



AP[®] Art History 2005 Scoring Guidelines

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Question 1

Left slide: West portal of Cathedral of Saint-Lazare, Autun, c. 1120-35.

Right slide: Gislebertus, *Last Judgment*, tympanum of west portal, Cathedral of Saint-Lazare, Autun, c. 1120-35.

1. The slide on the left shows a portal with a tympanum representing the Last Judgment. The slide on the right shows a detail of the portal.

Name the art historical period of the portal. Discuss the relationship between the placement of the tympanum and its iconography. (5 minutes)

This essay question presents two tasks: the student must correctly **identify** the stylistic period as Romanesque. The rest of the discussion should then deal with the **relationship** between the particular iconography of the *Last Judgment* at St. Lazare of Autun and its position over the principal doorway of a pilgrimage church, the cathedral of Autun.

This means that if the period of Romanesque is correctly identified, the correctness, quality, and sophistication of the remaining discussion about the relation of the subject to its placement determine the score. The student is given a great deal of information: the name of the architectural member, its placement over a portal, and the identification of its iconography. So the real question is: How does the imagery of the *Last Judgment* relate to the main entry of this pilgrimage church?

The *Last Judgment*, the second coming of Christ as King and Judge in the final days, was one type of several possible medieval visual representations of the invisible God, a *theophany*, shown on a Romanesque church tympanum (the curved field under the doorway arch and over the lintel). These monumental three-dimensional *theophanies*, or manifestations of the Divine, developed shortly after the passage of the millennium, generally along the pilgrimage route to Compostela, and were meant to inspire, console, reassure, and warn. They reminded pilgrims and the faithful entering the church of the oral teachings and homilies they had so often heard, and of familiar scriptural passages they knew by heart and had often recited. For the viewer, the images provided the video to the memorized audio versions of familiar teachings and indelible scriptural passages now made visible. The tympanum was in fact a rewarding, affirming revelation.

The subject reminded the viewer of Christ's own promises, and of the happy or unfortunate consequences of one's earthly actions, from "in my Father's house there are many mansions" to "depart from me ye accursed into the everlasting hellfire." Facing the portal, reading it, then entering through it, prepared the worshiper for a recommitment to a Christian life and reinforced the importance of pilgrimage as a devotional act and as life's journey. The *Last Judgment* tympanum was the entryway to the Celestial Jerusalem symbolized by the church building that separated the mundane world from the sacred mysteries that took place inside.

More deeply than our generations can now imagine, the Romanesque pilgrim understood the symbolic act of entry through the doorway. Christ's promise that "I am the Way, the Truth, and the Life" (John 14:6) and "He who comes to Me will be saved" resonated with the person of faith. The large portal allowed physical entry but the True Portal to the other, better world was Christ, through whom the pilgrim entered.

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Question 1 (continued)

Score Scale 0–4

- 4** The essay correctly identifies the art historical period as ***Romanesque*** and cleanly discusses the Last Judgment with regard to its location over a doorway. The essay generally understands that the location of this Last Judgment is a pilgrimage church. A solid discussion must address how the Last Judgment as depicted at Autun is related to the pilgrim or visitor passing through the doorway (its content related to the act of reading the imagery and entering through the portal).
- 3** The essay correctly identifies ***Romanesque*** and discusses with less specificity the importance of the location and the meaning of the Last Judgment. A 3 answer may demonstrate a good deal of knowledge about the imagery but may address the relationship of content to placement in a rather simplistic way.
- 2** The essay correctly identifies ***Romanesque*** and discusses the imagery but addresses the relevance of its location for the viewer only in a hazy or generic way.

OR

The essay misidentifies the period but has a substantive discussion of the relationship of the imagery to its placement.

- 1** The essay correctly identifies ***Romanesque***, but the discussion has no merit.

OR

The essay incorrectly identifies the period. It discusses in vague terms the relationship between iconography and location. (The reader has to work hard to find anything of value.)

- 0** The student makes an attempt, but the response is without merit because it rewrites the question or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 2

Left slide: Pablo Picasso, *Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofía, Madrid. On permanent loan from the Museo del Prado, Madrid. (Snark/Art Resource, NY)
Right slide: Blank

2. Picasso painted this work in response to a specific event.

Name the event. Describe the message of the painting and discuss the ways in which the message is expressed. (10 minutes)

Students have three tasks:

- (1) They must identify the event Picasso responded to in this painting.
- (2) They must describe the message of the painting.
- (3) They must discuss the visual means used in expressing the message.

Identification of Event: The Spanish Civil War or the bombing of Guernica.

Picasso painted this work in support of the Spanish Republican government fighting Franco and fascism during the Spanish Civil War. Picasso had accepted a commission from a delegation of the Republican government to design a mural for the Spanish Pavilion of the 1937 Paris World's Fair. On April 26, 1937, while Picasso contemplated the subject of the mural, one of the great cultural and spiritual centers of the Basque people, the town of Guernica, was bombed by German and Italian planes. Franco enlisted their military power to decimate Guernica and convince the resistance to surrender.

Message of the Painting: Protest against the horrors of war and/or opposition to Franco and fascism.

The bombing of Guernica served as the impetus for the painting, but Picasso never locates the work within a specific place. There are no specific references to the town of Guernica besides a tiled roof. He paints the innocent victims of war in general, emphasizing the suffering of helpless, defenseless citizens as timeless atrocities. The original placement of the work within a building sponsored by the Republican government in exile makes its anti-Franco sentiments clear.

Discussion of How the Message Is Expressed: Cubism, Surrealism, symbolism, scale, and palette.

The painting combines different kinds of Cubism with Surrealism. Some Surrealist aspects of the work are found in the nightmarish emotionalism and a metaphoric rather than a realistic approach to war. The Cubist aspects of the work include the shattered, abstract, exploding forms, and the suggestion of newsprint. Students may also discuss the symbolism of the work and how, in particular, the bull and horse refer to, among other things, Picasso's Spanish heritage and personal life, power, and Franco. The monumental scale of the painting is important for conveying the message since Picasso was invited to produce a large work to gain support for the Republican government. The palette was reduced to somber tones of black, white, and gray to deepen the sense of suffering experienced by the bombing victims.

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Question 2 (continued)

Score Scale 0–4

4 The essay correctly identifies the event depicted. It describes the message expressed by Picasso as a statement on the atrocities of war, or as a protest against Franco and fascism. There is a full discussion of at least two ways in which the message is expressed.

3 The essay correctly identifies the event depicted and describes the message expressed by Picasso as a statement on the atrocities of war, or as protest against Franco and fascism. It fully discusses only one way in which the message is visualized.

OR

The essay correctly identifies either the event or the message of the painting, but not both. It fully discusses at least two ways in which the message is expressed.

2 The essay correctly identifies the event depicted but correctly responds to only one additional part of the question. This may be either a correct description of the message or a full discussion of only one way in which the message is conveyed.

OR

The essay incorrectly identifies the event depicted but correctly responds to two elements of the question. This may be either a correct description of the message along with a discussion of one method of its expression, or two fully discussed ways in which the painting conveys the message.

1 The essay only offers one response of merit with respect to the question. This may be either the event, the message, or one aspect of the way in which the message is expressed.

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

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

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Question 3

Left slide: François Boucher, *Cupid a Captive*, 1754. (Reproduced by kind permission of the trustees of The Wallace Collection, London)

Right slide: Jean-Honoré Fragonard, *The Meeting*, 1771-73. (Copyright The Frick Collection, New York)

3. The work on the left was painted by François Boucher. The work on the right was painted by Jean-Honoré Fragonard. Both of these works are from the same period.

Identify the period. Discuss how the subject matter and style of these works express the tastes and interests of the culture in which they were produced. (10 minutes)

The question requires the student to identify the period of the two paintings—rococo. It then asks them to discuss the subject matter and style (rococo) of the works. This discussion should be related to the issue of how it expresses the tastes and interests of the culture (French salon culture of the third quarter of the eighteenth century, or later rococo) in which they were produced. This involves an aristocratic retreat from Versailles from more palatial surroundings to the intimate settings of private and upper-class residences.

In answering this question, a student should take both pictures into account, not contrasting them, but showing how they exemplify the rococo in both their style and subject matter. A superior answer would mention the use of baroque formal devices (described in Gardner as crisscrossing diagonals, curvilinear forms, and slanting recessions) and fluttering or moving drapery, their transformation into decorative patterns, arabesques, and even, if the students observe them, the sorts of c- or s-curved forms that one associates with the rococo. Other stylistic elements that distinguish the rococo (and differentiate it from the baroque) are the heightened or brighter color, and the setting of the figures in lush vegetation, especially noticeable in the Fragonard, that is also used to emphasize the pink flesh tones of the nudes in the Boucher. Students may also notice the (painterly or feathery) brushwork in the paintings, particularly in the Fragonard.

The subject matter of the two works should also be discussed in relation to the rococo. The Boucher employs mythological subject matter, but its protagonists are young girls (nymphs), who engage in playful activity, seizing Cupid's quiver and binding him with flowers. It thus turns the heroic visions of the baroque into an erotic fantasy and, with its nubile nudes, transforms baroque allegory into play. The painting by Fragonard, who was Boucher's pupil, represents a scene of flirtation, a large *fête galante*, a genre of rococo painting representing themes of love that was invented by Watteau. Outstanding students may notice that Fragonard quotes Watteau in his use of the "speaking statue" of Venus withholding Cupid's arrows; Boucher also uses speaking statuary in the one figure of one cupid holding another in the fountain to the right. The Fragonard is, like the Boucher, a playful allegory on the nature of love: some perspicacious students may notice that its treatment of the theme, as keyed by the statue, is in effect that in both scenes love is being restrained. Some may note how the fertile vegetation may also be related to the erotic subjects.

Both pictures stem from the salon culture of eighteenth-century France, with its emphasis on wit, conversation, and the appreciation of sensual pleasures. The Fragonard was in fact part of a series originally intended for the decoration of a salon (and now is inserted into a wall in the Frick Collection, New York). The erotic subjects may both be associated with the patronesses of the paintings, both of whom were mistresses of King Louis XV of France, who also exerted influence on the formation of French taste. Boucher was the painter of Madame de Pompadour, and the Fragonard was actually painted for Madame du Barry. Indeed, although students may not know this, it is a slightly veiled allegory of her relation to the king, and as seen in the picture shown, slightly wishful. Some students may note that

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Question 3 (continued)

especially the Fragonard represents late rococo painting, and that Madame du Barry rejected it, in favor of a neoclassical series by Vien of the same theme.

The Boucher is discussed in Gardner, eleventh edition, p. 786; the Fragonard in Stokstad, revised and condensed edition, pp. 330-32, but another Fragonard is discussed in Gardner. In any event, the names of the painters are provided in the question.

Score Scale 0–4

- 4** The essay correctly identifies the art historical period (rococo) and discusses with specificity both the style and subject matter in evidence in both paintings in relation to this period. It describes how they express the tastes and interests of the culture. The discussion is full, and without major errors.
- 3** The essay correctly identifies the art historical period (rococo) and discusses with specificity either the style or subject matter, but not both, or fails to discuss them with specificity. It describes how they express the tastes and interests of the culture, but the discussion is not as full or contains a major error.

OR

The essay incorrectly identifies or describes one of the components of the answer but is otherwise a 4.

- 2** The essay correctly identifies the art historical period (rococo) but fails to discuss with specificity either the style or subject matter, or fails to identify the culture whose tastes and interests the paintings express.

OR

The essay incorrectly identifies the art historical period (rococo) but is otherwise a 3.

- 1** The essay correctly identifies the art historical period (rococo) but there are no other responses of merit.

OR

The essay incorrectly identifies the period or culture, but the answer is otherwise a 2.

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

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

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Question 4

Left slide: Arch of Constantine, Rome, 312–315 C.E. (Alinari/Art Resource, NY)

Right slide: Leon Battista Alberti, west facade of Sant' Andrea, Mantua, ca. 1470. (Alinari/Art Resource, NY)

4. The architect of the building shown on the right is Leon Battista Alberti.

Name the period of the building on the right. How and why did Alberti adapt elements of the work on the left? (10 minutes)

The façade of Alberti's Sant' Andrea is based on the ancient Roman motifs of temple front and triumphal arch. Alberti's design constitutes more than just a superficial veneer on the front of the building; Alberti gave it considerable weight and volume to create a strong presence for the viewer. Marquis Lodovico Gonzaga of Mantua commissioned Alberti to design a new church on the centrally located site of what had been a smaller, Romanesque structure; the outdated structure held the city's most precious relic, a vial of Christ's blood, acknowledged as genuine by a papal commission in 1459. Gonzaga wanted to give the newly validated relic a more appropriate home that could accommodate the pilgrims who came to see it. Alberti's wide nave, without side aisles, allowed an unobstructed view of the altar, and therefore of the relic, during ceremonies. He was aware that the columned basilican plan, so popular since the Early Christian period, was originally used for law courts in Roman times, so in the interest of architectural authenticity, as well as of unobstructed viewing, he dismissed that arrangement.

Students have three tasks:

- (1) They must identify the period of the building on the right as Renaissance.
- (2) They must analyze how Alberti adapted specific elements of the work on the left to his design for the building on the right.
- (3) They must analyze why Alberti adapted specific elements of the work on the left to his design.

Students should understand that the key issue is the Renaissance reuse and transformation of the ancient past and apply those ideas directly to the slides shown here.

Both monuments are represented in most of the major textbooks; the period of the building on the right should be identified as Renaissance or fifteenth century. Because the question asks for the period, these are the only acceptable responses.

Instead of simply identifying the architectural elements shared by both Sant' Andrea and the Arch of Constantine, such as columns and arches, students are required to discuss HOW Alberti adapted elements of the work on the left. Ideal responses should deal specifically with the architectural elements. Perhaps the most obvious is the similar, symmetrical tripartite division of the façade with its primary focus on the center by virtue of height. Other responses include Alberti's use of similar giant or colossal orders, spanning either two or three stories to unify the façade, with the tallest placed on high pedestals similar to those on the Roman triumphal arch. Both structures include a heavy crowning element in the form of an attic (on the Arch of Constantine) or an architrave and pediment (on Sant' Andrea). Alberti constructs a coffered barrel vault at the center and through the sides of his façade. Both buildings have a complex surface articulation employing classical vocabulary. Those architectural elements cast light and shadow

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Question 4 (continued)

across the respective façades. Only nine seraphs on Alberti's façade indicate that the building on the right is a Christian structure; Alberti was aware of the complex and propagandistic iconography of the triumphal arch, but he simplified it considerably in his building.

Students may mention the interior of Sant' Andrea, particularly because it is so closely related to the façade (and therefore the Arch of Constantine) in terms of organization and vocabulary. The façade corresponds to the width of the nave inside, and that same giant order and triumphal arch motif organizes the nave walls. Impressive coffered vaults cover both nave and side chapels, reminiscent of the Basilica Constantine and Maxentius. The nave vault is 60 feet across, the largest barrel vault since antiquity, and it is held up, by necessity, not on columns but on massive piers.

Appropriate answers regarding WHY Alberti adapted elements of the work on the left are more diffuse. They should deal specifically with the philosophical reasons behind the adaptation. Alberti's well-known interest in the study and preservation of ancient architecture led him to incorporate many antique motifs into his buildings. Alberti had a mastery of ancient architectural knowledge; he not only knew Vitruvius's text but also wrote his own architectural treatise based on Vitruvius. His theories promoted the idea of Classical philosophers that beauty was the result of measurement and proportion. Following Vitruvius, Alberti felt that architecture, like the human form, should mirror the order inherent in the universe.

The rise of humanism and its spread through some of the major cities on the Italian peninsula encouraged both patrons and architects to utilize ancient vocabulary. Renaissance humanists like Alberti were champions of a concept known as *virtù*, the capacity of individuals to steer both their personal and public lives by the exercise of reason. Alberti believed that the expression of reason in architecture, based on natural laws, would help cultivate ideal citizens. Gonzaga is known to have had an interest in the art of the ancient world similar to that of Alberti, an interest stimulated both by his humanist education and by Andrea Mantegna, who was Lodovico's court artist from 1460 until Lodovico's death in 1478. In his role as *l'uomo universale* (the universal man), Alberti took up architecture late in life as only one of his many, varied interests. No doubt the monumental quality of Sant' Andrea, comparable to that of the triumphal arch, suggests Alberti's own rising status as both an artistic and intellectual genius.

But perhaps the best answer to the question of why Alberti adapted elements of the work on the left is the early Renaissance interest in using ancient elements in contemporary Christian structures as a way to triumph over imperial Rome, over the pagan religions of the past, and, in a theological sense, over death itself. Alberti's adaptation of an ancient structure through which the emperor processed following a military victory for the façade of a Christian church emphasizes Christianity's triumph in a very visible manner.

Point to Remember When Scoring Question 4:

Students are not asked to identify the buildings.

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Question 4 (continued)

Score Scale 0–4

NOTE: The highest score a student can earn for an answer that does not analyze specific elements of the work on the left, or does not address both how and why Alberti adapted these elements, is a 2.

4 The essay correctly identifies the period of the building on the right as Renaissance (or fifteenth century). It analyzes with a high degree of specificity both how and why Alberti adapted elements seen in the work on the left. Students demonstrate that they understand the reasons behind the adaptation on both an architectural (how) and a philosophical (why) level. The discussion contains no significant errors.

3 The essay correctly identifies the period of the building on the right as Renaissance (or fifteenth century). It analyzes with a fair degree of specificity both how and why Alberti adapted elements seen in the work on the left. Students demonstrate that they understand the reasons behind the adaptation on both an architectural (how) and a philosophical (why) level, but the discussion may be less thorough than a 4 answer or contain minor errors.

OR

The essay does not identify the period of the building on the right correctly but is otherwise a 4.

2 The essay correctly identifies the period of the building on the right as Renaissance (or fifteenth century). It analyzes either how or why Alberti adapted elements seen in the work on the left without particular focus. Students may not demonstrably understand the reasons behind the adaptation on either an architectural (how) or a philosophical (why) level. The discussion may contain errors.

OR

The essay does not identify the period of the building on the right correctly but is otherwise a 3.

1 The essay correctly identifies the period of the building on the right as Renaissance (or fifteenth century) but includes no other discussion of merit.

OR

The essay does not identify the period of the building on the right correctly but is otherwise a 2.

0 The student makes an attempt, but the response is without merit because it fails to identify the period of the building on the right or makes only incorrect statements.

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

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Question 5

Left slide: Stele with law code of Hammurabi, ca. 1780 B.C.E. (Réunion des Musées Nationaux/Art Resource, NY)

Right slide: Upper part of stele with law code of Hammurabi, ca. 1780 B.C.E. (Erich Lessing/Art Resource, NY)

5. The slide on the right is a detail of the work on the left.

Identify the work shown. What is the subject of the work and how is it conveyed? (5 minutes)

In the early eighteenth century B.C.E., Hammurabi, the king of Babylon, compiled a comprehensive code of law for his people. These laws are carved on the lower portion of an imposing seven-foot-high black basalt stele. The upper portion of the stele has a low relief image of Hammurabi on a mountaintop, represented by the three flat tiers beneath the feet of the seated god. Hammurabi stands with his hand raised in a gesture of respect or prayer. The curved lines or rays on the god's shoulders can be read as fire, an attribute of Shamash, the sun god and god of justice. Shamash extends a rod and a coiled rope to Hammurabi. These builders' tools convey the king's ability to build social order, to measure people's lives, and to render judgments. This image of god and king together signifies Hammurabi's divinely granted authority to enforce the laws inscribed on the stele and to preserve justice in his kingdom.

Below the image of Hammurabi and Shamash a cuneiform inscription outlines approximately 300 laws. Although 68 of these laws address issues related to domestic affairs, and another 20 cover issues of physical assault, the majority confront issues connected to property. The laws favor rich over poor, citizens over slaves, and men over women; the punishments vary in relation to wealth, class, and gender. These laws are prefaced by a prologue listing the temples restored by Hammurabi and followed by an epilogue establishing Hammurabi as a peacemaker. Hammurabi states that he intends "to cause justice to prevail in the land and to destroy the wicked and the evil, that the strong might not oppress the weak nor the weak the strong."

Students have three tasks:

- (1) They must identify the sculpture as the **Stele of Hammurabi**.
- (2) They must identify the subject as **divinely granted legal authority**.
- (3) They must analyze **how** the subject is conveyed via form and content.

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Question 5 (continued)

Score Scale 0-4

NOTE: Students cannot receive a score above a 2 unless the subject of DIVINELY GRANTED LEGAL AUTHORITY is addressed.

- 4** The essay correctly identifies the work as the *Stele of Hammurabi* and its subject as divinely granted legal authority. It accurately addresses in a full and well-developed discussion how the subject is conveyed in the work.
- 3** The essay correctly identifies the work as the *Stele of Hammurabi* and its subject as divinely granted legal authority. Although these essays accurately address how the subject is conveyed, the discussion of *how* will be superficial or less well developed than in essays that earn a 4.

OR

The essay misidentifies the work but addresses the subject as divinely granted legal authority. It accurately addresses in a well-developed discussion how the subject is conveyed in the work.

- 2** The essay correctly identifies the work as the *Stele of Hammurabi*. It provides a general discussion of how the subject is conveyed in the work, but it does not identify the subject fully as divinely granted legal authority.

OR

The essay misidentifies the work but identifies the subject as divinely granted legal authority. It accurately addresses how the subject is conveyed in the work.

- 1** The essay correctly identifies the work as the *Stele of Hammurabi* OR its subject as divinely granted legal authority but has no other discussion of merit.
- 0** The student makes an attempt, but the response is without merit because it rewrites the question or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 6

Left slide: Statue of old market woman, first century C.E. (The Metropolitan Museum of Art, Rogers Fund, 1909. (09.39) Photograph © 1997, The Metropolitan Museum of Art.)

Right slide: Blank

6. Name the art historical period of the sculpture. Discuss how the characteristics that place the sculpture in this period also differentiate it from sculpture of the preceding period. (10 minutes)

Students have two tasks:

- (1) They must identify the art historical period as **Hellenistic**.
- (2) They must discuss the **Hellenistic** characteristics visible in the sculpture that differentiate it from sculpture of the preceding, **Classical**, period.

The Hellenistic Period:

The phrase “preceding period” may cause some inconsistencies in these essays. The spirit here is that the essay should contrast the Hellenistic period with the Classical period. The essay might identify the preceding period as the Classical, High Classical, or Late Classical. Any of these is valid.

This question considers the change in artistic direction from the High Classical (fifth century B.C.E.) and/or Late Classical Period (fourth century to the death of Alexander the Great in 323 B.C.E.) to the Hellenistic period (after the death of Alexander to about the end of the first century B.C.E.). Students are not asked to name a specific date, but rather a period designation; the center of their essays should be a detailed analysis of the figure of the *Old Market Woman* itself. Students must understand that the sculpture is Hellenistic, and they must be able to discuss the period’s characteristics in relation to the sculpture.

Discussion:

The sculpture depicts an old woman with great honesty and quotidian specificity. She is on her way somewhere, and she lurches under the strain of the heavy basket of poultry in her left hand. She wears an elaborate dress, although she seems unaware or unfazed by the fact that part of it is falling off her body. She also wears a pair of fine sandals and has an ivy wreath laced through her hair. These three aspects—the fine dress and sandals, and the ivy wreath—are details that the student may not recognize, and they are not relevant to this response. What is crucial, however, is that she is disheveled, aged, and weary; her face is lined and wrinkled, her flesh sags, and her body is bent. Her exact destination is not critical to this response either; indeed, some scholars claim she is simply off to deliver goods to a local market, while others (more convincingly) argue that she is in transit to attend a festival of Dionysus.

What is most important is that the sculpture represents a specific moment in her journey. Also critical to the response is the realistic depiction of everyday life (genre) here; this is an identifying mark of the Hellenistic period. Indeed, the naturalistic and immediate depiction of this woman with a particularity that seems based on direct observation hints at portraiture itself. While this is not a portrait per se, it does seem to be closer to the nascent interests of Rome than to the artistic interests of Greek classicism.

Key Points to Consider:

Some of the very best answers may cite some historical factors that differentiate the Hellenistic period from its predecessors. The Hellenistic period was a far more cosmopolitan time, with a more complex urban mix of rich and poor, citizen and foreigner, and increasingly diverse ethnicities. The relative social and cultural uniformity of the past was replaced by this heterogeneous cultural mix, with its interest in

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Question 6 (continued)

observing social experience and human diversity. The *Old Market Woman* is very much a paradigmatic example of Hellenistic art and close to another sculpture that the student may know, the *Seated Boxer*. This emphasis on immediacy and realism is quite different from the sculpture of the Classical period, and students should be able to discuss this. The Classical interests in the ideal are not present in the *Old Market Woman*. The preceding period's desire to idealize the human form by the imposition of a system of perfect order on that form (as in the *Doryphorus*) is quite different from the concerns of the Hellenistic period. The Classical period sought a generalized, timeless vision of youthful and idealized human perfection. Classical artists elevated the figure above the realm of the everyday but did not celebrate it. This profound and deeply held artistic belief in the perfectibility of human form (and, by extension, of humankind itself) is at the center of the aims of Classical Greek art. These interests are quite different from those exhibited in the *Old Market Woman*. This essay must focus on these differences. A comparison between the *Old Market Woman* and Praxiteles' *Aphrodite of Knidos*, *Nike Fastening Her Sandal* from the balustrade around the Temple of Athena Nike or one of the caryatids from the Erechtheion would be most instructive.

Score Scale 0–4

- 4** The essay correctly identifies the art historical period as Hellenistic (most strong answers will identify the preceding period as Classical). It fully and accurately discusses more than one characteristic that places the sculpture in the Hellenistic period. The essay must also address the way the work can be differentiated from the sculpture of the Classical period. The best responses will cite specific works of art from the Classical period as evidence in their discussion.
- 3** The essay correctly identifies the art historical period as Hellenistic; these essays may identify the preceding period as Classical. It accurately discusses more than one characteristic of the work that places the sculpture in the Hellenistic period. The essay must also address the way the work can be differentiated from the sculpture of the Classical period. These responses will be less satisfactorily developed than the essays that earn a 4.

OR

The essay fails to identify the art historical period as Hellenistic but may identify the preceding period as Classical. It fully and accurately discusses more than one characteristic that places the sculpture in the Hellenistic period. The essay must also address the way the work can be differentiated from the sculpture of the Classical period. The best responses will cite specific works of art from the Classical period as evidence in their discussion.

- 2** The essay correctly identifies the art historical period as Hellenistic and may identify the preceding period as Classical. It correctly discusses at least one specific aspect of the Hellenistic work but fails convincingly to contrast this with previous artistic concerns.

OR

The essay fails to identify the art historical period as Hellenistic but may identify the preceding period as Classical. It accurately discusses more than one characteristic that places the sculpture in the Hellenistic period. Or, it discusses a Hellenistic characteristic and the way the work can be differentiated from the sculpture of the Classical period.

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Question 6 (continued)

- 1** The essay correctly identifies the art historical period as Hellenistic, but there are no other responses of merit.

OR

The essay fails to correctly identify the historical period but discusses at least one Hellenistic characteristic or differentiates it from Classical work.

- 0** The student makes an attempt, but the response is without merit because it rewrites the question or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 7

Left slide: Eugène Delacroix, *The Barque of Dante and Virgil*, 1822. (Erich Lessing/Art Resource, NY)
Right slide: Blank

7. The slide shown is Delacroix's *The Barque of Dante and Virgil*, exhibited at the Paris Salon of 1822. The following text is an excerpt from a contemporary review of that exhibition.

“No painting in my opinion better reveals the future of a great painter than that of Delacroix depicting the ‘Barque of Dante and Virgil.’ . . . The brush stroke is large and firm, the color simple and vigorous although a bit raw. The artist has . . . artistic imagination that one might call imaginative draughtmanship. . . . He disperses his figures, groups them, gathers them at will with the boldness of Michelangelo and the richness of Rubens. I find in it savage strength, ardent but natural, which gives way without effort to its own momentum.”

With what art historical movement is the work of this artist commonly associated? Discuss ways in which the critic's response to Delacroix's picture relates to artistic concerns and trends of the period. Be sure to refer to both the slide and text in your answer. (10 minutes)

Students have two tasks:

- (1) They **must** identify Romanticism as the movement with which Delacroix is associated. No other response can receive a 4. Students who demonstrate a full understanding of Romanticism without identifying the movement can receive a 3 if the question is otherwise a 4.
- (2) They must analyze the excerpted Salon critique **and** relate their analysis to those characteristics of Romanticism evident in Delacroix's *Barque of Dante*.

NOTE: In text-based questions, students are asked neither to identify a text nor to demonstrate prior knowledge of that text. The function of a text-based question is to allow students to apply what they know about a given period movement, or artist, to the analysis of primary source material and, usually, to a related work of art. In this year's question, students are provided with useful information about the primary-source material cited: the work screened for them as a slide is identified by artist, title, and date.

The Barque of Dante by Eugène Delacroix (1798–1863) was exhibited at the Salon of 1822. It was the 24-year-old Delacroix's first successful Salon submission. Though not universally praised (David's disciple, Delécluze, termed it “a real daub [*une vraie tartouillade*]”), the painting brought Delacroix public recognition and attracted the attention of more established artists, including Baron Gros. It was bought for the royal collection of contemporary art housed in the Luxembourg Palace. Adolphe Thiers, a journalist, later a politician (and, eventually president of the French Republic), wrote one of the most positive critiques of the painting; his review (excerpted above) was published in *Le Constitutionnelle* on May 11, 1822.

The subject of the picture comes from medieval literature—Dante's *Inferno*, Canto VIII, lines 25–69. (Robert Rosenblum notes that this section of the epic was not well known and had not been illustrated before.) Dante, with his guide, the roman poet Virgil, is steered by a muscular boatman, Phlegyas or Fleigias, across a dark and turbulent body of water. In the background is the city of Dis, lit by a perpetual fire. The waters seethe with damned souls, their vividly conveyed distress and horrific aspect accentuated by the travelers' poses, gestures, and expressions.

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Question 7 (continued)

The painting's rich colors, its dramatic contrasts of light and dark, its complex composition, and its emotional intensity recall the late Renaissance and Baroque period, evoking grand-manner paintings by Michelangelo, the Venetians, and Rubens. There are echoes of Géricault's *Raft of the Medusa*, exhibited at the Salon of 1819, surely deliberate. (A much later journal entry of Delacroix's recalls the painting's impact on his younger self—he ran home to his studio to paint.) Students might recall Romantic paintings like Delacroix's as a rejection of Neoclassicism, the movement that both precedes and overlaps with Romanticism. Some might even allude to the seventeenth-century debate between Poussin's classicism and the opulence of Rubens's Baroque works as having set the stage for the debate between line and color in the late eighteenth and early nineteenth centuries.

Points to Remember When Scoring Question 7:

Students are not expected to be familiar with the text excerpt.

Students need not know this particular work, identified for them by artist, title, and date. (Of the major texts, only Hartt illustrates the work, and in black and white.)

In a good answer, a student will recall major characteristics of Romantic painting **and** relate those characteristics to the painting shown. Many students will discuss other Delacroix paintings and other Romantic works. Only responses that deal substantively with Romanticism in this work will receive the highest grade.

The texts characterize Romanticism as difficult to define and rife with contradictions, overlapping to a considerable degree with Neoclassicism. Some mention of this may be expected; its relevance should be assessed on a case-by-case basis. Characteristics of Romanticism mentioned in the texts that are relevant in a discussion of this painting include: a fondness for literary subject matter, often medieval; visible brushstrokes; rich color; an approach to subject matter that is boldly individual, emotional, and imaginative; complex, dynamic compositions that recall High Renaissance or Baroque paintings, specifically those of Michelangelo and Rubens.

Scoring Scale 0–4

NOTE: An essay failing to identify Romanticism, which does not conform to the second set of specifications for a 3, cannot receive a grade above a 2. The identification is essential to this question.

- 4** The essay identifies Romanticism as the movement with which Delacroix is associated and relates the critic's response to the painting shown with a high degree of specificity. It includes a full discussion of the Romantic characteristics mentioned in the text and visible in the painting. The discussion has no significant errors.
- 3** The essay identifies Romanticism as the movement with which Delacroix is associated. It relates the critic's response to the painting shown with a fair degree of specificity, and with a less full discussion of the Romantic characteristics mentioned in the text and visible in the painting. The discussion may have some errors.

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Question 7 (continued)

OR

The essay fails to identify Romanticism but is otherwise a 4. It relates the critic's response with a high degree of specificity and a full understanding of the Romantic characteristics mentioned in the text and visible in the painting.

- 2** The essay identifies Romanticism. It attempts to relate the text and painting, but without a particular focus, discussing at least one Romantic characteristic mentioned by the critic and visible in the painting. The discussion is weak or uneven and may contain significant errors.

OR

The essay fails to identify Romanticism but is otherwise a 3.

- 1** The essay identifies Romanticism but makes no other points of merit.

OR

The essay fails to identify Romanticism but is otherwise a 2.

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

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

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Question 8

8. Most cultures have made use of art's narrative function.

Select and fully identify two works of art that visually convey a narrative. At least one of your choices must be from beyond the European tradition. Identify the subject of each narrative and discuss the means used to convey the narrative. (30 minutes)

This question asks students to focus on art that tells a story, and to consider how a given story has been represented. Storytelling is as basic to art history as it is to human history. Examples of narrative art are plentiful, from the *Palette of Narmer* or the *Stele of Naram-Sin* to *The Gross Clinic* and *Guernica*. On the face of it, this would seem to be a question most students ought to be well equipped to answer well.

Demonstrating an awareness of what narrative means is key to answering this question well. Students whose essays discuss, for example, how a portrait conveys information and meaning will score in the lower half of the grading scale. Some forms of portrait painting, such as historical portraiture, may convey a narrative, but in most cases a stand-alone portrait will not. A portrait usually communicates meaning and information in other ways and therefore may be a poor choice, causing the student to score in the lower half. As with Question 9, the choice of appropriate examples about which the student is knowledgeable is central to the success of an essay.

NOTE: Students are not asked to link narrative or style to culture (although many of the higher scoring essays do), but simply to identify and discuss appropriate examples, as requested.

Students have three tasks:

- (1) They must **identify** two works of art with narrative subjects, one of which must come from beyond the European tradition. A full identification should include a title, an artist (if known), and a culture, country, or period.
- (2) They must identify the subject of each narrative and explain what the narrative is about (**content**). Simple descriptions and discussions of meaning do not, on their own, convey the narrative content of a work.
- (3) They must discuss the artistic means (**form**) employed to communicate the narrative to viewers, **connecting form to content**. Although the question does not ask for a detailed analysis of the story or its cultural significance, the better essays will describe how the narrative is conveyed with a high degree of specificity and may demonstrate an understanding of the broader significance of the narrative.

Defining Narrative Art: (adapted from *Grove Art Online*)

"Narrative art" is a term used to describe art that provides a visual representation of some kind of story, often based upon mythology, legend, or history, sometimes based upon literary or oral work. Narration, the relating of an event as it unfolds over time, is in principle a difficult task for the visual arts, since a work of art often lacks an obvious beginning, middle, and end, essential features of any story. However, art works find creative ways of depicting narratives and may address only a specific moment or sequence of moments of a story.

Please watch for a distinction between the discussion of iconographic elements, symbolism, and allegory, and actual narrative content. While these may be features of a narrative work, they need to be discussed in relationship to a story.

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Question 8 (continued)

Art Works Frequently Discussed Successfully in the Essays:

Trajan's Column

Palette of Narmer

Stele of Naram-Sin

Bayeux Tapestry

Masaccio, *Tribute Money*

Picasso, *Guernica*

Hogarth, *The Breakfast Scene from Marriage à la Mode*

Buddhist reliefs from Sanchi Stupa, India

Vishnu images at both Deogarh and Udayagiri

The Burning of Sanjo Palace (battle between Japanese warlords)

Tale of Genji (story of Prince Genji and his romantic intrigues in the Japanese court)

Layla and Majnun (a tragic love story from the Islamic world)

Shahnama ("Book of Kings" tales of mythic heroes and rulers of ancient Iran)

Difficult Choices from the Samples:

Bronzino, *Venus, Cupid, Folly, and Time*

Giorgione, *The Concert*

Delacroix, *Liberty Leading the People* (could work depending upon discussion)

Seated Kafre

Akhenaten

Shiva Maheshwara at Elephanta

Death of Buddha (generic)

Cave Paintings

African masks could be appropriate choices if they move beyond iconography and incorporate a discussion of storytelling and performance.

The better essays discuss the story being depicted in their selections. Weaker responses provide an identification and/or theme for the chosen works, but no sense of the narrative.

Score Scale 0–9

NOTE: Students are not asked to compare and/or contrast their choices.

9–8 The essay fully identifies two appropriate works of art that visually convey a narrative, including one from beyond the European tradition. It briefly identifies the subject (content) of each narrative and provides a cogent and correct discussion of how the artistic means (form) are used to convey (communicate) the narrative. The lower grade is earned when an answer contains some imbalance or has minor errors of fact or interpretation.

7–6 The essay fully identifies two appropriate works of art that visually convey a narrative, including one from beyond the European tradition. It briefly identifies the subject (content) of each narrative and provides a less cogent and/or less correct discussion of how the artistic means (form) are used to convey (communicate) the narrative. The lower grade is earned when an answer is notably unbalanced or contains errors significant enough to weaken discussion.

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Question 8 (continued)

5 The highest score an essay can earn if it deals with only one appropriate choice fully and correctly.

OR

The essay identifies two appropriate works of art that visually convey a narrative, including one from beyond the European tradition. It briefly identifies the subject (content) of each narrative and explains how each narrative is conveyed (communicated) through artistic means (form) with only a fair degree of specificity.

4–3 The essay identifies two works of art, possibly appropriate, that visually convey a narrative, including one from beyond the European tradition. It may or may not identify the subject (content) of each narrative and/or explain how each narrative is conveyed (communicated) through artistic means (form), and with little specificity. Or, if only one appropriate choice is selected, the identification and discussion is fairly complete and accurate. The lower grade is earned when the essay lacks meaningful discussion or contains significant errors.

2–1 Identification in the essay is minimal, and the choices may or may not be appropriate. If choices are appropriate, there is minimal discussion. Or, if only one appropriate choice is presented, the discussion is incomplete and inaccurate. The lower score is earned when there is no discussion of merit.

0 The student 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 9

9. Frequently in the history of art, artists and architects have challenged established traditions.

Select and fully identify two works that challenged established traditions. One example must have been produced before 1800 C.E. Discuss how and why each work constituted a significant challenge to accepted artistic conventions of its time. (30 minutes)

Students have three tasks:

- (1) They must fully identify two works of art or architecture that challenged established traditions, one of which must have been produced before 1800 C.E.
- (2) They must discuss how each work constituted a significant challenge to accepted artistic conventions of its time.
- (3) They must discuss why each work constituted a significant challenge to accepted artistic conventions of its time.

Points to Remember When Scoring Question 9:

The better essays offer a full identification of appropriate choices and an understanding of their context. These essays move beyond description to analyze the ways in which each work challenges tradition; implicit in this is an understanding of the artistic and historic context of each work of art.

The less successful essays use inappropriate choices or are incomplete in some way. Most will describe and not analyze how or why the selected works challenge tradition.

Students are not asked to compare and/or contrast their choices.

Score Scale 0–9

- 9–8** The essay fully identifies two works of art that challenged established traditions, including one from before 1800 C.E. It provides a full and correct discussion of how and why each work of art constituted a significant challenge to accepted artistic conventions of its time. The lower grade is earned when an answer contains some imbalance or has minor errors of fact or interpretation.
- 7–6** The essay fully identifies two works of art that challenged established traditions, including one from before 1800 C.E. The discussion still addresses “how” and may discuss “why” but is less cogent and complete than a 9–8. The discussion may be somewhat unbalanced and contain some errors of fact or interpretation. The lower grade is earned when the discussion is notably unbalanced or an error significant enough to weaken discussion is included.
- 5** This is the highest score an essay can earn if it deals with only one appropriate choice but does so fully and correctly.

OR

The essay identifies two works of art that challenged established traditions, including one from before 1800 C.E. The identification may be incomplete or faulty, and the discussion may address only “how,” may be unbalanced, and may contain errors that confuse the argument.

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Question 9 (continued)

- 4–3** The essay identifies two works of art that challenged established traditions, including one from before 1800 C.E. The identification may be incomplete or choices may be inappropriate, and the discussion may address only “how” and may be unbalanced and weak. The lower grade is earned when the essay lacks meaningful discussion or contains significant errors of fact or interpretation.
- 2–1** The identification is incomplete and/or choices are inappropriate. If choices are appropriate, there is minimal discussion. The lower score is earned when there is no discussion of merit.
- 0** The student makes an attempt, but the response is without merit because it restates the question, includes no identifiable choices, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.