the shore, gazing out onto the lake, he was overwhelmed by the spirals around him:

“A dormant earthquake spread into the fluttering stillness, into a spinning sensation without movement. The site was a rotary that enclosed itself in an immense roundness. From that gyrating space emerged the possibility of the *Spiral Jetty*.”²

Smithson began to shape the *Jetty* using two dump trucks, a tractor, and a large front loader. The completed *Spiral Jetty* is a 1,500-foot coil made of black basalt and earth taken from the site; at the time it was created, it extended 400 feet into the Great Salt Lake. It is approximately 15 feet wide and slowly curves to the left. Pilgrims who brave the rugged dirt roads to see the work can traverse it by foot to its center and ponder the continually transforming relationships between humans and landscape.

1. Robert Smithson, essay on the *Spiral Jetty*, 1972. Quoted in John Beardsley, *Earthworks and Beyond: Contemporary Art in the Landscape*, 3rd ed. (New York: Abbeville Press, 1998), 22.

2. Ibid.

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Question 4 (continued)

Smithson was interested in entropy, the slow, steady deterioration of a system. He understood that climate changes and the ensuing rise and fall of the lake's water levels would have an effect on the *Spiral Jetty*, but even so, he ordered that after its completion no maintenance be done. His work thus addresses the dialogue between creative and destructive forces over time.

After several seasons of heavy rain in Utah, the *Spiral Jetty* was completely submerged. When it reemerged, the *Jetty's* black basalt boulders were covered in salt crystals, creating a snow-white form in the red-tinged waters of the lake. After several years of drought, the salt crystals dissolved, and the lake receded. In 2009, the *Spiral Jetty* was again a coil of black basalt boulders, although its relationship to the lake had changed. The entire *Jetty* had become landlocked in pale pink sands, the shoreline a full 30 yards from its edges. As yearly climate conditions impact the area around the Great Salt Lake, the *Spiral Jetty* and its relationship to its site will continue to change, making it a monument to instability.

Film is an important media for the documentation and preservation of earthworks. In 1970, Smithson created a film that captures the poetry and mystery of the *Spiral Jetty*.

Students may address the following:

Earthworks:

- Are site-specific.
- Are often constructed using natural materials.
- Reflect concerns over environmental issues.
- Are outdoors and challenge traditional ideas about what art is made of, how it is viewed, and how it is or is not preserved.

Smithson's *Spiral Jetty*:

- Is not permanent—continues to be altered by fluctuations in climate over time.
- Calls attention to a marginalized or ignored part of the landscape of the Great Salt Lake.
- Encourages a dialogue about humans and nature, life and death, construction and destruction.

Students have two tasks:

- (1) Identify Smithson as the artist.
- (2) Analyze the artistic concerns that motivate the creation of earthworks such as this one.

Better responses will focus on the *Spiral Jetty* within the context of its location at the Great Salt Lake and connect it to artistic concerns that motivate the creation of earthworks.

Weaker responses often rely on clichés about the beauty of nature or saving the earth, failing to address artistic concerns that motivate the creation of earthworks.

Points to remember

- Students are not asked to identify the title of the work, but many will use the title to help explain the work.
- Students may earn partial credit if they discuss another earthwork artist.

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Question 4 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Identifies Smithson as the artist. Analyzes with specificity the artistic concerns underlying the creation of earthworks such as the one shown.
- 3** Identifies Smithson as the artist. Analyzes the artistic concerns underlying the creation of earthworks such as the one shown but with less specificity. May contain minor errors.
OR
Does not identify Smithson but is otherwise a 4.
- 2** Identifies Smithson as the artist. Attempts to analyze the artistic concerns underlying the creation of earthworks such as the one shown, but the discussion lacks specificity or is merely descriptive. May contain significant errors.
OR
Does not identify Smithson but is otherwise a 3.
- 1** Identifies Smithson as the artist but contains no other discussion of merit.
OR
Does not identify Smithson but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it fails to identify the artist and makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 5

Left slide: Angelica Kauffmann, *Cornelia Presenting Her Children as Her Treasures (Mother of the Gracchi)*, c. 1785
Right slide: Blank

5. The work shown is by Angelica Kauffmann.

Identify the stylistic period of the work. Discuss the elements of the work that place it in its period.
(5 minutes)

Background:

Angelica Kauffmann (1741–1807) was an eighteenth-century Swiss artist trained in Italy. Recognized as a prodigy, she assisted her father in painting church murals and accepted portrait commissions while still a teenager. Shortly after arriving in Rome in 1763, she painted Johann Winckelmann's portrait and was elected to the Academy of Saint Luke. While in Rome, she became familiar with the new classicism—now known as Neo-Classicism—that was spurred in part by the uncovering of Pompeii and Herculaneum in the first half of the eighteenth century. European academies of the time typically considered history painting to be the highest form of artistic expression and thus superior to portraiture, still life, and genre scenes. In the eighteenth century, women who were painters primarily worked on portraiture and still life; however, in a daring move, Kauffmann chose to pursue a career as a history painter. In 1766, she left Rome for London, where she became one of the founding members of the Royal Academy of Art. She remained in London until returning to Italy in 1781. While in London, she produced numerous history paintings for British patrons, who preferred to acquire Italian paintings while on the Grand Tour or through agents in Italy rather than to purchase works from local artists. Many of Kauffmann's history paintings depicted subjects drawn from classical antiquity.

Arguably, Kauffmann's most familiar history painting is *Cornelia Presenting Her Children as Her Treasures*, which she completed c. 1785 for a British patron after she had returned to Rome. The story is painted to look as if it is taking place during ancient Rome's Republican period. According to the apocryphal account, Cornelia had welcomed a visitor to her home, and the episode in the painting captures the moment when the visitor showed off her jewelry and then asked Cornelia to exhibit hers. Cornelia responded by pointing to her two sons and daughter, stating, "These are my most precious jewels."

Through her act, Cornelia exemplified several themes—foremost among them, the "good mother." This was a popular subject among history painters during the Enlightenment, especially those who were interested in producing works that taught lessons in virtue. Cornelia's virtuous maternal behavior is further underlined by the fact that her sons, Tiberius and Gaius Gracchus, became political reformers in Rome. The entire scene then can be read as a symbolic reference to national, as well as familial, loyalty. Here the mother can be seen as a metaphor for the nation, and the children represent its citizens. The seriousness of the subject is veiled by the subdued tonalities of the palette, the softness of the forms and the atmosphere, and the overall tranquility of the scene.

Students have two tasks:

- (1) They must identify the stylistic period as Neo-Classicism.
- (2) They must explain how the elements of this painting, such as formal language and/or the subject matter, relate to its period.

Better responses will identify Neo-Classical as the style and analyze how the subject matter and/or style are emblematic of the stylistic period.

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Question 5 (continued)

Weaker responses will describe the painting and/or the subject matter without relating it to its period.

Points to remember:

- The style is Neo-Classical or Neo-Classicism. Rococo is not an acceptable response, nor is Romanticism.
- Although they may be used to discuss elements of the work, Academic style, Grand Manner, Enlightenment, or Classicism are not acceptable as identifications.
- The question identifies Kauffmann as the artist. Students are not asked to identify the title of the work.
- The image depicts Cornelia's response to a visitor's actions and the comments regarding Cornelia's jewelry.
- The subject may be understood as an *exemplum virtutis* or as representing a lesson in virtue.
- The setting for the scene is Republican Rome, exemplified through the architecture, clothing, and other details.
- The image may also be associated with larger nationalistic ideals.
- This work of art is a history painting, which was considered the most prestigious genre of painting in eighteenth-century European academies.
- This is a 5-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Correctly identifies the style as Neo-Classical. Analyzes how the elements of this painting, such as formal language and/or the subject matter, relate to its period. Discussion is detailed and without significant errors.
- 3** Correctly identifies the style as Neo-Classical. Analyzes how the elements of this painting, such as formal language and/or the subject matter, relate to its period, but discussion is less specific and may contain minor errors.
- OR**
Fails to identify the style as Neo-Classicism but is otherwise a 4. This is the highest score an essay can earn if it does not identify the style as Neo-Classical.
- 2** Identifies the style as Neo-Classical. Describes the painting without relating it to its period. Discussion may contain significant errors or omissions.
- OR**
Fails to identify the style as Neo-Classical but is otherwise a 3.
- 1** Identifies the style as Neo-Classical but there is no discussion of merit.
- OR**
Fails to identify the style as Neo-Classicism but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 6

Left slide: Jamb Figures, Royal Portal, West Facade, Chartres Cathedral, c. 1145-55
Right slide: *Ekkehard and Uta*, West Chapel Sanctuary, Naumburg Cathedral, c. 1245-60

6. The two works shown here were made in the same period, about 100 years apart.

Identify the period. Explain how the two works exemplify developments in sculpture during that period. Refer to specific characteristics of both works to support your answer. (10 minutes)

Background:

As the first surviving Early Gothic portal, the west portal (*porte royale*) of Chartres Cathedral in France contains the earliest extant examples of the column statues on the jambs, part of a development of sculptural groupings into more expansive yet unified programs that embrace the entire door. These jamb figures at Chartres portray prophets, kings, and queens of the Bible (specifically the Old Testament) as a figured base for the portal's program that visualizes the revelation of the prophetic tradition in the appearance(s) of Christ. As such, they not only embody the prophetic tradition but also flesh out the encyclopedic exegesis of sacral history—implying, if not explicating, the sweep from Genesis to Revelation and by extension the role of the Church within this sacral continuum. Further, the royal ancestors of Christ are intended to put forward the notion that the kings and queens of France are the spiritual successors of this line of pious royalty and therefore continue the harmony between secular and religious rule.

These Old Testament figures are elongated, stand erect, and emphasize the vertical thrust of the jamb columns. While they are visually integrated within the architectural framework so as to appear part of the structure, they also seem to possess a greater degree of self-sufficiency than previous architectural sculpture with its greater planarity. As such, they demonstrate their transitional quality between Romanesque and High Gothic figural modes of representation. The drapery cascades in vertical pleats that further accentuate the elongated nature of these figures. They are frontally directed and maintain their own self-sufficient existence.

Jamb figures, or column statues, became common in Gothic portals from their early inclusion in the west portals at the royal abbey of Saint-Denis and Chartres Cathedral. From the stylized, elongated, shaftlike figures of these mid-twelfth-century portals, the column figures of subsequent portals take on more volumetric qualities and naturalistic appearances. These later figures appear more liberated from the architecture and are able to engage the viewer along more palpably human lines of interaction, as they stand comfortably and naturalistically. The figure of the Christian soldier St. Theodore from the south transept porch of Chartres Cathedral (c. 1230-35) not only stands in *contrapposto* but is dressed as a contemporary soldier, visually associating the saint with Crusaders. The saints on the south porch at Chartres stand more naturalistically on bracketed bases that are broader and more horizontal than the slim, angled bases of the prophets from the west portal. Furthermore, the saints from the south porch are more volumetric and less elongated than their ancestors on the west portal.

More dramatic developments of the spatial and psychological interactivity of the jamb figures can be seen in the “Annunciation” and “Visitation” groups from the right jamb of the central portal of the west facade of Reims Cathedral (despite disagreements in dating, the figures are ascribable to a range from c. 1230 to 1255). Stylistic variance between the figures notwithstanding, the members of each of the two pairs turn to engage one other in conversation. No longer frontally directed and solitary, these figures converse, convincingly enacting the narratives of the “Annunciation” and “Visitation.” In addition to this more naturalistic posturing and interaction, the figures possess greater mass, particularly visible in the

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Question 6 (continued)

richly troughed drapery of the *contrappositive* forms of Mary and Elizabeth in the “Visitation.” As these figures demonstrate, within 100 years of the development of the Gothic column figure, marked changes had taken place in terms of volumetric treatment of the body and drapery, more complex interactive and narrative possibilities of composition, and a general increase in the naturalistic treatment of the figure.

These developments are not limited to jamb figures but appear in other works of Gothic architectural sculpture, as seen in the *Beau Dieu* figure of Christ on the trumeau of the central portal of the west facade of Amiens Cathedral (c. 1220-36). Christ’s more volumetric drapery and arm elevated in benediction more fully occupy the space that is visually carved out by the elaborate architectural canopy over his head. The spread of these stylistic tendencies beyond the Ile-de-France can be seen in the tympanum of the Dormition (Death) of the Virgin on the south transept of Strasbourg Cathedral (c. 1230) with its volumetric figures, greater emotional expression, and deep-trough drapery masses.

Unlike the biblical and saintly figures that frequently flank the portals of Gothic churches, a series of 12 secular figures adorn the walls of the west sanctuary of the Cathedral of Naumburg in Germany. These figures, ancestors of the patron (Bishop Dietrich II of Naumburg), were carved to assert the ongoing importance of these benefactors of the local ruling family, as they literally stand around the altar as though perpetually attending Mass. The figures of Ekkehard of Meissen and his wife Uta appear more freestanding than early Gothic column figures, as they rest atop small platforms and beneath architectural canopies that convey the impression of a niche. Furthermore, they are portrayed with a striking degree of naturalism. From the folds of drapery that bunch above Ekkehard’s cinched belt, to the voluminous mass of drapery with which Uta shields herself from the chilly air, and the exquisite evocation of her left forearm and hand, covered by her mantle yet clearly revealed as she clutches that garment around her neck, the figures are given a great sense of monumental presence. Details such as rings and ornaments, as well as the fleshy jowls and cleft chin of Ekkehard, imbue the figures with a powerful sense of naturalism and individual identity. Traces of pigment reveal that these figures were also painted so as to look even more lifelike.

These sculptures are illustrated and discussed in most of the major survey books, and all of those publications describe the particular developments in Gothic sculpture that are addressed in this question. For example, Stokstad compares the jamb figures from the royal portal of Chartres with the St. Theodore figure (c. 1230-35) on the south porch of Chartres to illustrate the development of more volumetric, naturalistic, and freestanding jamb figures. Therefore, even if students have not studied both of these particular works, they ought to have some awareness of the stylistic and conceptual developments in Gothic architectural sculpture that form the substance of this question.

Students have two tasks:

- (1) They must identify the period as Gothic.
- (2) They must explain how these works exemplify developments in sculpture during the Gothic period.

The best responses will identify the period as Gothic and analyze the ways in which the two figural groups reveal developments in Gothic figural sculpture, particularly in terms of increasing naturalism in individualizing detail, volumetric portrayal of the body and/or drapery, and relative freedom from the architectural framework into which they are situated.

Weaker responses will simply describe the works without offering substantive analysis of the stylistic developments revealed by the juxtaposition.

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Question 6 (continued)

Points to remember:

- Students are told that both works are from the same period and are asked to identify the period as Gothic. (Medieval is not specific enough.) Early/Transitional Gothic and German Gothic are specifically correct for the two works, respectively.
- Students are not required to identify the titles or locations of the works.
- Students are asked to discuss development of sculpture within the Gothic period, not a development of sculpture from Romanesque to Gothic. While a discussion of Romanesque to Gothic CAN be used to explain developments visible in the Chartres portal, it does not fully address the question's specific intent of discussing changes within Gothic sculpture.
- Students are asked to refer to specific characteristics of BOTH works to support their discussion of developments in Gothic sculpture.
- This is essentially a style question, but it is one that asks students to use stylistic analysis to discuss formal and conceptual developments.
- Students who simply describe the works without analyzing the developments visible in these works should not earn a score above a 2.
- Though it is implied in the question, students are not required to discuss the specific development between the two works in a direct compare-and-contrast manner. However, the best responses will do this.
- This is a 10-minute question.

Developments include:

- A move from relative stylization to increased naturalism in the portrayal of bodies, faces, drapery, and general details
- More volumetric forms with naturalistic appearances
- Increased sense of individual identity visible in distinct physiognomies
- A move from relative attachment to the wall-mass toward increasingly freestanding figures
- Increased presence of secular figures in architectural decoration

Scoring Criteria

Score Scale 0–4

- 4** Correctly identifies the period. Fully analyzes how these two works exemplify developments in Gothic sculpture. Identifies and explains specific characteristics of BOTH works that support a full analysis of how these works exemplify developments in Gothic sculpture. There are no significant errors.
- 3** Correctly identifies the period. Analyzes with less specificity how these two works exemplify developments in Gothic sculpture. Identifies and explains specific characteristics of BOTH works but fails to analyze fully how these two works exemplify developments in Gothic sculpture. Discussion may contain errors.
- OR**
Does not identify the period correctly but is otherwise a 4.
- 2** Correctly identifies the period. Tends to describe but does not analyze how these two works exemplify developments in Gothic sculpture. May identify and explain specific characteristics of ONLY ONE of the works that are exemplary of Gothic sculpture. Contains significant errors.
- OR**
Does not identify the period correctly but is otherwise a 3.

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Question 6 (continued)

- 1** Correctly identifies the period but includes no other discussion of merit.
OR
Does not identify the period correctly but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it fails to identify the work or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 7

Left slide: Exterior view of the Colosseum, Rome, c. 70–80 C.E.

Right slide: Interior view of the Colosseum, Rome, c. 70–80 C.E.

7. The slides show two views of the same building.

Identify the building. Analyze how innovative elements were used in both the design and construction of the building. (10 minutes)

Background:

The Colosseum was begun in 72 C.E. by Vespasian, the first emperor of the Flavian family. It was completed under his son, Titus, who dedicated it in 80 C.E. as the Flavian Amphitheater; however, the stadium was popularly renamed the Colosseum after a now-lost colossal statue of Nero that stood nearby. Despite the Colosseum's enormous size (615 by 510 feet externally and 159 feet high), it was completed in less than a decade in order to fulfill the purpose of entertaining the masses, thereby generating popularity for the Flavian dynasty. Roman audiences watched a variety of athletic events and spectacles in the Colosseum, including animal hunts and gladiatorial combat. Because it was located over a pond formerly on Nero's property, it was possible to construct a built-in drainage system for washing away the blood and gore of combat.

Various materials were used: concrete for the 25-foot-deep foundations; travertine (a fine local limestone lighter in weight and less strong than marble, easily cut when first quarried but hardening with exposure to air) for the framework of load-bearing piers; tufa and brick-faced concrete for radial walls between the piers; and marble for facing. The floor was laid over a foundation of service rooms and tunnels that provided a holding area for the athletes, performers, animals, and equipment. This floor was covered in sand, or *arena* in Latin, hence the English term "arena." Some 55,000 spectators could easily move through the 76 entrance doors to the three levels of seats and the standing area at the top. Each spectator had an uninterrupted view of the spectacle below.

The Colosseum derived its oval shape—the amphitheater—from the idea of two freestanding theaters placed facing each other (from the Greek words *amphi*, meaning "around," and *theatron*, meaning "theater"). Ascending tiers of seats were laid over barrel-vaulted access corridors and entrance tunnels connecting the ring corridors to the ramps and seats on each level. The intersection of the barrel-vaulted entrance tunnels and the ring corridors created groin vaults.

The curving outer wall of the Colosseum consisted of three levels of arcades surmounted by a wall-like top story. Engaged columns frame each arch in the arcades, and entablature-like friezes mark the divisions between levels. Each level also used a different architectural order, increasing in complexity from bottom to top: the Tuscan order (a later variation of the Doric) on the ground level, the Ionic on the second level, the Corinthian on the third, and Corinthian pilasters on the fourth. This system, in which the engaged columns and pilasters are arranged in order of visual and structural strength, with the "heaviest" Tuscan type at the bottom, was regularly followed in Roman architecture. The attic story is broken by small, square windows, which originally alternated with gilded bronze shield-shaped ornaments called cartouches. The cartouches were supported on brackets that are still in place. The surface of the outer wall becomes flatter as it rises, which carries the viewer's eye upward, while the repeated round arches of the circular arcades direct the eye around the building. The projecting cornice at the top serves aesthetically to crown the structure.

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Question 7 (continued)

The walls on the top level of the arena supported a giant awning, or velarium, to protect spectators from the sun. The awning was supported on wooden poles projecting inward from the top and manipulated by ropes tied to bollards on the pavement surrounding the building. Sailors who had experience in handling ropes, pulleys, and large expanses of canvas worked the apparatus that extended this sun screen.

Students have two tasks:

- (1) They must identify the building.
- (2) They must analyze how innovative elements were used in both the design and the construction of the building.

Better responses provide a full identification: the Colosseum or the Flavian Amphitheater. Such responses will analyze innovative elements that were used in both the design and construction of the building. Examples of design innovations of the Colosseum include the shape of the amphitheater itself, the ability to seat thousands of audience members quickly, and the use of a removable awning for varying weather conditions, among other things. The construction innovations of the Colosseum include, among other things, the use of concrete and the principles of arch construction and barrel and groin vaulting.

Weaker responses might be vague and merely describe, rather than analyze, the Colosseum's design and construction. Some responses will substitute a discussion of gladiatorial combat for an analysis of the Colosseum's design.

Points to remember:

- The Colosseum must be identified.
- Students will at times be unable to distinguish design from construction elements, and there has to be some leeway in the scoring to allow for this. The important thing to look for is that students analyze **more than one** innovative element of this building type.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Correctly identifies the building. Fully analyzes how innovative elements were used in both the design and in the construction of the building. There are no significant errors.
- 3** Correctly identifies the building. Analyzes how innovative elements were used in both the design and construction of the building, but the discussion is less full.
OR
Does not correctly identify the building, but the score is otherwise a 4.
- 2** Correctly identifies the building. Analyzes how an innovative element was used in either the design or the construction of the building, and/or the discussion is uneven.
OR
Does not correctly identify the building but is otherwise a 3.
- 1** Correctly identifies the building but includes no other discussion of merit.
OR
Does not identify the building but is otherwise a 2.

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Question 7 (continued)

- 0** Makes an attempt, but the response is without merit because it fails to identify the building or makes only incorrect or irrelevant statements.

- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 8

(No slide shown)

8. In a letter published in 1861, Gustave Courbet declared,

“[An artist must apply] his personal faculties to the ideas and events of the times in which he lives. . . . [A]rt in painting should consist only in the representation of things visible and tangible to the artist. Every age should be respected only by its own artists, that is to say, by the artists who have lived in it. I also maintain that painting is an essentially concrete art form and can consist only of the representation of both real and existing things.”

Identify the nineteenth-century artistic movement associated with the above quotation. Select and fully identify at least one work of art from that movement. Analyze how your example reflects Courbet’s approach to the making of art. In your answer, make specific references to both the text and the selected work. (10 minutes)

Background:

French artist Gustave Courbet (1819–1877) was one of the leading painters of the Realist movement. The Realists, like the empiricists (who emphasized that knowledge is a result of observation and experience) and positivists (who also emphasized the role of observable sense experience in the accumulation of knowledge), were concerned with observing the nuances of contemporary life. In the art world, this emphasis placed them in opposition to the academicians who constituted the majority of the Salon juries and placed more emphasis on historic and fictional subject matter. Publications by art historians such as Linda Nochlin, T. J. Clark, and Albert Boime have contributed greatly to the discussion of this movement.

Because this question opens with a quotation of Courbet, it can be assumed that most of the answers will cite a work by Courbet. His paintings are illustrated in all of the major art history survey texts, with *The Stone Breakers* and *Burial at Ornans* being the most commonly illustrated works. Although Courbet’s work was accepted at the Salon (both the aforementioned paintings were shown at the Salon of 1850-51), his more revolutionary work represented an assault on the academy. The subject matter was considered too contemporary and too trivial, especially to warrant the monumental scale of the works, while stylistically the surface of the painting was sometimes too rough and seemed unfinished. Some answers may also note that these works reflected Courbet’s radical social ideals following the revolution of 1848. Courbet’s alignment with radical politics has been well documented and would eventually result in his imprisonment and self-imposed exile following the 1871 Paris Commune.

In various ways, other Realist artists also addressed the concerns expressed by Courbet with their artwork. Appropriate examples for this question (as discussed in all the major art history texts) might include the French artists Courbet, Millet, Daumier, Bonheur, or Manet, or the American artists Homer, Eakins, or Tanner. There will, of course, be nuances of difference in discussions of Courbet’s work as opposed to any of these other examples. It is important to remember that the student’s task with this question is to identify the artistic movement as Realism and chose an example from that movement.

Students have three tasks:

- (1) They must identify the artistic movement as Realism.
- (2) They must select and fully identify at least one work of art from the Realist movement.
- (3) They must discuss how their selected example reflects the opinions expressed in Courbet’s letter, making specific reference to BOTH the quotation AND their selected work.

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Question 8 (continued)

Better essays understand the significance of Courbet's (and the Realists') revolutionary approach, which placed emphasis on subjects taken from contemporary life while rejecting the historical and fictional subject matter that was favored by the French Academy. These responses will cogently analyze Courbet's quotation and demonstrate how their selected example reflects Courbet's opinions.

Weaker essays merely describe their selected artwork or paraphrase the quotation but fail to analyze how their example reflects Courbet's approach to the making of art or to connect the quotation and their example in a meaningful manner.

Points to remember:

- The movement must be identified as Realism.
- A full identification should include artist and title, but if a description shows that the student is referring to a specific work that can be identified, the student may receive credit.
- Essays may choose an example from another nineteenth-century movement (such as Impressionism); however, the essay must validate the choice by referring to the ideals of the Realist movement and engaging the text appropriately (i.e., the response must reflect the opinions expressed in Courbet's letter, making specific references to both the quotation and the selected work).
- Appropriate examples (as discussed in all of the major art history texts) for this question might include Courbet, Millet, Daumier, Bonheur, Manet, Homer, Eakins, or Tanner.
- The example chosen should not predate the Realist movement (mid-nineteenth century).
- Text-based questions are intended to give students an opportunity to analyze primary source material and apply it to what they know about a given period, artist, or work of art. The question does not require prior knowledge of the text. It is up to the student to make the connection between the text and the student's chosen example.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Identifies Realism as the artistic movement. Analyzes with a high degree of specificity how the selected example reflects Courbet's approach to the making of art. Analysis makes specific references to BOTH the quotation AND the selected example. There are no significant errors.
- 3** Identifies Realism as the artistic movement. Analyzes with a fair degree of specificity how the selected example reflects Courbet's approach to the making of art. Analysis makes specific references to BOTH the quotation AND the selected example. The answer is less full and/or may contain errors.

OR

Fails to identify Realism as the artistic movement but is otherwise a 4.

Note: The highest score an essay may earn without identifying Realism is a 3.

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Question 8 (continued)

- 2** Identifies Realism as the artistic movement and attempts to analyze how the selected example reflects Courbet's approach to the making of art. Discussion is weak and unbalanced or does not directly reference the quotation or the selected example. The answer may fail to identify a particular example; the example chosen may be inappropriate; and/or the discussion may contain significant errors.

OR

Fails to identify Realism as the artistic movement but is otherwise a 3.

Note: The highest score an essay may earn without identifying an appropriate example is a 2.

Note: The highest score an essay may earn without engaging the text is a 2.

- 1** Identifies Realism as the artistic movement but makes no other points of merit.

OR

Fails to identify Realism as the artistic movement but is otherwise a 2.

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

— This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 9

9. Self-portraiture provides a wide range of information about the artist in addition to physical appearance.

Choose and fully identify two self-portraits, in any medium, each from a different art-historical period. Analyze how each self-portrait conveys information about the artist and his or her era. (30 minutes)

Background:

This question asks students to analyze how self-portraiture conveys information about the artist and his or her era. It is intended to make students think about self-portraiture as a mode of representation and to consider the wide range of information self-portraits convey about artistic identity, the inner life or psyche, gender, and social status.

The emergence of autonomous self-portraiture in Europe during the fifteenth and sixteenth centuries can be linked to a growing self-consciousness about identity, the development of autobiographical literature, and changing conceptions of the artist's role and status. Self-portraits provided an arena for technical experimentation, self-exploration, and self-fashioning and could serve as artistic manifestos or publicity tools. Self-portraiture has been widely practiced since the Renaissance.

An early example of an autonomous self-portrait is Alberti's self-portrait medallion from c. 1435. Van Eyck's *Man in a Red Turban* (1433) may be a self-portrait, though evidence for this rests on interpretations of the work's inscription and of the subject's gaze. Dürer made a series of self-portraits in various media beginning in his teenage years. Parmigianino's youthful self-portrait of 1524 reflects Mannerist conceits, as does Lavinia Fontana's of c. 1577. Caterina van Hemessen's self-portrait at her easel, aged 20 (1548), may be the first self-portrait by a Northern Renaissance woman artist. Renaissance examples of self-portraits contained within compositions include Ghiberti's tiny cast-bronze self-portrait (1425-52) on the east doors of Florence's Baptistery, Raphael's self-portrait within the *School of Athens* in the Vatican's Stanza della Segnatura (1509-11), and Michelangelo's self-portrait on the flayed skin of St. Bartholomew in his Sistine Chapel *Last Judgment* (1536-41).

Baroque, Rococo, and Neo-Classical self-portraits by women artists include those of Artemisia Gentileschi (1630), Judith Leyster (c. 1635), Angelica Kauffmann (numerous images dating from the 1750s to the 1790s), Elisabeth Vigée-Lebrun (1786 and 1790), and Adelaide Labille-Guiard (1785). Rembrandt used himself as subject throughout his career. Self-portraits abound in the modern era, beginning with Van Gogh, Gauguin, and Cézanne. Among twentieth- and twenty-first-century artists, one might note self-portraits in a range of media by Pablo Picasso, Egon Schiele, Frida Kahlo, Francis Bacon, Alice Neel, Andy Warhol, Bruce Nauman, Chuck Close, Ana Mendieta, Cindy Sherman, Hannah Wilke, Adrian Piper, Carolee Schneeman, Jaune Quick-to-See Smith, and many others. The major survey texts include numerous examples of self-portraits by the artists mentioned above.

Students have three tasks:

- (1) To fully identify two self-portraits, in any medium, each from a different art-historical period.
- (2) To analyze how each self-portrait conveys information about the artist.
- (3) To analyze how each self-portrait conveys information about the artist's era.

Better essays fully identify two appropriate self-portraits from two distinct art-historical periods. These responses analyze how each work conveys information about the artist and his or her era.

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Question 9 (continued)

Weaker essays may include a discussion of only one self-portrait or discuss two self-portraits from the same art-historical period. These responses may have vague or partial identifications. Essays that simply describe the works, providing little or no critical analysis about how the self-portraits convey information about the artist and his or her era, earn lower scores.

Points to remember:

- Self-portraits may be either autonomous or contained within a larger composition.
- Students may be tempted to focus on physical appearance, but the question requires them to analyze how self-portraits convey information about the artist and his or her era.
- A discussion of stylistic features may be acceptable as a discussion of era provided that the answer makes specific connections between stylistic features of the work and its period.
- Students must address two specific self-portraits. Generic discussions of a body of self-portraits are not sufficient. The specific identification may emerge only through the description of the work.
- Works that reflect the biography of the artist but that do not constitute true self-portraits are not typically acceptable choices.
- Three-dimensional examples of self-portraiture are acceptable.
- Non-Western examples of self-portraiture are acceptable; however, these are often not included in the survey texts.
- This is a 30-minute question.

Scoring Criteria

Score Scale 0–9

- 9–8** Fully identifies two appropriate self-portraits, in any medium, each from a different art-historical period. Provides a full analysis of how both works convey information about the artist and his or her era. The lower score is earned when the essay is somewhat unbalanced or has minor errors.
- 7–6** Fully identifies two appropriate self-portraits, in any medium, each from a different art-historical period. Provides an analysis of how both works convey information about the artist and his or her era. The lower score is earned when an essay is notably unbalanced or contains errors significant enough to weaken the analysis.
- 5** Identifies two appropriate self-portraits, in any medium, each from a different art-historical period. Identification may be incomplete or faulty. The essay fails to analyze how both works convey information about the artist and/or the artist's era. The essay may be wholly descriptive, unbalanced, and contain errors.

Note: This is the highest score an essay can earn if it deals with only one appropriate choice fully and correctly.

- 4–3** Identifies two self-portraits, in any medium, each from a different art-historical period. Identification may be incomplete or faulty, and choices may be less appropriate. The essay is descriptive, and discussion is unbalanced or general. The lower score is earned when the essay lacks meaningful discussion and/or contains significant errors.

OR

Identifies only one appropriate choice. The discussion is not developed and contains errors. The essay is descriptive, and the description is unbalanced or general. The lower score is earned when the essay lacks meaningful discussion or contains significant errors.

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Question 9 (continued)

- 2–1** Identification of the two self-portraits is incomplete and/or inappropriate. If choices are appropriate, there is minimal discussion.
- OR**
- Only identifies one appropriate choice, and the discussion is incomplete and inaccurate. The lower score is earned when there is no discussion of merit.
- 0** Makes an attempt, but the response is without merit because it restates the question, includes no identifiable choices, or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.