



AP[®] Art History 2011 Scoring Guidelines

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AP[®] ART HISTORY

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Question 1

The visual representation of deities and holy personages is a feature of religious beliefs and practices throughout the world.

Select and fully identify two examples of representations of deities or holy personages, in any medium, from two different cultures. At least one of your choices must be from beyond the European tradition. Using specific visual evidence, analyze each work in relation to the religious beliefs and practices within its culture. (30 minutes)

Background

This question asks students to use specific visual evidence to analyze representations of deities or holy personages. They must understand that a deity is a supernatural immortal being considered sacred, such as a god or goddess in a polytheistic religion. A holy person is one who is considered divine or sacred and, in some cases, capable of miraculous actions. Holy personages might include historical founders of religions, ancestors, priests, church leaders or divine rulers.

Examples from the European tradition may include Greek and Roman gods and goddesses or images of imperial rulers who functioned as divinities (such as the Augustus of Prima Porta). In Christian art, examples include all relevant mosaics, stained glass, manuscripts, wall paintings and sculptures (including architectural sculptures such as portals, jambs and tympana) showing Christ and other holy personages.

Examples from beyond the European tradition may include figures of the Buddha in various forms from across Asia; Shiva, Vishnu and other deities in the Hindu pantheon; African sculptures, such as Kongo Power Figures or Ashanti Kua'ba figures; Native American kiva paintings and kachinas; and sacred figures from Meso-American cultures, such as Coatlicue and Quetzalcoatl. With all such works, appropriateness depends on analysis of specific cultures and their religious beliefs and practices.

At times nonfigural symbols, such as the cross or stupa, can serve as an abstract substitution for more traditional representations of holy personages.

Three Tasks for Students

1. Select and fully identify two appropriate representations from two different cultures — one from beyond the European tradition.
2. Use specific visual evidence to analyze each representation's relationship to the **religious beliefs** of the culture from which it comes.
3. Use specific visual evidence to analyze each representation's relationship to the **religious practices** of the culture from which it comes.

Points to Remember

A full identification means that the identity of the specific work discussed is clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

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Question 1 (continued)

Works may be in any medium, from any time period, but at least one of the works must be from beyond the European tradition. Although ancient Egypt and the ancient Near East are acceptable choices, the intent of this question is to draw from areas such as Africa (beyond ancient Egypt), the Americas, Asia, Islamic cultures and Oceania.

Prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux and Stonehenge are not acceptable as examples.

If two examples from beyond the European tradition are selected, they must come from two different cultures. In cases where two examples are selected from the same culture or tradition, the better analysis should be scored.

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

Scoring Criteria

9–8 points

Response demonstrates thorough knowledge and understanding of the question.

The student fully identifies two appropriate representations of deities or holy personages. The student makes use of specific visual evidence to provide a coherent analysis of each representation in relation to **both** the religious beliefs **and** the religious practices of its culture. The response may include minor errors that do not affect the analysis.

A score of **8** may be earned when the response is slightly unbalanced or includes several minor errors.

7–6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student fully identifies two appropriate visual representations of deities or holy personages. The student analyzes relationships to **both** religious beliefs **and** practices; however, the analysis demonstrates a deeper understanding of one than of the other.

A score of **6** may be earned in cases when the essay is noticeably unbalanced, contains errors that affect the analysis, or both.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate visual representations of deities or holy personages. The response demonstrates an understanding of beliefs, practices or both, but the discussion is more descriptive than analytical, addresses only one relationship, or includes significant errors.

OR

The student identifies **only one** appropriate representation, but the analysis demonstrates thorough knowledge and understanding in relation to both beliefs and practices.

Note: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate choice fully and correctly.

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Question 1 (continued)

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate visual representations of deities or holy personages. The identification may be incomplete or contain errors. The response addresses beliefs, practices or both, but the analysis is brief, unbalanced or both.

OR

The student identifies only one appropriate representation, but the analysis is otherwise at the level of a response that would earn a score of 5–6.

A score of **3** may be earned when the analysis is minimal and contains significant errors.

2–1 points

Response demonstrates little knowledge or understanding of the question.

The student identifies two appropriate visual representations of deities or holy personages. The identification may be incomplete or contain errors. The response is weak, is inaccurate, lacks analysis, or contains significant errors.

OR

The student identifies only one appropriate representation, and the analysis is otherwise at a level that would earn a score of 3 or 4.

A score of **1** may be earned, even with two appropriate representations, when the discussion is too brief to ascertain the level of knowledge and understanding.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable choices, or consists entirely of inaccurate or irrelevant statements.

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

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Question 2

Throughout history, art in a wide variety of media has been situated in outdoor public spaces to convey meaning to specific audiences.

Select and fully identify two such works. One of your examples must date before 1850 C.E., and one must date after 1850 C.E. For each work, analyze how the work and its placement conveyed meaning to its specific audience within its outdoor public space. (30 minutes)

Background

This question asks students to analyze how art has been situated in outdoor public spaces to convey meaning to specific audiences. It requires students to think about how these outdoor works conveyed meaning within the context of a specific culture's beliefs, practices, concerns or values.

The question is broad in scope, allowing students to draw on their knowledge of global traditions in a variety of media. Students must select and fully identify two appropriate works of art and analyze how their outdoor placement conveyed social, political and/or religious meaning to their specific audiences.

Architecture may be an appropriate choice. However, students must analyze how the building and its placement explicitly communicate meaning to a specific audience. For example, an appropriate choice might be the Chrysler Building if there is analysis of how the skyscraper and its location in New York City communicate the rise of corporate power to an urban audience. Fallingwater is an inappropriate choice because it is a private home intended for a domestic audience.

Two Tasks for Students

1. Select and fully identify two appropriate works of art situated in outdoor public spaces, one from before 1850 C.E. and one from after 1850 C.E.
2. Analyze how each work **and** its placement conveyed meaning to its specific audience.

Points to Remember

A full identification means that the identity of the specific work analyzed is clear; however, identification may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

One of the works must date before 1850 and one after 1850. If both examples date from before 1850 or after 1850, the better analysis should be scored.

The specificity of placement will be relative to the works chosen.

The specificity of audience will be relative to the works chosen.

Works may be in any media, but they must be situated within an **outdoor** public space.

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Question 2 (continued)

Scoring Criteria

9–8 points

Response demonstrates thorough knowledge and understanding of the question.

The student fully identifies two appropriate works of art situated in outdoor public spaces. The student uses specific visual evidence to provide a coherent analysis of how each work **and** its placement conveyed meaning to its audience. The response may include minor errors that do not have a meaningful impact on the analysis.

A score of **8** may be earned when the response is slightly unbalanced or contains several minor errors.

7–6 points

The response demonstrates sufficient knowledge and understanding of the question.

The student fully identifies two appropriate works of art situated in outdoor public spaces. The student analyzes how each work and its placement conveyed meaning to its audience. The analysis may demonstrate clearer understanding of one of the works, its site, and how it conveyed meaning to its audience than of the other. Overall the analysis may be less coherent than a response that earns a higher score, include minor errors that have some impact on the analysis, or both.

A score of **6** may be earned in cases when the essay is noticeably unbalanced, there are more than a few minor errors within an analytical discussion, or there are significant errors with respect to one of the two representations.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate works of art situated in outdoor public spaces. The discussion demonstrates that the student generally understands what is being asked, but it may, for example, be more descriptive than analytical; analyze the intended meaning but not relate that meaning directly to the placement of the work; not address the relationship between the work and its placement; or include significant errors.

OR

The student fully identifies **only one** appropriate work of art situated in outdoor public space, but the analysis of that work is at the level of a response that would otherwise earn a higher score.

Note: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate choice fully and correctly.

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate works of art situated in outdoor public spaces, but the identifications may contain significant errors or omissions. Any attempted analysis of the works, their sites, and how they communicated meaning to their audiences is flawed.

OR

The student identifies only one appropriate work of art situated in outdoor public space, but the analysis is otherwise at the level of a response that would earn a score of 5 or 6.

A score of **3** may be earned if the analysis is minimal and contains significant errors.

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Question 2 (continued)

2–1 points

Response demonstrates little knowledge or understanding of the question.

The student identifies two appropriate works of art situated in outdoor public spaces, but the identification is incomplete or inaccurate. Although the response demonstrates some general familiarity with the issues raised by the question, the response is weak, is inaccurate, lacks analysis, or contains significant errors.

OR

The student identifies only one appropriate representation and the analysis is otherwise at a level that would earn a score of 3 or 4.

A score of **1** may be earned if there is an appropriate or identifiable choice but the analysis is too short to ascertain the level of knowledge and understanding.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable choices, or consists entirely of inaccurate or irrelevant statements.

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

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Question 3

The image shows a portion of an ancient Egyptian papyrus scroll.

Where were such scrolls generally placed, and what was their function? (5 minutes)

Background

This 5-minute question asks students to state where Egyptian scrolls such as the one shown were placed and what function they served.

Ancient Egyptian art was distinguished from the art of other cultures by its relationship to the quest for immortality and the funerary rituals associated with it. Immortality was the primary religious goal of Egypt's ruler-gods, the pharaohs, as of more ordinary beings. Bodies were mummified after death, and the soul was thought to undergo an examination to determine its worthiness for eternal life. Tombs enshrined most painting, sculpture and art objects produced during Egypt's long history, including scrolls such as the one shown. Many illustrated compendia of prayers, hymns, chants and spells have been discovered, whole or in fragments, in tomb contexts. A mid-19th-century scholar dubbed such works *Books of the Dead*, though they were typically written on papyrus scrolls. These so-called *Books of the Dead* constituted guides to the deceased's passage to the afterlife. There seems to have been no established text, though the tenor of the scrolls was the same. Since only the sinless could enjoy immortality, the dead were tried by Osiris, lord of the underworld, and Anubis, the god of embalming, to assess worthiness for eternal life. *Books of the Dead* constituted a kind of visual handbook to the complex and fraught passage from earthly life to afterlife. These papyrus scrolls were luxury objects, part of the tomb furnishings of the elite. They have been found in sarcophagi and caskets, usually placed around the body of the deceased, sometimes inserted in a mummy's bindings or inside a statuette. The scrolls' collective function was to provide words and images to help the dead negotiate the journey to immortal life as well as to aid the ka in the afterlife.

The section of the scroll shown illustrates the first trial faced by the soul of the deceased, whose heart, in a canopic jar on the left side of the balance, must be lighter than the feather of Ma'at, representing goodness and truth, if the deceased is to proceed on the journey to immortality. Anubis, the jackal-headed god of embalming, adjusts the scale while Thoth, the ibis-headed scribe of the gods, records the results. Deities of the pantheon preside in the register above. The composite monster, Ammit, part lion, crocodile and hippo, eagerly awaits the results on the right, for he will devour the heart if it is heavier than the feather. After passing this test, the soul proceeds to judgment by Osiris, illustrated in another part of the scroll.

Two Tasks for Students

1. State where ancient Egyptian scrolls, such as the one shown, were placed.
2. Discuss how such scrolls functioned in the culture of ancient Egypt; in other words, what purpose they served.

Points to Remember

Students are told that they are looking at part of an ancient Egyptian papyrus scroll. They are not asked for a date, nor are they asked for specific identification of the scene shown.

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Question 3 (continued)

The question about placement may result in greatly varying responses. A simple answer such as “in a tomb” would satisfy the question’s requirement about placement.

Because the question asks about placement and function, explaining the narrative of the image is not required. Discussion of the narrative as an elaboration of the placement and function of scrolls such as the one shown is relevant.

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response includes the correct information that a scroll of this type would have been placed in a tomb and that its function was to help the dead in the afterlife. The discussion includes some elaboration on the function of the scroll but may include minor errors that do not have a meaningful impact on the response.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response may show less certainty about either the placement or the function of scrolls of this type. The discussion is more superficial than a response that earns a score of 4 and may include minor errors that have some impact on the response.

2 points

Response demonstrates some knowledge and understanding of the question.

The response addresses placement and function but may be inaccurate about one. It may digress to some extent, providing reasonable information about Egyptian art or culture but not answering the question completely. It may be unclear and contain errors while demonstrating general familiarity with the content.

1 point

Response demonstrates little knowledge and understanding of the question.

The response may be unclear, be largely inaccurate, or omit either the placement or the function of a scroll of this type entirely.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements about ancient Egyptian papyrus scrolls.

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

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Question 4

The painting on the left is Titian's *Venus of Urbino* (1538). The painting on the right is Manet's *Olympia* (1863).

How has Manet appropriated Titian's painting to comment on social issues and to challenge artistic traditions? (10 minutes)

Background

This question asks students to analyze Edouard Manet's use of appropriation within the context of both social and artistic critique. It requires students to examine how and why Manet uses Titian's work as a basis for that critique.

"To appropriate" means "to make one's own." Artists and architects have practiced appropriation since antiquity. It is common for artists to look to previous works as inspiration for and sometimes as models for their own work. However, appropriation is not simply an act of copying; it implies a self-conscious borrowing of preexisting motifs, forms or other elements, and a translation or transformation of these elements for the artist's own needs.

Both Titian and Manet appropriated their images of women from earlier painterly traditions to create unique works during their careers. Titian's painting appropriated Giorgione's *Sleeping Venus* (Dresden, c. 1510, completed by Titian) and placed her within a domestic setting with iconographic allusions to marriage. Manet, in turn, appropriated Titian's *Venus of Urbino* and placed her within a contemporary 19th-century setting of a prostitute's boudoir.

In his appropriation, Manet subverts a traditional painting to create a contemporary dialogue about everyday life in Paris. Manet had access to Titian's painting, which hung in the Louvre; he made copies of it in anticipation of his own painting, *Olympia*. Manet used the basic composition of Titian's painting yet transformed his representation of Venus/Olympia through the elimination of all references to the woman's role as a bride in exchange for references to her role as a prostitute. For example, Manet eliminated the *cassoni* in the background of Titian's painting and replaced the sleeping dog (a common symbol of fidelity) with a cat with an arched back (a French play on words for female genitalia). The flower petals no longer serve as an iconographical attribute of Venus when they are placed in Olympia's hair and held in the hands of a servant (presumably a gift from a male client). Manet's replacement of the white attendants with a black servant enhanced the modern, unconventional nature of the work and contributed to its scandalous reception. He also changed the position of the reclining woman's hand: this hand refuses the entry of the viewer's gaze. The woman controls who has access to her body. Indeed, the name given to Manet's subject, Olympia, was not truly a classical name; rather, it had become a nickname for prostitutes in the 19th century.

Beyond the individual objects substituted by Manet in his painting, the work is painted in a different style from Titian's. This is particularly evident in the artistic handling of the female nude and in Manet's movement away from the older, more idealizing conventions of its representation, such as the visual aspects of body language, the distinction between nudity and nakedness, the confrontational orientation toward the spectator, and the elimination of mythology in favor of realism. Instead of Titian's atmospheric approach to space and the use of soft, feathery brushstrokes to evoke the sensuality of Venus's flesh, Manet emphasizes the flatness of the pictorial space and eliminates modeling of the figure. He painted with distinct brushstrokes and juxtaposed colors, including dark contour lines around the body. Manet's rejection of the rules of decorum on form and subject matter as established by Old

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Question 4 (continued)

Masters caused an uproar for certain 19th-century art critics. Yet because of this rejection, many critics now consider Manet to be the father of Modernism.

Two Tasks for Students

1. Analyze how Manet appropriated Titian's *Venus of Urbino* to comment on social issues.
2. Analyze how Manet appropriated Titian's *Venus of Urbino* to challenge artistic traditions.

Point to Remember

The question focuses on Manet. Titian's painting must be addressed, but responses should concentrate on Manet's reasons for appropriating Titian's work.

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response uses specific visual evidence to analyze how Manet appropriated Titian's painting in order to comment on social issues **and** to challenge artistic traditions. The response may include minor errors that do not have a meaningful impact on the analysis.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response uses visual evidence to analyze how Manet appropriated Titian's painting in order to comment on social issues **and** to challenge artistic traditions. However, the analysis may be somewhat unbalanced — focusing more on either social issues or artistic traditions, though both are represented — or may include minor errors that have some impact on the response, or both.

2 points

Response demonstrates some knowledge and understanding of the question.

The response refers to visual evidence, but the discussion of that evidence is less analytical than descriptive. Discussion of either the social issues or the artistic traditions may be mostly accurate, and discussion of the other includes significant errors.

OR

The response is mostly accurate, but the discussion focuses entirely on either the social issues or the artistic traditions, not both. If both are attempted, one aspect is so weak as to be without merit.

1 point

Response demonstrates little knowledge and understanding of the question.

Although the response demonstrates some general familiarity with the issues raised by the question, the response is weak, is inaccurate, or contains significant errors.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements about Manet's appropriation of Titian's painting.

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

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Question 5

Identify the period in which the ceiling was decorated. How did the artistic elements of the ceiling correspond to the historical context when it was decorated? (10 minutes)

Background

This question asks students to make a correct period identification of a ceiling decoration. They are then asked to address how the ceiling's artistic elements correspond to the historical context of the era when the ceiling was decorated.

The image shown is *The Triumph of the Name of Jesus* by Giovanni Battista Gaulli from the nave vault of Il Gesù in Rome, the mother church of the Jesuit Order. It is a fresco with additional figures in stucco, dating to 1676–1679. Illusionistic ceiling frescoes like this spectacular example by Gaulli decorated the vaults of many important Roman churches in the later 17th century, offering persuasive, if fictive, links to celestial space.

The design and decoration of this particular church exemplify Counter-Reformation ideology and the defense against Protestant attacks on Catholicism. The wide nave of Il Gesù was intended to provide an effective space for preaching, allow large theatrical processions, and enhance congregational participation in the mass per the precepts of St. Ignatius of Loyola, founder of the Jesuits. When the Jesuits renovated the church interior a century after the church's construction, they commissioned Gaulli to create a religious allegory on the barrel vault over the nave. Gian Paolo Oliva, the father-general of the Jesuit order and commissioner of the ceiling, had a clear awareness of the potential emotional impact of visual imagery.

The composition of the image employs vivid colors, dramatic foreshortening, deep perspectives, and a theatrical sense of immediacy suggested by circular, upward movement. The suggestion of limitless visions was meant to engage viewers, first optically and ultimately emotionally. By combining fresco, stucco sculpture and moldings, and panel cut outs, Gaulli offers a dazzling glimpse of heaven via the illusory depiction of light, clouds and bodies that appear to be either floating up into the heavens or spilling out into the church space. This type of theatrical display that unifies architecture, sculpture and painting is characteristic of Baroque Catholic imagery and stands in stark contrast to the austerity of Protestant church interiors. The visual features of this ceiling were designed to persuade and inspire through appeal to the emotions and the senses, thereby embracing the principles and propagandistic goals of the Counter-Reformation.

The content of the image also contains Counter-Reformation ideas. The figures drawn into heaven are the blessed, and those falling from the image are the damned. Among the damned are personifications including a figure of heresy. The meaning of the image, underscored by the line from Paul's letter to the Philippians at the top, stresses the spread of Catholicism across the known world, a reference to Jesuit missionary activity, itself a Counter-Reformation strategy.

Two Tasks for Students

1. Identify the period in which the ceiling was decorated.
2. Address how the ceiling's artistic elements correspond to the historical context when the ceiling was decorated.

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Question 5 (continued)

Points to Remember

For the period identification, several answers are possible. The most correct is Baroque or Italian Baroque. Counter-Reformation or Catholic Reformation is also correct. Seventeenth century is a period designation and should be accepted, as should 1600s. Note that the question does not ask students to provide the art-historical period or style, but simply the period.

If an incorrect period designation is given, attention should be paid to the plausibility of the wrong answer.

Students are not required to identify the work, though some students may do so. Some students may supply the artist's name and a title, perhaps even a location. However, without a correct period identification, such responses are incomplete.

Students were shown an image of the ceiling, but not of the church interior as a whole. Although students may discuss the interior in ways that are relevant to the question, this is not expected.

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The period is correctly identified. The response discusses with a high degree of accuracy and specificity how the ceiling's artistic elements correspond to the historical context when it was decorated. Both artistic elements and historical context are discussed fully.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The period is correctly identified. The response refers to both relevant artistic elements and the historical context; however, the connections between the two may be general, or the discussion may be unbalanced. The discussion may include minor errors.

OR

The response fails to correctly identify the period, but the discussion is otherwise at the level of a response that would earn a score of 4.

2 points

Response demonstrates some knowledge and understanding of the question.

The period is correctly identified. The response refers to relevant artistic elements, the ceiling's historical context, or both. Links between the two, if present, are vague or tenuous. The discussion is mostly general or descriptive or may include significant errors.

OR

The response fails to correctly identify the period, but the discussion is otherwise at the level of a response that would earn a score of 3.

1 point

Response demonstrates little knowledge and understanding of the question.

The period is correctly identified, but there is no other discussion of merit.

OR

The response fails to correctly identify the period, but the discussion is otherwise at the level of a response that would earn a score of 2.

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Question 5 (continued)

0 points

Response demonstrates no discernible knowledge or understanding of the question.

Although the student attempts to respond, the response fails to correctly identify the period and makes only incorrect or irrelevant statements about the ceiling.

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

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Question 6

On the left is a home designed by Robert Venturi, built between 1961 and 1964. On the right is the Portland Building designed by Michael Graves, built in 1980. Both are examples of Postmodern architecture.

Referring to specific Postmodern architectural elements in each building, discuss how the buildings differ from Modernist architecture. (5 minutes)

Background

This 5-minute question asks students to analyze two examples of Postmodern architecture and discuss how architectural elements in each building differ from Modernist architecture.

In the later 1960s and the 1970s some practitioners, critics and audiences began to perceive Modernist architecture as cold, detached from human needs, and often lacking in comfort or utility. The opposition between Modernist and Postmodernist ideals is often reduced to Mies van der Rohe's statement, "Less is more," versus Robert Venturi's riposte, "Less is a bore." Urbanist architects such as Venturi and his partner, Denise Scott Brown, embraced an eclectic, historicist approach to architectural design. Two key Postmodern texts are *Complexity and Contradiction in Architecture* (1966) by Venturi and *Learning from Las Vegas* by Venturi, Scott Brown and Izenour (1972).

Postmodernism actively subverted Modernist notions of purity and uniformity in favor of eclecticism, pluralism and the return of color and ornament. Postmodernists responded to a perceived Modernist (the International Style in particular) disinterest in the siting of structures by exploring how historical and vernacular architecture evoke a sense of place. These buildings by Venturi and Graves show Postmodern reactions against Modernist precepts. Venturi and Graves appropriated a variety of historical forms and concepts to evoke diversity and complexity in their structures.

The discussion of Modernist architecture may include the International Style, Prairie Style or Chicago School. Philip Johnson and Henry Russell-Hitchcock stated that Modern architecture promotes "volume rather than mass . . . regularity rather than symmetry" and an absence of "arbitrary applied decoration." In general, Modernist architecture employs a visible use of new technology and industrial materials, minimal ornamentation, the abstraction of architectural form, the philosophy of "form follows function," and the embrace of design elements such as flat roofs and ribbon fenestration. The best responses are informed by a thorough understanding of Modernist precepts and Postmodernism's rejection of those precepts.

Two Tasks for Students

1. Refer to specific Postmodern architectural elements in each building.
2. Discuss how the buildings differ from Modernist architecture.

Point to Remember

Formal and conceptual elements of Postmodern architecture include an embrace of historical styles, a fascination with ornament and color, an interest in individuality and complexity of design, a certain light-heartedness or playfulness in design, and asymmetry and juxtaposition of disparate forms and materials.

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Question 6 (continued)

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response discusses specific Postmodern architectural elements in each building and **clearly** explains how the buildings differ from Modernist architecture. The discussion may include minor errors that do not have a meaningful impact on the response.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response discusses at least one specific Postmodern architectural element in each building. The response **sufficiently** explains how both buildings differ from Modernist architecture; however, the discussion may be somewhat general, include minor errors that have some impact on the response, or both.

2 points

Response demonstrates some knowledge and understanding of the question.

The response discusses at least one Postmodern architectural element in each building. The response explains with **general** accuracy how the buildings differ from Modernist architecture; however, the response may be vague, be overly general, or contain significant errors.

OR

The response accurately discusses how one of the buildings differs from Modernist architecture.

Note: This is the highest score a response can earn if it discusses only one of the two buildings.

1 point

Response demonstrates little knowledge and understanding of the question.

Although the response demonstrates general familiarity with the issues raised by the question, it is weak, is inaccurate, is purely descriptive, or contains significant errors.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response 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

Attribute the work to a specific art-historical period. Justify your attribution by discussing specific characteristics of the work that are commonly associated with that art-historical period. (10 minutes)

Background

This question asks students to attribute the work to a specific art-historical period. Students are asked to justify the attribution by connecting specific characteristics of the work (whether formal, iconographic or contextual) to broader tendencies of the art-historical period.

The work shown is the carved portal (known as the Porte Miégevillè) from the south transept of the church of Saint Sernin, Toulouse (circa 1115). The art-historical period of the portal is Romanesque. Romanesque portals function as entrances to church interiors. The doorway, often divided by a pillar known as a trumeau, is flanked by jambs at either side. Above the door are a lintel and a broad, rounded arch. Within this sits the semicircular space called a tympanum. The tympanum, the lintel, the jambs, the capitals and the trumeau, as well as the archivolt and voussoirs of the arch, are usually covered with relief sculptures.

Such portals, comparatively rare in western Europe since the fall of the Roman Empire, flourished during the Romanesque period, becoming well established by the early 12th century C.E. With ample surface for adornment, portals offered ready sites for instructive and decorative imagery. Frequent subjects for tympanum reliefs included the Ascension of Christ, the Last Judgment and the *Maestas Domini* (God in Majesty). Often Christ occupied the center of the tympanum, asserting the metaphorical association between the doorway of the church and Christ as the door to salvation. Hierarchic scale ensured that he appeared much larger than other figures.

Romanesque portal sculpture frequently emphasized conceptual and iconographic clarity over naturalistic representation. The style often seems to parallel the flat, calligraphic lines of manuscript illumination, and thereby emphasizes a planar sensibility that diminishes the portrayal of space. Relief carvings on tympana were often vividly painted, heightening the visual effect and intensifying the spiritual charge.

Embellished with figurative sculpture conveying a Christian message in clear and palpable terms, Romanesque portals served as vehicles of instruction and inspiration. The proliferation of such monumental carved church portals during the Romanesque period is associated with the concurrent increase in pilgrimage and the establishment of pilgrimage routes, which helped to spread both iconographic and formal elements of sculpture. The visual and conceptual impact of Romanesque portals shaped and was shaped by the movement of pilgrims along the pilgrimage routes and through the church itself.

Portals such as the Porte Miégevillè marked thresholds as liminal spaces wherein earth and heaven meet and offered invitation to see salvation as a journey. This portal contains an image of the Ascension of Christ in the tympanum, a subject that emphasizes the portal's role as a transition between the terrestrial and celestial realms. The lintel below depicts the 12 apostles flanked by 2 prophets. Historiated capitals are visible below, containing foliate motifs and biblical scenes referring to Christian concepts of the Fall and Salvation.

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Question 7 (continued)

Specific characteristics of this particular portal that are commonly associated with the Romanesque period are the rounded arch; the various component parts (arch, tympanum, lintel, carved capitals); the use of large-scale relief sculpture in an architectural context, as well as smaller sculptures on appropriate parts of the portal; the function of the portal as an entry into sacred space; the Christian subject matter and iconography; the vivid, flattened calligraphic, antinaturalistic style of the sculpted figures and their draperies; the use of hierarchical scaling to indicate relative importance of figures; and an emphasis on conceptual clarity over naturalistic representation.

Two Tasks for Students

1. Attribute the work to a specific art-historical period.
2. Justify the attribution by discussing specific characteristics of the work that are commonly associated with that art-historical period.

Points to Remember

This question requires attribution to a specific art-historical period. The correct answer is Romanesque, although students who cite the Medieval period may earn as many as 3 points, depending on the accuracy and specificity of the discussion. The highest score a response can earn if it does not attribute the portal to the Romanesque or the Medieval periods is 2.

Students are not required to identify the work.

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response correctly attributes the work to the Romanesque period. The response justifies the attribution by citing specific characteristics of the work that are associated with the Romanesque period. The discussion may include minor errors that do not have a meaningful impact on the response.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response correctly attributes the work to the Romanesque period. The response justifies the attribution by citing characteristics of the work that are associated with the Romanesque period; however, the response may be somewhat general, include minor errors that have some impact on the response, or both.

OR

The response attributes the work to the Medieval period, but its justification has enough accuracy and specificity that it would otherwise have earned a higher score.

2 points

Response demonstrates some knowledge and understanding of the question.

The response attributes the work to either the Romanesque or the Medieval periods. The response justifies the attribution by citing characteristics of the work that are associated with the Romanesque period; however, the discussion may be vague, be overly general or simplistic, or contain significant errors.

OR

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Question 7 (continued)

The response incorrectly attributes the work, but the evidence cited as justification can reasonably be applied to this image.

Note: This is the highest score a response can earn if it does not attribute the work to the Romanesque or the Medieval periods.

1 point

Response demonstrates little knowledge and understanding of the question.

The response attributes the work to the Romanesque or the Medieval periods, but there is no other discussion of merit.

OR

The response incorrectly attributes the work. The response includes an attempt at justification that has some merit, but the discussion is weak, contains significant errors, or both.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

Although the student attempts to respond, the response incorrectly attributes the work 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 8

In 1917 a Dada artist submitted a mass-produced urinal as a sculpture to an exhibition in New York City.

What was the artist's real name? How did the artist's submission challenge conventional ways of thinking about art and artists? (10 minutes)

Background

This question asks students to identify the artist who submitted this work to an exhibition, and to discuss how the artist used the work to challenge conventional ways of thinking about art and artists. It asks students to connect the artist's submission to larger contextual issues such as the role of the artist, what constitutes art, and how a work's value is assigned and by whom.

The work shown is a replica of *Fountain*, submitted by Marcel Duchamp in 1917 to an unjuried exhibition by the Society for Independent Artists in New York City. (The original has been lost.) *Fountain* is a "readymade," a term Duchamp invented for common, mass-produced objects that he, as an artist, invested with meaning. Critics disdained these readymades, none more so than *Fountain*, a work Duchamp submitted under the pseudonym R. Mutt and in whose rejection he gloried. By definition, an unjuried exhibition must accept all works submitted; the rejection of a work from an unjuried show is thus a contradiction in terms. That Duchamp sought out this situation and submitted a work that the exhibition's organizers could not possibly accept or display suggests the extent to which he rejected conventional definitions of art and of the artist.

Fountain is a urinal. It is not a painting or a sculpture or even an art object, as collectively understood. At the time it bore no relation to the history of art nor to any accepted notion of what constituted art. The only trace of an artist's hand was the false, applied signature of R. Mutt. Traditionally a signature adds value to a work of art and sanctifies its status. Yet with *Fountain* Duchamp satirized an authentic signature, playing on the name of a plumbing company and/or a comic strip. He also painted a date onto the urinal, thus parodying another convention of traditional artistic practice. Furthermore, Duchamp changed the standard position of the urinal by inverting it.

As such, Duchamp's *Fountain* fulfilled none of the traditional functions for art at the time. It provided no visual pleasure, nor did it satisfy a social, political or religious need. Instead, *Fountain* was and is emblematic of the rejection of aesthetic taste and judgment. A defense of *Fountain*, likely penned by Duchamp himself, argues that, "Whether Mr. Mutt made the fountain with his own hands or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view — created a new thought for that object."

Duchamp later claimed he had little use for "retinal" art; his concern was the conceptual. *Fountain* supports this notion, as its creation signals the invention of conceptual art.

Two Tasks for Students

1. Identify the artist by his real name. Any reasonable variation on the spelling "Duchamp" should be accepted.
2. Explain how the artist's submission challenged conventional ways of thinking about art and artists.

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Question 8 (continued)

Points to Remember

Although some students may give the work's title and discuss its significance, students are not required to identify the work by its title.

Students may focus on the act of submission or the object itself.

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response correctly identifies Duchamp. The response explains how Duchamp's submission challenged conventional ways of thinking about art and artists. The discussion is specific but may include minor errors that do not have a meaningful impact on the response.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response correctly identifies Duchamp. The response explains how Duchamp's submission challenged conventional ways of thinking about art and artists; however, the response may be somewhat general or less clear than a response that earns 4 points. There may be minor errors that have some impact on the response.

2 points

Response demonstrates some knowledge and understanding of the question.

The response correctly identifies Duchamp. The response explains Duchamp's submission in relation to conventional thinking about art and artists; however, the discussion may be vague, be overly general or descriptive, or contain significant errors.

OR

The response fails to identify Duchamp, but its discussion of how the work challenged conventional ways of thinking about art and artists has enough accuracy and specificity that it would otherwise have earned a higher score.

Note: This is the highest score a response can earn if it does not correctly identify Duchamp.

1 point

Response demonstrates little knowledge and understanding of the question.

The response correctly identifies Duchamp, but there is no other discussion of merit.

OR

The response fails to identify Duchamp, but attempts to explain how the artist's submission challenged conventional ways of thinking about art and artists. The response demonstrates some general familiarity with the issues raised by the question, but the discussion is weak, is inaccurate, or contains significant errors.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

Although the student attempts to respond, the student fails to identify Duchamp and makes only incorrect or irrelevant statements about the artist's challenge to conventional ways of thinking about art and artists.

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Question 8 (continued)

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

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Question 9

In the mid-fifth century B.C.E., a Greek sculptor wrote a treatise entitled the *Canon* that was summarized as follows.

Beauty consists in the proportion, not of the elements, but of the parts, that is to say, of finger to finger, and of all the fingers to the palm and the wrist, and of these to the forearm, and of the forearm to the upper arm, and of all the other parts to each other.

Identify the sculptor who wrote the *Canon*. Select and fully identify one work of art that reflects his ideas.

Making specific reference to **both** the text above **and** your selected work, analyze how the work reflects those ideas. (10 minutes)

Background

This question asks students to identify Polykleitos as the author of a treatise known as the *Canon* (meaning “rule” or “law” in Greek). Students are also asked to select and identify a work that reflects the ideas expressed in the quotation and analyze how the selected work reflects those ideas.

Ancient Greece deliberately differentiated itself from the earlier Mediterranean civilizations from which it evolved and borrowed. By the Classical era, in the fifth century B.C.E., an emphasis on ideal beauty and a need for representations of ideal beauty further distinguished Greek aesthetics. In sculpture, as in painting, ideal beauty was located in the body of a nude male, each component depicted as flawless and the whole integrated by harmonious proportions (*symmetria*). This concept developed in an intellectual climate in which man was celebrated, according to the Stoic philosopher Protagoras, as “the measure of all things.” Moreover, mathematical ratios were linked to cosmic harmony, expressed by the Pythagorean notion of the “music of the spheres.”

Polykleitos’s thoughts on ideal beauty, and specifically on how beauty results from the commensurability of parts, are set forth in his *Canon*. Although the full *Canon* is lost, fragments were recorded by Galen during the first century C.E. This treatise was given visual form in Polykleitos’s larger-than-life-size bronze statue variously called either *Canon* or the *Doryphoros* (the Spearbearer). The original sculpture has not survived, and Roman copies may not fully represent Polykleitos’s intentions. Nevertheless, Polykleitos’s prescriptions of ideal beauty are clearly expressed by this depiction of the nude, youthful athlete characterized by his calm countenance, weight-shift pose (*contrapposto*), and balancing of tensed forms with relaxed limbs. These features provide visual evidence of the Greek desire to exercise control over both the physical and mental prowess emphasized in the rigorous training of Athenian youths, or *epheboi*, desirous of attaining full citizenship of the city-state. Also, the expression of beauty in the Greek male nude is inseparable from associations to Apollo, the god of reason and moderation, as he, like the *Doryphoros*, was also depicted as an idealized, beardless youth.

The influence of Polykleitos was recorded by Roman writers, who documented a school of followers, including Skopas, Lysippos and Polykleitos’s own son, Polykleitos the Younger. Although the works of these Late Classical sculptors altered the proportions established by the *Canon*, creating leaner figures with proportionately smaller heads, they continued to promote an aesthetic ideal that transcended everyday appearances. At the time Polykleitos wrote the *Canon*, a similar canonization of the Greek architectural Doric order emerged, emphasizing that these ideas affected the visual arts beyond figurative sculpture.

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Question 9 (continued)

Three Tasks for Students

1. Identify the sculptor who wrote the *Canon* as Polykleitos.
2. Select and fully identify one work of art that reflects Polykleitos's ideas.
3. Analyze how the selected work of art reflects Polykleitos's ideas, making specific references to **both** the text quoted **and** the work selected.

Points to Remember

Any reasonable variation on the spelling "Polykleitos" should be accepted.

Students who select another Greek sculptor from the Classical or Late Classical period may earn as many as 3 points, depending on the quality of the response.

Students who fail to identify Polykleitos or another Greek sculptor from the Classical or Late Classical period may earn as many as 2 points, depending on the quality of the response.

A full identification of the example means that the identity of the specific work discussed is clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

The appropriateness of the example depends on how well the work reflects Polykleitos's ideas. The work does not have to be an example of Classical Greek art; it can be from any time period or culture. It may be in any medium.

Stronger responses accurately discuss an appropriate work that demonstrates an understanding of Polykleitos's ideas and analyze the chosen work with a high degree of specificity.

Weaker responses may simply repeat sections of the quotation without analysis. These responses may have trouble linking the quotation to the chosen work. In addition, weaker responses may discuss a work that is less appropriate or unsuitable. The discussion may contain errors that affect the analysis.

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response correctly identifies Polykleitos and identifies one work of art that reflects Polykleitos's ideas. The response makes specific reference to **both** the text **and** the work of art to analyze how the selected work reflects Polykleitos's ideas. The response may include minor errors that do not have a meaningful impact on the analysis.

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Question 9 (continued)

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response correctly identifies Polykleitos or another Greek sculptor from the Classical or Late Classical period. It identifies one work of art that reflects Polykleitos's ideas. Although the response makes reference to **both** the text **and** the work of art to analyze how the work reflects Polykleitos's ideas, it may be general or unbalanced, focusing more on either the text or the work of art. The response may include minor errors that have some impact on the analysis.

2 points

Response demonstrates some knowledge and understanding of the question.

The response identifies Polykleitos or another Greek sculptor from the Classical or Late Classical period. The discussion, however, is more descriptive than analytical. It may be vague, overly general or unbalanced, focusing almost entirely on either the text or a work of art, though brief reference may be made to both. The discussion may also contain significant errors.

OR

The response fails to identify Polykleitos or another Greek sculptor from the Classical or Late Classical period, but the analysis of how the selected work reflects Polykleitos's ideas has enough accuracy and specificity that it would otherwise have earned a higher score.

Note: This is the highest score a response can earn if it does not correctly identify Polykleitos or another Greek sculptor from the Classical or Late Classical period.

1 point

Response demonstrates little knowledge and understanding of the question.

The response correctly identifies Polykleitos, but there is no other discussion of merit.

OR

The response fails to identify Polykleitos, but it identifies one work of art that reflects Polykleitos's ideas. It attempts to discuss how the selected work reflects Polykleitos's ideas, but the discussion lacks accuracy or specificity and may not engage directly with the quotation.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

Although the student attempts to respond, the response fails to identify either Polykleitos or a relevant work and makes only incorrect or irrelevant statements about Polykleitos's ideas.

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