



AP[®] Art History 2006 Scoring Guidelines

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AP[®] ART HISTORY
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Question 1

1. Representations of the natural world or motifs from nature are found in the art of all times and places. Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition.
- Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

Background:

Representations of the natural world are present in every culture and time period. Students must select two appropriate works that illustrate representations of the natural world from a broad range of periods, cultures, and art forms. Students are asked to analyze images and objects representative of the natural world within their original contexts.

Better essays address **why and how** contextual concerns impact the function and design of works of art inspired by the natural world. These contextual concerns include but are not limited to religious, political, social, traditional, scientific, philosophical, literary, and technological factors. These essays demonstrate an understanding of the difference between representations of the natural world and naturalistic representation.

Weaker essays describe works of art rather than analyze them. They provide a description of naturalistic qualities in works of art but they lack a discussion of representations of the natural world or motifs from nature.

Students have three tasks:

- (1) They must **fully identify** two works of art that use representations from the natural world or motifs from nature, one of which must come from beyond the European tradition. According to the Course Description, “beyond the European tradition” refers to non-European cultures including Africa (beyond Egypt), the Americas, Asia, Egypt, ancient Near East, Oceania, and Global Islamic traditions. A full identification links a specific work of art to its maker, culture, and/or art historical period or movement.
- (2) They must explain why each work uses representations of the natural world or motifs from nature.
- (3) They must explain how each work represents the natural world or motifs from nature.

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Question 1 (continued)

Scoring Criteria

Score Scale 0–9

9–8 **Fully identifies** two appropriate works of art that use representations from the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Provides a complete discussion of **why** and **how** each work of art uses representations of the natural world or motifs from nature. The lower score is earned when an answer contains some imbalance or has minor errors of fact or interpretation.

7–6 **Fully identifies** two appropriate works of art that use representations from the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Discussion addresses **why** and may discuss **how** but is less cogent and complete than a 9–8 essay. The lower score is earned when an answer is notably unbalanced or contains errors significant enough to weaken the discussion.

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

OR

Identifies two appropriate works of art that use representations of the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Identification may be incomplete or faulty. Discussion may address how and/or why, may be unbalanced, and may contain errors that confuse the argument.

4–3 **Identifies** two works of art that use representations from the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Identification may be incomplete or faulty, and choices may be inappropriate. Discussion may address how and/or why and may be unbalanced. The lower score is earned when the essay is notably descriptive, lacks meaningful discussion, or contains significant errors.

2–1 Identification is incomplete and/or inappropriate. 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 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.

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

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Question 2

Left: *Good Shepherd*, 425–450. Mosaic. Mausoleum of Galla Placidia, Ravenna, Italy.
Right: Blank

2. The work shown is Early Christian.

Discuss characteristics of the work that reveal its Classical sources. (5 minutes)

Background:

When Theodosius I split the Roman Empire in 395, his son Honorius became ruler in the West and moved the capital to Ravenna. Galla Placidia, Honorius's half sister, took over as regent in 425 and oversaw the construction of the small cruciform, barrel-vaulted building traditionally (and, according to the most recent scholarship, erroneously) identified as the Mausoleum of Galla Placidia. Although its exterior is plain, its interior is filled with a well-preserved mosaic program illuminated by light filtered through translucent alabaster windows. The program includes images of apostles, saints, and animals in a cohesive narrative of mortality, faith, and redemption. This mosaic, *The Good Shepherd*, is located in the lunette over the west entrance, suggesting a passageway for a mortal soul entering into eternal life.

Students have two tasks:

- (1) They must identify characteristics of the work that reveal its Classical sources.
- (2) They must discuss those characteristics.

Good responses will understand that the key issue in this question is the reuse of characteristics from the Greco–Roman world as a means to promote Christianity. Christianity became an official religion of the Roman Empire a century earlier, and this particular representation of Christ reflects a turning point in Christian iconography. Christ is no longer the humble shepherd from the catacombs but an imposing figure with features akin to those of the ancient gods, situated within a convincing and naturalistic landscape setting.

Characteristics of the work that reveal its Classical sources include:

- Christ is beardless and youthful, like ancient representations of the god Apollo.
- Christ is seated like an ancient philosopher or Orpheus.
- His clothing resembles ancient togas.
- His clothing is imperial purple and gold, which shows the assimilation of imperial or royal status in representations of Christ.
- His cross is an adaptation of an imperial staff.
- The illusionistic devices used to create a convincing sense of space in this mosaic are similar to Pompeian wall paintings. These include atmospheric perspective, convincing modeling and/or foreshortening, and the representation of shadows.
- Mosaic as a medium was common in the ancient world.
- Symmetry, harmony, and balance characterize the overall composition.

Points to remember:

- Students must look backward, not forward, in the history of art in order to answer this question.
- This is a five-minute question.

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Question 2 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Discusses with specificity the characteristics of the work that reveal its Classical sources. The discussion is well developed and free of significant errors.
- 3** Discusses with specificity the characteristics of the work that reveal its Classical sources. The discussion is less well developed and may have minor errors.
- 2** Discusses characteristics of the work that reveal its Classical sources but with little specificity. The discussion is general and/or contains significant errors.
- 1** The discussion is weak or contains significant errors.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- Indicates a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 3

Left slide: *Kritios Boy* (*Kritian Boy*), circa 480 B.C.E.

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3. Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanation by comparing it to one specific earlier sculpture. (10 minutes)

Background:

Art historical scholarship places this statue between the Archaic and Classical periods of Greek art; according to some textbooks, this is called the Early Classical period, while others call it Transitional or Severe style. The statue is often discussed in light of historical events: At the beginning of the fifth-century B.C.E., the Greek city-states were threatened by the expanding Persians. In 480 B.C.E., the Persians attacked several cities, including Athens, but were expelled by a Greek alliance within the year. This triumph is said to have given the Greeks an increased self-confidence, which can be seen in new developments in Greek art, particularly in the period 480–450 B.C.E., when artists increased the realism of their human figures and the naturalism of their settings. A particularly dramatic shift can be seen in the representation of the male nude, which changed from the rigid, frontal, heroic, and monumental Archaic youths, or *kouroi*, to the more lifelike, smaller, and somewhat adolescent *Kritios Boy*. This statue, found in the debris on the Acropolis in Athens that resulted from the Persian sack, was originally thought to be a work by the sculptor Kritios, hence its name today. Now it is recognized as an anonymous work but one executed by a particularly skilled sculptor exemplifying the incredible change in the representation of the male nude that occurred at exactly this time.

Students have three tasks:

- (1) They must name and date the sculpture.
- (2) They must analyze how it differs from earlier sculpture in the ancient Greek world.
- (3) They must support their analysis by comparing it to one of these earlier sculptures.

The best responses will understand that the key issue is the statue's transitional role in the representation of the male nude, and they will compare it in an appropriate manner to an earlier work of Greek art.

The most precise way to name and date the sculpture is as *Kritios Boy* (*Kritian Boy*), circa 480 B.C.E. "Fifth-century B.C.E." or the designations "Early Classical," "Transitional," or "Severe" are acceptable if the essays demonstrate an awareness of the statue's position in the continuum of art history.

Students may discuss the ways in which this statue differs from earlier Greek statues by citing the following characteristics:

- It represents an adolescent, albeit a powerfully built one, rather than the strong youths typical of Archaic *kouroi*.
- It lacks the so-called Archaic smile so typical of earlier statues, adopting instead a more thoughtful expression.
- Even with its truncated limbs it is obvious that the *Kritios Boy* stands in a *contrapposto* pose, his weight on his left engaged leg while his right unengaged leg bends at the knee. His hips are therefore shifting, his left higher than his right, and this shift carries through his torso and shoulders and results in a slightly turned head and a gentle S-curve in his spine when seen from behind; the statue is thus much more animated than earlier *kouroi*.
- The eyes are now empty sockets but would have been enlivened with glass or colored stone, giving a greater sense of naturalism and engagement than the painted eyes of many of the earlier *kouroi*.

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Question 3 (continued)

To support their analyses, students are asked to compare *Kritios Boy* to a specific, earlier Greek sculpture. The most obvious choice is an Archaic *kouros*, but some students may earn credit if they chose an appropriate *kore* or even a sculpture from an appropriate Aegean culture, providing they make a thoughtful formal comparison in the process. Students must use an identifiable example to illustrate their comparative points. They will not earn credit for a mere reference to another sculpture, whether it is an appropriate comparison or not, or for a generic, unidentified sculpture. Appropriate comparisons from the major textbooks include:

- The Metropolitan Museum of Art's *Kouros (The New York Kouros)*, circa 600 B.C.E.
- *Kouros* from Tenea, circa 570 B.C.E.
- *Kroisos (Kouros from Anavysos)*, circa 525 B.C.E.
- *Calf Bearer*, circa 560 B.C.E.
- *Mantiklos Apollo*, circa 700 B.C.E.

Because students are asked to compare the statue to an earlier statue in the **same** culture, examples from Egyptian art are not acceptable.

Points to remember:

- Students are not asked to identify the culture. However, it would be very difficult to answer the question without knowledge of the culture, and the essay will make it evident if the student knows that the sculpture comes from Ancient Greece.
- This is a 10-minute question.

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Question 3 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Correctly names and dates this sculpture as *Kritios Boy* (*Kritian Boy*) from circa 480 B.C.E. (fifth-century B.C.E., Early Classical, Transitional, or Severe). Fully identifies the ways in which this sculpture differs from earlier sculpture in Ancient Greece, comparing it to one specific earlier sculpture in the process. Description is full and contains no significant errors.
- 3** Correctly names and dates this sculpture as *Kritios Boy* (*Kritian Boy*) from circa 480 B.C.E. (fifth-century B.C.E., Early Classical, Transitional, or Severe). Identifies the ways in which this sculpture differs from earlier sculpture in Ancient Greece and compares it to one specific earlier sculpture in the process. Discussion is not as full and may contain minor errors.
- 2** Correctly names and dates this sculpture as *Kritios Boy* (*Kritian Boy*) from circa 480 B.C.E. (fifth-century B.C.E., Early Classical, Transitional, or Severe). Identifies the ways in which this sculpture differs from earlier sculpture in Ancient Greece without particular focus or without comparing it to a specific earlier sculpture. Discussion is not full and may contain errors.

OR

Does not name or date this sculpture correctly but is otherwise a 3.

NOTE: The highest score a student can earn for an answer that does not name and date the sculpture correctly is a 2.

- 1** Correctly names and dates the sculpture but includes no discussion of merit.

OR

Does not name or date the sculpture but is otherwise a 2.

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

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

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Question 4

Left slide: Giotto di Bondone, *Madonna and Child Enthroned with Saints and Angels (Ognissanti Madonna)*, circa 1310.

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4. Identify the artist of this painting. In which art historical period would you place the painting? Justify your decision. (10 minutes).

Background:

Giotto's *Ognissanti Madonna* was painted for the high altar of the basilican-plan church of the Ognissanti (All Saints) in Florence. This church was the site of the Umiliati order, mendicants who traveled throughout the city doing charitable deeds and, to support themselves in these endeavors, engaged in wool production. At almost 11 feet high, with a gold background that flickered in the candlelit interior, Giotto's altarpiece made an imposing central focus to the church and drew worshippers down the nave with ease. The importance of this and similar house-front altarpieces (such as those by Cimabue and Duccio) is closely tied to the role of the mendicant orders and their attempts to use art to excite devotion. Indeed, altarpieces of the enthroned Madonna and Child, often referred to as a *Maestà*, are a reflection of the great popularity of the cult of the Virgin Mary during this period on the Italian peninsula. They are also a reflection of the new interest in representing holy figures in more realistic, human terms. Giotto's profound interest in nature and his observations of the natural world are evident in paintings like this, and his incorporation of these interests is considered revolutionary by art historians.

Students have three tasks:

- (1) They must identify the artist.
- (2) They must assign this painting to a particular art historical period.
- (3) They must justify their decision to place this painting in that art historical period.

Good responses will understand that the key issue is Giotto's pivotal role as an artist whose work bridges two periods—the Gothic and the Renaissance. Students must decide on one period, and they must justify that decision in their essays.

This painting appears in many of the major textbooks. The only way to identify the artist is as Giotto or Giotto di Bondone. This is a transitional work, so the period of the painting is not precise; some students will discuss this as a fourteenth-century, Proto Renaissance, or Early Renaissance (but not High Renaissance) painting, while others will call it Gothic. It is critical that students use the proper vocabulary both in the identification of periods and in the identification and analysis of the inherent characteristics of those periods.

Characteristics that should come up in a discussion of the painting as **GOTHIC** include:

- The pointed, delicate throne that seems too fragile to support the figure of the Madonna.
- The disparate scale between the Madonna and the surrounding saints and angels, and between the Madonna and her throne; Giotto used a hierarchic scale here, where the most important figure in the composition—the Madonna—is also the largest figure by far. Should she stand up, she would tower over the other figures and indeed over her own throne.
- The use of a conventional gold background (which some students may refer to as a Byzantine characteristic) is similarly Gothic, denying a sense of a coherent space and providing the viewer with an iconic message.

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Question 4 (continued)

Characteristics that should come up in a discussion of the painting as **FOURTEENTH CENTURY**, **PROTO RENAISSANCE**, or **EARLY RENAISSANCE** include:

- The overall stability and balance in the composition.
- The weighty, sculptural bodies represented in a surprisingly convincing three-dimensional space (despite the gold background); they are revealed by the realistic masses of draperies that clothe them.
- The saints and angels arranged around the throne as if they stand on steps, with their placement in space obvious by the way they overlap each other.
- The depiction of the relationship between the Madonna and Child has developed into a more believable and indeed more recognizable expression of human emotion.

Points to remember:

- Students are not asked to date the painting but instead to use proper art historical vocabulary to situate it in a time period and to analyze it in relation to that time period.
- This is a 10-minute question.

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Question 4 (continued)

Scoring Criteria

Score Scale 0–4

4 Correctly identifies the artist as Giotto (or Giotto di Bondone). Assigns an art historical period to the painting and justifies that decision with a high degree of specificity. There are no significant errors.

3 Correctly identifies the artist as Giotto (or Giotto di Bondone). Assigns an art historical period to the painting and justifies that decision with a fair degree of specificity. The essay may be less thorough or may contain minor errors.

OR

Does not identify the artist as Giotto but is otherwise a 4.

NOTE: Students who place the painting in the Byzantine period may not earn a score higher than 2.

2 Correctly identifies the artist as Giotto (or Giotto di Bondone). Assigns an art historical period to the painting and attempts to justify that decision but lacks specificity or focus. The essay may contain errors.

OR

Does not identify the artist as Giotto (or Giotto di Bondone) but is otherwise a 3.

1 Correctly identifies the artist as Giotto (or Giotto di Bondone) but includes no other discussion of merit.

OR

Does not identify the artist as Giotto (or Giotto di Bondone) but is otherwise a 2.

0 Makes an attempt, but the response is without merit because it fails to identify the artist 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 5

Left slide: Louis Sullivan, Carson, Pirie, Scott Building (originally Schlesinger and Meyer Store), Chicago, 1899–1904.

Right slide: Blank

5. Identify the architect of this building. How did the innovations in this building lead to the development of the modern skyscraper? (10 minutes)

Background:

Throughout the nineteenth century, growing urban congestion and the rising cost of commercial property led to the need for taller buildings. New technology, especially the hydraulic and then electric elevator (1889), made it possible to command high rental fees even for attic spaces. As improvements in the production of structural iron and steel made the possibility of raising the height of commercial buildings a reality, the stage was set for a new modern architecture in American cities.

Chicago was filled with balloon-frame wood buildings until the fire of 1871. By the late 1880s, Chicago architects began to design buildings in which an internal metal skeleton carried the weight of an external masonry shell. These buildings paved the way for the American skyscraper and the work of Louis Sullivan (1856–1924), who studied architecture at MIT and the Ecole des Beaux-Arts in Paris. Sullivan settled in Chicago in 1875 and began to shape his personal philosophy of architecture. He saw space as flexible and adjustable to the needs of its users, which gave rise to his dictum, “form follows function.”

Sullivan was the first truly modern architect; his Guaranty Trust (now Prudential) Building (1894-95) in Buffalo is one of the earliest skyscrapers. In that building, as in his Wainwright Building (1890-91) in St. Louis, Sullivan emphasized a balanced verticality. He described his aims in his *The Tall Office Building Artistically Considered* (1896), when he wrote,

What is the chief characteristic of the tall office building? And at once we answer, it is lofty. . . . The force and power of altitude must be in it. . . . it must be every inch a proud and soaring thing, rising in sheer exultation that from bottom to top it is a unit without a single dissenting line.

As a department store, the Carson Pirie Scott Building expressed the twentieth-century desire for the large-scale consumption of mass-produced items. The structure sits on the corner of a city block with its huge entrance accessible from all directions, both welcoming customers and controlling crowds. The cylindrical corner tower emphasized the verticality of the building. As a department store, the building required broad, open, well-illuminated display spaces, all made possible by the minimal steel skeleton. Sullivan also used a white terracotta sheathing that followed the grid of the steel frame and emphasized the interior support structure. The exterior avoids references to past styles but does include an Art Nouveau fantasy in cast iron at the main entrance to welcome shoppers.

Students have two tasks:

- (1) They must identify Louis Sullivan as the architect of the building.
- (2) They must analyze how the innovations present in this building lead to the development of the modern skyscraper.

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Question 5 (continued)

In this building, the innovations that lead to the modern skyscraper include:

- Verticality
- A skeletal structure that allows for a nonstructural skin
- Elevators
- Large windows that provide abundant lighting for work and shopping
- The rejection of traditional architectural styles
- An open and flexible interior space

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Question 5 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Identifies Louis Sullivan as the architect. These essays fully and accurately address how the innovations present in this building lead to the development of the modern skyscraper with no significant errors.
- 3** Identifies Louis Sullivan as the architect. These essays address how the innovations present in this building lead to the development of the modern skyscraper, but the analysis is less well developed and may contain errors.
- OR**
- Incorrectly identifies the architect but is otherwise a 4.
- 2** Identifies Louis Sullivan as the architect. These essays provide only a general discussion of how the innovations present in this building lead to the development of the modern skyscraper and may contain errors.
- OR**
- Incorrectly identifies the architect of this building but is otherwise a 3.
- 1** Identifies Louis Sullivan as the architect but has no other discussion of merit.
- OR**
- Incorrectly identifies the architect but is otherwise a 2.
- 0** The student makes an attempt, but the response is without merit because it restates 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: Jan Vermeer. *The Guitar Player*, circa 1672.

Right slide: Blank

6. Attribute this painting to an artist you have studied. Support your attribution by comparing this painting to another specific painting by the same artist. (10 minutes)

Background:

Attribution is a basic term in art history with which students should be familiar. The process of attribution is a fundamental component of connoisseurship and art history more generally since it establishes the artist's individual corpus. In introductory college-level courses students are often given unknown works of art to test their skills at attribution. This type of question tests the student's ability to closely observe and analyze a work of art, to recognize stylistic characteristics specific to a particular artist, and to make an independent judgment based on art historical knowledge. Through a process of deductive reasoning and analogy, the student arrives at an attribution by comparing the unknown work to other art works with which he or she is familiar. The best answers to this question will not simply identify the artist but will present a full and persuasive case for the attribution based on style and thematic content.

The Guitar Player was painted by the Dutch artist Johannes (or Jan) Vermeer (1625-75). It currently resides in London (Kenwood House). Little known during his lifetime and totally forgotten for the next 200 years, Vermeer was dramatically rediscovered by the French critic Thoré-Bürger in 1866 and has become one of the most celebrated artists of the seventeenth century. His art is discussed in most art history texts and students may be familiar with Vermeer through the 2003 film *Girl with a Pearl Earring*. Although fewer than 40 paintings by Vermeer are known today, he is universally admired for his tranquil luminous interior scenes featuring women engaged in ordinary domestic activities or playing music. *The Guitar Player*, with its dreamy solitary female subject and musical theme, is a typical example that is similar to works such as *Woman Holding a Balance* (circa 1664), *The Letter* (1666), and *Allegory of the Art of Painting* (1670-75), which are illustrated in the leading survey texts.

Students have two tasks:

- (1) They must attribute this painting to Vermeer.
- (2) They must support their attribution by comparing this work to another specific painting by Vermeer.

This is an attribution question. To make a persuasive case for the attribution, the student must compare the work to another painting and discuss the features that are characteristic of Vermeer's art.

Characteristics of Vermeer's art that students might discuss include:

- Interest in depicting intimate interior scenes featuring women
- Evocative light effects
- Balance and simplicity of his compositions
- Emphasis on optical effects, such as reflections and mirrors (Vermeer used a *camera obscura*, and "circles of confusion" appear in some works.)
- Use of a painting within a painting
- Musical themes
- Subtle use of color, especially blue and yellow
- Opulent furnishings, clothing, and jewelry, such as pearls
- An overall enigmatic quality

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Question 6 (continued)

Points to remember:

- In an upper-level response, the student will attribute the painting to Vermeer or another seventeenth-century Dutch artist such as Metsu, Ter Borch, De Hooch, Leyster, Rembrandt, or Hals and will support the attribution by comparing it to another specific (and relevant) work by that artist. Vermeer's style is distinctive, and students who are familiar with his work present quite detailed analyses of the characteristic subject matter and stylistic features.
- In a lower-level response when the student makes a misattribution, it is important to distinguish between the more credible Baroque attributions, such as Caravaggio, Gentileschi, and Velázquez, which occur quite frequently, and the totally indefensible misattributions, such as Turner and Van Gogh.
- In order to earn a 2, the student must make a compelling case. That will not be possible if the attribution itself is not credible.
- This is a 10-minute question.

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Question 6 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Correctly attributes the painting to Vermeer and supports the attribution by comparing it to another specific painting by Vermeer. Presents a full and persuasive case for the attribution by analyzing the features of Vermeer’s art found in the works. Discussion is full and contains no significant errors.
- 3** Correctly attributes the painting to Vermeer and supports the attribution by comparing it to another specific painting by Vermeer. Presents a persuasive case for the attribution. Discussion is not as full and may contain minor errors.

OR

Attributes the painting to another seventeenth-century Dutch artist and supports the misattribution by comparing it to a painting by that artist. Presents a persuasive case for the misattribution, but discussion is not full and may contain errors.

NOTE: Students cannot earn more than a 2 unless they attribute the painting to Vermeer or another seventeenth-century Dutch artist.

- 2** Attributes the painting to an artist who is not seventeenth-century Dutch and supports the misattribution by comparing it to a painting by that artist. Presents a case for the misattribution, but the discussion is not full and may contain errors.
- 1** Attributes the painting to Vermeer or another seventeenth-century Dutch artist but fails to make a case for the attribution.

OR

Attributes the painting to an artist who is not seventeenth-century Dutch and supports the misattribution by comparing it to a painting by that artist. Presents a case for the misattribution, but the discussion is weak and may contain significant errors.

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

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

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Question 7

Left slide: Meret Oppenheim, *Object*, 1936.

Right slide: Blank

7. This work is representative of which art historical movement? Explain how the work is representative of that movement. (5 minutes)

Background:

Meret Oppenheim's *Object (Le Déjeuner en fourrure)* is a key example of the incongruous disquieting objects the Surrealists delighted in creating and exhibiting. When *Object* was shown at the Surrealist exhibition at the Museum of Modern Art in New York in 1937, visitors selected it as the quintessential Surrealist symbol. The accidental catalyst for *Object* is thought to have been a café conversation between Oppenheim and Pablo Picasso. After seeing Oppenheim's fur-covered jewelry, Picasso allegedly remarked that one could cover just about anything with fur. Oppenheim replied, "Even this cup and saucer," and proceeded to do so.

Students have two tasks:

- (1) They must identify Surrealism as the art historical movement with which the work is associated.
- (2) They must explain how the work is representative of that movement.

The explanation of how the work is representative of the Surrealist movement may include:

- It embodies the notion of metamorphosis or alchemical transformation that makes ordinary things suddenly appear unfamiliar and disorienting as if experienced in a dream state.
- Oppenheim transforms an ordinary, functional cup, saucer, and spoon into an indeterminate fur-covered object that simultaneously attracts and repels the viewer.
- Psychically disquieting and erotically charged, this incongruous object is a bizarre assemblage of the domestic and the savage that defies all logic.
- Like other Surrealist works, *Object* seeks to express or liberate the unconscious and generate a dreamlike state of surreality.
- This disquieting anthropomorphic hybrid exemplifies the Surrealist penchant for transgressive humor, automatism, word play, and illogical juxtapositions.

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Question 7 (continued)

Scoring Criteria

Score Scale 0–4

4 Identifies the work as Surrealist and explains why it is representative of that movement with a high degree of specificity and no significant errors.

3 Identifies the work as Surrealist and explains why it is representative of that movement with a fair degree of specificity; the explanation may contain errors.

OR

Identifies the work as Dadaist and explains why it is representative of that movement with a high degree of specificity and no significant errors.

2 Identifies the work as Surrealist, but the explanation is weak, without focus, and contains significant errors.

OR

Identifies the work as Dadaist and explains why it is representative of that movement with a fair degree of specificity; the explanation may contain errors.

1 Identifies the work as Surrealist or Dadaist but makes no other points of merit.

OR

Fails to identify the work as Surrealist or Dadaist, but the explanation is otherwise a 2.

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

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

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Question 8

NOTE: Question 8 is based on the following quotation. There are no slides with this question.

This excerpt comes from Charles Baudelaire's "On the Heroism of Modern Life," part of a critique of the Salon of 1846.

"[S]ince all centuries and peoples have their own form of beauty so inevitably we have ours . . .

"The pageant of fashionable life and thousands of floating existences—criminals and kept women—which drift about in the underworld of a great city . . . all prove that we have only to open our own eyes to recognize our heroism. . . . The life of our city is rich in poetic and marvelous subjects . . .

"The themes and resources of painting are . . . abundant and varied; but there is a new element—modern beauty."

8. What new approach to the making of art does Baudelaire suggest to artists in the excerpt above? Your essay must identify and discuss how at least one work of mid- to late-nineteenth-century art reflects Baudelaire's ideas. (10 minutes)

Background:

The French poet Charles Baudelaire (1821–1867), best remembered for his controversial *Flowers of Evil* (1857), was also an influential art critic. In his essay "The Heroism of Modern Life," a review of the Salon of 1846, Baudelaire embraces the notion of modernity, insisting that beauty is relative rather than eternal, and that each century has its own distinctive form of beauty. In the text he apotheosizes the black frock coat as a symbol of perpetual mourning and a uniform of equality. Baudelaire called upon artists to reject shop-worn historical subjects. Instead, they needed to open their eyes to the fashionable pageant and the heroism of modern life, in particular the rich array of urban subjects, from suicides to kept women to the modern nude in bed or bath. His ideas about modernity and the *flâneur* (stroller or idler) are further developed in another, later, essay, "The Painter of Modern Life" (1863), dedicated to the largely forgotten illustrator Constantin Guys. Although few artists of Baudelaire's generation answered his call, his ideas later influenced Manet, Degas, and the Impressionists, whose art celebrates the boulevards, cafes, and dance halls of Paris and the flux of modern life.

Students have two tasks:

- (1) They must identify the new approach to making art that Baudelaire proposes in this excerpt from his critique of the Salon of 1846.
- (2) They must identify at least one appropriate mid- to late-nineteenth-century work of art and demonstrate how it reflects Baudelaire's ideas.

Text-based questions are intended to give students the opportunity to analyze primary-source material and apply it to what they know about a given period, artist, or related work of art. The question does not require prior knowledge of the text; the author and source are identified. No slide is provided; it is up to the student to identify an appropriate work of art and discuss how it illustrates Baudelaire's ideas.

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Question 8 (continued)

Scoring Criteria

Score Scale 0–4

4 Identifies modernity or the painting of modern life as the new approach to the making of art Baudelaire proposes. Clearly identifies and discusses at least one mid- to late-nineteenth-century work of art that reflects Baudelaire’s ideas with a high degree of specificity. Includes a full discussion of the ideas outlined in the text and relates them to the chosen work of art. Discussion has no significant errors.

3 Identifies modernity or the painting of modern life as the new approach to the making of art Baudelaire proposes. Clearly identifies and discusses at least one mid- to late-nineteenth-century work of art that reflects Baudelaire’s ideas with a fair degree of specificity. Includes a less full discussion of how the ideas outlined in the text relate to the chosen work of art. Discussion may have some errors.

OR

Fails to identify modernity or the painting of modern life as the approach to the making of art Baudelaire proposes but is otherwise a 4.

2 Identifies modernity or the painting of modern life as the new approach to the making of art Baudelaire proposes. Identifies at least one mid- to late-nineteenth-century work of art and attempts to relate it to Baudelaire’s ideas. Discussion is weak and may contain significant errors.

OR

Fails to identify modernity or the painting of modern life as the new approach to the making of art Baudelaire proposes but is otherwise a 3.

1 Identifies modernity or the painting of modern life as the new approach to the making of art Baudelaire proposes but makes no other points of merit.

OR

Fails to identify modernity or the painting of modern life as the new approach to the making of art Baudelaire proposes but is otherwise a 2.

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

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

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Question 9

9. Throughout history, works of art have included symbolic or allegorical images.

Select and fully identify two works of art that include symbolic or allegorical images. Your choices must be from different art historical periods. Discuss how each work uses symbols or allegory to convey meaning. (30 minutes)

Background:

Artists use symbols and allegories to convey abstract concepts, human qualities, moral lessons, or hidden meanings that allude to more than what is first apparent to the eye. Although artists generally use symbols and allegories that are part of a visual language shared by people of a particular culture, time, and/or place, they may also choose to represent images and narratives of a personal or esoteric nature, thus denying most viewers full access to the work's meaning.

This question asks students to discuss the construction of meaning through the use of symbolic or allegorical images in a work of art. Rather than describing a work by simply listing the symbols and what they represent, students are asked to discuss **how** symbols or allegories are used to convey meaning.

Points to remember:

- The intent of this question is to get students to think critically and independently about the entire continuum of the history of art. Thus, students must demonstrate a clear understanding of a difference and distinction between two art historical periods to earn a higher score.
- **Stronger essays** offer a full identification of appropriate choices and a complete, accurate understanding of their symbolic or allegorical content. These essays **analyze how symbolic or allegorical images convey meaning**. Especially strong essays will demonstrate an understanding of historical context, traditions, cultural attitudes, or religious beliefs.
- **Weaker essays** use inappropriate choices or have little familiarity with a work's symbolic or allegorical content. They will **fail to discuss how symbols and allegories convey meaning** and tend to describe the work instead. Especially weak essays will fail to recognize symbols or allegories in a work of art.

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Question 9 (continued)

Scoring Criteria

Score Scale 0–9

- 9–8** **Fully identifies** two works of art from two different art historical periods that include symbolic or allegorical images. Provides a full and correct discussion of **how** each work uses symbols or allegory to convey meaning. The lower score is earned when an answer contains some imbalance or has minor errors of fact or interpretation.
- 7–6** **Fully identifies** two works of art from two different art historical periods that include symbolic or allegorical images. Provides a discussion of **how** each work uses symbols or allegory to convey meaning, but the discussion may be unbalanced and may contain errors of fact or interpretation. The lower score is earned when the discussion is notably unbalanced or the errors are significant.
- 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

- Identifies** two works of art from two different art historical periods that include symbolic or allegorical images, but the identification may be incomplete or faulty. The discussion may attempt to address how each work uses symbols and allegory to convey meaning, but it mostly **describes** the works, referring to what is seen rather than how symbols or allegories convey meaning.
- 4–3** **Identifies** at least one work of art that includes symbolic or allegorical images but may fail to grasp the concept of symbolism or allegory. The identification may be incomplete, and the discussion may describe the works, referring to what is seen rather than how symbols and allegories convey meaning. The lower score 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** 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.
- Indicates a nonresponse, such as a blank paper, crossed-out words, or personal notes.