



AP[®] Art History 2007 Scoring Guidelines

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AP[®] ART HISTORY

2007 SCORING GUIDELINES

Question 1

1. Throughout history, art representing hostility or violence has been used for a variety of purposes. Select and fully identify two such works of art from two different cultures, one of which must be from beyond the European tradition. Explain how and why each work of art communicates hostility or violence. (30 minutes)

Background:

Representations of hostility and violence have been used in a wide array of cultures. These might include but are not limited to:

- Demonstrations of power or intimidation that are hostile or violent
- Social, political, or national hostility or violence
- Religious or ritual acts that represent hostility or violence
- Personal hostility or violence, either heroic or irrational
- Forces of good and evil in mythical and/or historical imagery
- Cultural or natural forces
- International or intercultural conflict
- Madness or psychological states that represent hostility or violence
- Battle scenes or hunting scenes

Students have three tasks:

- (1) To fully identify two **appropriate** works of art that communicate hostility or violence. One work of art must be from beyond the European tradition.
- (2) To address **how** each work of art communicates hostility or violence.
- (3) To analyze **why** each work of art communicates hostility or violence.

Better essays fully identify two **appropriate** works of art, one of which is from beyond the European tradition. They analyze both **how** (in each work) the formal aspects of pose, gesture, or action (as in scenes of hunting or battle, or demonstrations of power, intimidation, irrational, antisocial, social, national, ritual, or religious acts) communicate hostility or violence and **why** the function and context of each work of art communicates hostility or violence.

Weaker essays may use less appropriate examples, such as works of art that are technically from “beyond the European tradition” but do not effectively address the issues raised by this question. The identifications might be vague, refer only to general types of art works, or not locate the works specifically in time or place. The discussions might be vague or merely descriptive and provide little or no critical analysis. Essays that simply **describe** acts of hostility or violence will earn lower scores.

Points to remember:

- Appropriate choices are works of art that clearly communicate hostility or violence.
- This question requires an identification that makes it clear to the reader which specific work of art or architecture is being discussed. Sometimes the full identification may be located within the body of the essay.

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Question 1 (continued)

Scoring Criteria

Score Scale 0–9

- 9–8** **Fully identifies two appropriate** works of art that communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Provides a full analysis of **how** and **why** each work of art communicates hostility or violence. The lower score is earned when the essay contains some imbalance or has minor errors.
- 7–6** **Fully identifies two appropriate** works of art that communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Provides an analysis of **how** and **why** each work of art communicates hostility or violence but is less full than a 9–8 essay. The lower score is earned when the essay is notably unbalanced or contains errors significant enough to weaken the analysis.
- 5** This is 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 communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Identification may be incomplete or faulty. Essay may describe **how** or **why** each work of art communicates hostility or violence, but it may be unbalanced and contain errors.
- 4–3** **Identifies two** works of art that communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Identification may be incomplete or faulty, and choices may be inappropriate. Essay may describe **how** or **why** hostility or violence is represented, but the discussion may be unbalanced or general. The lower score is earned when the essay lacks meaningful discussion or contains significant errors.
- OR**
- Only **one appropriate** choice is identified. The discussion is weak and contains errors. The lower score is earned when the essay is wholly descriptive, lacks meaningful discussion, or contains significant errors.
- 2–1** Identification is incomplete and/or inappropriate. If choices are appropriate, there is minimal discussion.
- OR**
- Only **one appropriate** choice is identified and the essay is incomplete and inaccurate. The lower score is earned when there is no discussion of merit.
- 0** Makes an attempt, but the response is without merit because it restates the question, includes no identifiable choices, or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 2

Left slide: Maison Carrée, Nîmes, France. ca. 1–10 CE
Right slide: Blank

2. Analyze how this Roman temple is similar to and different from a Greek temple. (5 minutes)

Background:

The Temple of Gaius and Lucius Caesar in ancient Nemausus (present-day Nîmes), better known as the Maison Carrée (or the “square house”), is one of the best preserved temples of the Roman Empire. Located in southern Gaul, it was dedicated to the boys Augustus adopted as heirs, thereby serving the Imperial cult in a Gallic city that became increasingly Romanized during the first century BCE until its establishment as a Roman colony in 28 BCE. Gaius and Lucius Caesar were the sons of Marcus Agrippa, a statesman and general who held the trust of Augustus and was responsible for building the temple. Its excellent state of preservation is partially due to its conversion into a Christian church during the fourth century.

Although the Romans are perhaps best known for structures based on the arch and dome, they continued to incorporate Greek features in their architecture, and the Maison Carrée has characteristics of both Greek and Roman buildings. Like the Greek temples of Zeus at Olympia and Aphaia at Aegina, the Maison Carrée is hexastyle, meaning its façade has six columns. The overall plan is determined by the Corinthian order, characterized by slender fluted columns and ornate capitals carved with acanthus leaves and tendrils. Although this order was rarely used in Ancient Greece, it was popular in Roman architecture and may have been used here to convey the ideals of Augustan rule. Other Greek architectural features on this temple include the use of a pediment, a cornice, and a continuous frieze. Finally, like Greek temples, Roman temples were meant to be seen from the outside, where sacrifices were performed on their altars or stairs.

However, in contrast to Greek temples, Roman temples did not use the column for support purposes; columns became decorative features engaged with the walls. On the Maison Carrée, 20 engaged columns provide the illusion of a peripteral temple, in what is known as a pseudoperipteral style. Borrowing from the Etruscan tradition, this temple is entered only from the front so that the dominant architectural focus on the exterior becomes the porch or pronaos. This deep porch establishes the front façade in a manner different from Greek temples, which were built on low stylobates that surrounded the entire structure, sometimes making the entrance of a Greek temple difficult to identify.

Students have two tasks:

- (1) They must analyze how this Roman temple is similar to a Greek temple.
- (2) They must analyze how this Roman temple is different from a Greek temple.

This Roman temple is similar to a Greek temple because it:

- has a freestanding colonnade and entablature composed of an architrave, a sculptural frieze, a cornice, and a pediment like a Greek façade.
- employs the Corinthian order like many temples in the Late Classical and Hellenistic periods.
- uses the Greek proportional system as reinterpreted by the Roman architect Vitruvius.

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Question 2 (continued)

This Roman temple is different from a Greek temple because it:

- has engaged columns, making it a pseudoperipteral (rather than peripteral) structure.
- employs a single entrance to the cella through a pronaos in the tradition of Etruscan architecture.
- includes a high podium instead of the low stylobate.

Points to remember:

- Students are not asked to identify the building and can earn a score of 4 without doing so.
- Students should use correct art-historical vocabulary in their analysis.
- This is a 5-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Analyzes with specificity both the similarities and differences between this Roman temple and a Greek temple. Discussion is full and without significant errors.
- 3** Analyzes with less specificity the similarities and differences between this Roman temple and a Greek temple. Discussion is not as full and may contain errors.
- 2** Describes the similarities and/or the differences between this Roman temple and a Greek temple but fails to analyze either in a meaningful way. Discussion may be general and contain significant errors.
- 1** The description makes note of at least one similarity or difference between this Roman temple and a Greek temple, but the discussion is weak and contains significant errors.
- 0** Makes an attempt, but the response is without merit because it restates the question or only makes incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 3

Left slide: William Hogarth. *The Marriage Contract*, from *Marriage à la Mode*. ca. 1743-45.

Right slide: William Hogarth. *The Breakfast Scene*, from *Marriage à la Mode*. ca. 1743-45.

3. Both of these paintings were made by the same artist. Identify the artist. Citing specific details from the paintings, analyze how the artist used satire to comment on class and taste in the society of the time. (10 minutes)

Background:

William Hogarth (1697–1764) is credited with creating a distinctively English style of painting, what he called “modern moral painting,” which satirized contemporary society and carried a moralizing message. Hogarth’s highly topical narrative scenes appealed to a broad urban public. The eighteenth century was the golden age of literary satire in England. Hogarth, who was influenced by the theater and the rise of the novel, was a close friend of Henry Fielding, the author of *Tom Jones*. The six paintings that comprise *Marriage à la Mode* (1743-45) served as models for the set of engravings, published by subscription in 1745. Hogarth turned to French engravers to ensure the technical virtuosity and elegance of the prints. The series satirizes arranged marriages and fashionable taste, the decadence and impotency of the aristocracy, and the crass social striving of the wealthy merchant class. Hogarth utilizes the mock-heroic structure to comment on the weaknesses and foibles of his protagonists. *Marriage à la Mode* is a biting satirical commentary on the decadence of fashionable taste and mores, conspicuous consumption, and the Rococo style, which he parodies, notably in *The Breakfast Scene*.

The Marriage Contract and *The Breakfast Scene* establish the narrative arc of the series and foretell its tragic outcome. The paintings are intended to be “read” sequentially like the scenes of a play. Hogarth’s dense “novelistic” structure focuses on visual details, which propel the narrative, disclose character, and function symbolically. He uses paintings within paintings, dress, decor, and visual parody to indict his characters and satirize their decadence and pretension. *The Marriage Contract* depicts gout-ridden Earl Squander (who points to his illustrious family tree), marrying his son to the daughter of a wealthy London merchant. The cynical arranged marriage provides money to repair the earl’s crumbling Palladian house and buys an aristocratic title for the merchant’s daughter. *The Breakfast Scene* depicts the young couple’s foundering marriage, decadent lifestyle, and dubious taste. The curvilinear composition parodies the fashionable Rococo style. The garishly decorated interior betrays their lack of taste just as their negligent clothing and body language connote their immorality and dissipated lifestyle.

Students have two tasks:

- (1) They must identify the artist as William Hogarth.
- (2) They must analyze how the artist used satire to comment on class and taste in the society of the time, citing specific details from the paintings to make their case.

The best responses will display an understanding of how satire functioned as a rhetorical strategy in eighteenth-century England, amusing the public and carrying a subversive or moralizing message. Simply describing the narrative action and visual elements in the two scenes is **not** sufficient. Rather, students must analyze **how** Hogarth used satire as social commentary and interpret how elements, such as the crumbling Palladian house in *The Marriage Contract*, or the over-the-top Rococo clock and nouveau-riche taste in *The Breakfast Scene*, function emblematically.

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Question 3 (continued)

Points to remember:

- Students are not asked to identify the period or the individual paintings, but they must understand the artistic and cultural context in order to analyze how the artist used satire to comment on class and taste in the society of the time.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

4 Correctly identifies the artist as Hogarth. Analyzes how the artist used satire to comment on class and taste in the society of his time. Analysis is full and without significant errors.

3 Correctly identifies the artist as Hogarth. Analyzes how the artist used satire to comment on class and taste in the society of his time. Analysis is not as full and may contain minor errors.

OR

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

2 Correctly identifies the artist as Hogarth. Discusses how the artist used satire to comment on class and taste in the society of his time, but the answer lacks specificity and may contain errors.

OR

Does not identify the artist as Hogarth but is otherwise a 3.

1 Correctly identifies the artist but includes no other discussion of merit.

OR

Does not identify the artist as Hogarth 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 4

Left slide: Barbara Kruger, *Untitled (Your Gaze Hits the Side of My Face)*, 1983.
Right slide: Blank

4. This work was made by the American artist Barbara Kruger. Analyze how Kruger uses image and text *and* appropriation to convey meaning in this work. (10 minutes)

Background:

Barbara Kruger (b.1945) explores the cultural construction of gender. In order to show viewers how images encode power, Kruger appropriates images and texts from mass media, consumer marketing, and high art. These images reveal how power constructs political, social, cultural, and economic meaning in culture and art. Kruger questions the transaction between image and text and makes the role of the spectator or audience an integral part of the art. In much of her art she deals with the theory of the male gaze, which has emerged from the postmodern writings of authors like Michel Foucault and Jacques Lacan, as well as the film theorist Laura Mulvey. Feminist art-historical investigations of the male gaze examine the asymmetrical power relationship between men and women in society, the ways in which women are viewed (women are passive and thus robbed of agency), particularly by heterosexual men, and the ways in which men view women (actively and with agency). In Kruger's work, which is technically a photograph, the profile of the woman passively invites the "gaze," while the words, by confronting the viewer directly through the use of "your" and "my," as well as stating assertively that the gaze "hits the side of my face," actively deflects or returns it.

Barbara Kruger simultaneously employs and exposes several strategies of contemporary display in our society, as well as the techniques of mass media and advertising, to communicate her message. Kruger began her career as a graphic designer for *Mademoiselle*, and this influence is clear in many of her works. Kruger often appropriates from stock files used by advertisers, cropping the images and presenting them close to the surface, without background space to provide context. In this example, she uses a large-scale, low-resolution photographic print, as well as cheap advertising copy, standard 1980s graphic layout, and bold red typeface. The value that she places on creating a large-scale work contradicts the ephemeral nature of the original three-color advertisement. This photograph intentionally undermines the slick, manipulated, professionally produced fashion photographs that seduce consumers with their flawless beauty. At the same time, the bold text, read with a jumpy verticality, commands us to stop, read, and react.

In *Untitled (Your Gaze Hits the Side of My Face)*, 1983, the appropriated image is passive while the words are active. Read separately, neither image nor text is particularly important, and neither can stand alone as a significant work of art. Read together as a single statement, however, the image and text oscillate conceptually to produce a work of art that is deeply subversive and directly challenging to the viewer.

Students have two tasks:

- (1) To demonstrate how Kruger uses **image and text** in combination to convey meaning.
- (2) To demonstrate how Kruger uses **appropriation** to convey meaning.

Points to remember:

- Students cannot earn a higher score without analyzing how Kruger uses both image and text *and* appropriation to convey meaning.
- According to the *Thames & Hudson Dictionary of Art and Artists* (New York: Thames & Hudson, 1994), appropriation is defined as "... the direct duplication, copying, or incorporation of an image ... by another artist who re-presents it in a different context, thus completely altering its meaning and questioning notions of originality and authenticity."

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Question 4 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Analyzes how Kruger uses image and text *and* also explains how appropriation is used to convey meaning. The analysis is cogent and specific.
- 3** Analyzes the use of image and text *and* also explains how appropriation is used to convey meaning, but the argument is less developed than an essay receiving a 4.
- 2** Describes the use of image and text **or** explains how appropriation is used to convey meaning.
- 1** Provides a general discussion of the work of art that is more descriptive and lacks a conceptual understanding.
- 0** Makes an attempt but the response is without merit because it 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: *Harold swears fealty to William, Duke of Normandy.* Detail from *The Bayeux Tapestry*. 11th c. Wool Embroidery on Linen. Musée de la Tapisserie, Bayeux.
- Right slide: *Duke William Exhorts his Troops to Prepare Themselves Wisely Like Men for the Battle Against the English Army.* Detail from *The Bayeux Tapestry*. 11th c. Wool Embroidery on Linen. Musée de la Tapisserie, Bayeux.

5. The slides show details of a larger work. Identify the work. What were the likely political motivations for its creation? How are these motivations expressed in the work? (10 minutes)

Background:

The Bayeux Tapestry is actually an embroidered wall hanging that illustrates events related to the Norman Conquest of England in 1066. It was likely commissioned by Odo, Bishop of Bayeux, between 1066 and 1082. Odo, the half brother of William the Conqueror, became Bishop of Kent after the Norman Conquest. His familial and political ties to the Normans influenced the interpretation of the Norman Conquest on *The Bayeux Tapestry*; where it is depicted as a heavenly sanctioned and just result of Harold's duplicity. The narrative tapestry, 230 feet long and 20 inches high, details the Norman propagandistic account that legitimizes the conquest of England. Harold is captured by the Duke of Brittany and is ransomed by Duke William of Normandy. In exchange for his freedom, Harold swears a sacred oath on the relics of Bayeux (as seen in the slide on the left) that he will forgo the crown of England and allow William to succeed Edward the Confessor as King of England. Upon his release, however, Harold breaks his vow and is crowned king upon Edward's death. This act of usurpation prompts William to amass an invasion force against England, resulting in the Norman Conquest and the death of Harold. The tapestry portrays the conquest as a righteous act that allows William to assume the crown as the proper ruler and punish the breaking of Harold's oath with defeat and death. Odo's role in the conquest is underscored throughout by his clearly labeled figure and by the implicit role played by the bishop as the head of the church whose relics affect the Norman victory. The veracity of the account is underscored by both the lengthy narrative and the exacting depiction of armor, tools, costumes, and other quotidian details. These details further accentuate William's image as a good, efficient leader who possesses great skills of organization. The embroidery was most likely done by women in Bayeux or Canterbury in Kent; both sites were politically linked to Odo.

Students have three tasks:

- (1) They must identify the work as *The Bayeux Tapestry* (or *The Bayeux Embroidery*).
- (2) They must identify the likely political motivations for its creation.
- (3) They must analyze how these political motivations are expressed in *The Bayeux Tapestry*.

Better responses will identify the likely political motivations for the creation of *The Bayeux Tapestry* and may even discuss the propagandistic nature of its particular representation of the Norman Conquest of England. The best responses will analyze how these political motivations are expressed in the tapestry.

Weaker responses will simply describe the subject without offering substantive analysis of its political agenda.

The work is most commonly referred to as *The Bayeux Tapestry*. *The Bayeux Embroidery* is acceptable, as it is more precise.

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Question 5 (continued)

Points to remember:

- Students are asked to identify but not date the embroidery. However, the relationship to the events of 1066 is important in assessing political motivations, and the best responses may provide a chronological context. Even though they are not asked to name it, students cannot really assess the relationship between the embroidery's imagery and its probable political motivations without noting its relationship to the Norman Conquest.
- The slides are included here as visual prompts to aid discussion of the whole embroidery and not necessarily to generate discussion of the specific details shown.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

4 Correctly identifies the work as *The Bayeux Tapestry* (or *The Bayeux Embroidery*). Analyzes, with a high degree of specificity, how Norman political motivations are expressed in the work. There are no significant errors.

3 Correctly identifies the work as *The Bayeux Tapestry*. Analyzes, with a fair degree of specificity, how Norman political motivations are expressed in the work. There may be minor errors.

OR

Does not identify the work as *The Bayeux Tapestry* but is otherwise a 4.

2 Correctly identifies the work as *The Bayeux Tapestry*. Offers minimal, erroneous, or no discussion of the propagandistic nature of the portrayal. Describes the work without analyzing it.

OR

Does not identify the work as *The Bayeux Tapestry* but is otherwise a 3.

1 Correctly identifies the work as *The Bayeux Tapestry* but includes no other discussion of merit.

OR

Does not identify the work as *The Bayeux Tapestry* but is otherwise a 2.

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

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

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Question 6

Left slide: Antonio Canova. *Pauline Borghese as Venus*. 1808.

Right slide: Blank

6. Identify the art-historical style of this sculpture. How do the form and content of the sculpture as a whole convey meaning? (10 minutes)

Background:

The Italian sculptor Antonio Canova (1757–1822) was one of the most celebrated artists of his era. Canova was inspired by Ancient art in addition to the writings of the eighteenth-century author and art historian Johann Joachim Winckelmann, whose works (*Reflections on the Imitation of Greek Art in Paintings and Sculpture* and *History of Ancient Art*) celebrate and encourage the conscious imitation of Classical ideals. Canova's Neoclassical sculptures were admired for their marriage of Classical idealism and modern subjectivity, as well as their timeless beauty. Canova's reputation was international; he received prestigious commissions from the Papacy in Rome and the Austrian Hapsburgs, such as the *Monument to the Archduchess Maria Christina* (1805) in Vienna. His mythological subjects range from the muscular *Hercules and Lichus* (1795–1815) to the delicate and erotically charged *Cupid and Psyche* (1787-93).

Summoned to Paris by Napoleon in 1802, Canova made numerous portraits of the emperor and his family, including a colossal nude statue of *Napoleon as Mars the Peacemaker* (1806). *Pauline Borghese as Venus* (1808) depicts Napoleon's sister reclining semi-nude on a fashionable antique daybed as Venus Victrix holding an apple. Famous for her beauty and scandalous behavior, Pauline chose to be represented as Venus rather than Diana as Canova originally intended. The sculpture melds together the individual particularity of portraiture and naturalistic detail with the timeless Classical ideal evoked through the mythological theme, partial nudity, particular coiffure, clinging drapery, and languid pose. In Napoleonic France, the Neoclassical style was deployed to glorify the emperor by linking his military triumphs and imperial ambitions with the grandeur of Ancient Rome. Canova's elegantly erotic statue aestheticizes and aggrandizes Pauline Borghese by representing her in mythological guise and comparing her to the goddess of love.

Students have two tasks:

- (1) They must identify the art-historical style as Neoclassicism.
- (2) They must analyze how the form (the sculpture's shape and structure) and content (the themes or ideas) of the sculpture **as a whole** convey meaning.

Better responses will understand that Neoclassicism is a reinterpretation of Classical art that repackages and historicizes the Classical ethos by infusing it with a modern sensibility. They will address both form (the three-dimensional figure in visual terms) and content (the subject matter) and analyze the contradictory meanings conveyed by the sculpture's hybrid approach to demonstrate how Canova utilized the Neoclassical idiom to elevate the subject and transcend portraiture.

Points to remember:

- Students should discuss the sculpture **as a whole** and consider the figure within the broader context of its setting and the Neoclassical idiom.
- Students are not asked to identify the sculpture or the artist.
- This is a 10-minute question.

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Question 6 (continued)

Scoring Criteria

Score Scale 0–4

4 Identifies the art-historical style as Neoclassicism. Analyzes how the **form and content** of the sculpture **as a whole** convey meaning. Discussion is full and without significant errors.

3 Identifies the art-historical style as Neoclassicism. Analyzes how the **form and content** of the sculpture **as a whole** convey meaning. Discussion is not as full and may contain errors.

OR

Does not identify the art-historical style as Neoclassicism but is otherwise a 4.

2 Identifies the art-historical style as Neoclassicism. Attempts to analyze how the form and content of the sculpture **as a whole** convey meaning, but discussion lacks specificity or contains errors.

OR

Does not identify the art-historical style as Neoclassicism but analyzes form and content.

1 Identifies the art-historical style as Neoclassicism but includes no other discussion of merit.

OR

Does not identify the art-historical style as Neoclassicism but attempts to analyze form or content.

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

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

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Question 7

Left slide: Tree of Jesse, lancet window in the west facade, Chartres Cathedral, Chartres, France. c. 1150-70.
Right slide: Blank

7. Identify the medium and art-historical period of the object shown. Explain the religious and visual reasons for the extensive use of this medium during its period. (5 minutes)

Background:

A hallmark of Gothic architecture, the concentration of masonry into a load-bearing skeletal structure of stone allows for a large amount of wall mass to be opened up for windows. This is achieved through the use of ribbed vaulting, pointed arches, external buttressing, and ashlar masonry. The windows were filled with stained glass through which sacred stories, as well as secular images, could be given luminous form. This technique involves the use of small sections of colored glass set into tracery to create both narrative and iconic images. Early Gothic stained glass, such as the example seen here, reveals a predilection for rich blue and red hues. The lavish decoration of stained glass and stone sculpture frequently interrelate and create the sense of the Gothic cathedral as a sermon in stone and glass. Although stained-glass windows are, of course, difficult to read from the viewpoint of the worshipper, they could inspire, console, and reassure the faithful, reminding them of the teachings and holy passages they so often heard and recited. The window shown here is directly above the portal exalting the Virgin on the west façade of Chartres. The Tree of Jesse imagery relates to the rising cult of the Virgin, as it elucidates the genealogy of Mary from the house of Jesse, articulating her role in the transition from Old to New Testament. This should come as no surprise; the Cathedral of Chartres is dedicated to the Virgin and was one of the most important Marian shrines in Europe. Emphasis on Marian imagery underscores both Chartres' dedication to her and the general increase in devotion to the Virgin during the Gothic era. Light streaming through these windows, illuminating their imagery in a dazzling wash of color, would have a powerful effect upon both the senses and emotions of the viewer, creating an ever-shifting, shimmering perception of divine splendor. This feeling would be intensified by the belief that God was manifest in light, following the mystic theology of Pseudo-Dionysius the Aereopagite and others. The contemplation of light and color allowed the worshipper to mystically approach the divine. Therefore, dazzling images in stained glass were arguably illuminated by God's presence. Furthermore, the passage of light through a window was metaphorically and symbolically linked to the Virgin's impregnation, as her body is penetrated but her virginity remains intact. The Gothic cathedral served as a vehicle to anagogical contemplation of the divine, incorporating both sensual and intellectual faculties.

Students have two tasks:

- (1) They must identify the medium as stained glass and the art-historical period in which the window was made as Gothic.
- (2) They must explain the religious and visual reasons for the use of stained glass in the Gothic period.

The best responses will explain the religious and visual reasons for the creation of Gothic stained glass. They may reference Suger's description of *lux nova* or the spiritual manifestation of light as it passes through stained glass.

Weaker responses will simply describe the appearance of stained glass, state that it illuminates the church interior or educates the illiterate, or focus superficially on the structural innovations of cathedral design.

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Question 7 (continued)

Points to remember:

- Students are not asked to identify this particular window but only to identify the medium and art-historical period.
- This is a 5-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Correctly identifies the medium as stained glass and the art-historical period as Gothic. Explains the religious and visual reasons for the use of stained glass during the Gothic period. There are no significant errors.
- 3** Correctly identifies the medium as stained glass and the art-historical period as Gothic. Explains **either** the religious **or** the visual reasons for the use of stained glass during the Gothic period. There may be minor errors.
- 2** Correctly identifies the medium as stained glass and the art-historical period as Gothic but includes no other discussion of merit.

OR

Correctly identifies **either** the medium as stained glass **or** the art-historical period as Gothic but is otherwise a 3.

- 1** Correctly identifies **either** the medium as stained glass **or** the art-historical period as Gothic but includes no other discussion of merit.

OR

Does not identify the work as a Gothic stained glass window but includes some discussion of merit.

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

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

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Question 8

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

“It is scarcely possible, even with hard work, to imitate what Michelangelo accomplished. This ceiling is a true beacon of our art, and it has brought such enlightenment to painting that it illuminated a world which for hundreds of years had been in the state of darkness.”

—Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors and Architects* (1550, 1568)

8. In the quotation above, Vasari articulates a concept of artistic progress with reference to Michelangelo. During what art-historical period did Michelangelo paint the ceiling mentioned in the quotation? How did the ceiling exemplify Vasari’s claims about Michelangelo’s accomplishments? (10 minutes)

Background:

Although Giorgio Vasari (1511–1574) trained as a painter and architect, he spent much of his career working for the Grand Duke of Florence, Cosimo I de’Medici, on a variety of realized and unrealized projects throughout Tuscany, most of which extolled the virtues of Cosimo and his rule. But Vasari is best known today as the author of *Le Vite delle più eccellenti pittori, scultori, ed architettori*, which translates to the *Lives of the Most Excellent Painters, Sculptors and Architects*. This text is a compilation of biographies of Italian artists from Cimabue to Vasari himself and is considered by many to be the first art history text. It was first printed in 1550 and revised in 1568.

In both art-historical and historiographic terms, Vasari’s *Lives* is a key text for students in introductory surveys, but it must be read with care. Vasari, who was born in the small Tuscan town of Arezzo near Florence and who dedicated his text to his patron Duke Cosimo, had obvious biases. The framework of the *Lives* is constructed to demonstrate what Vasari considered a clear artistic progress from that period of “darkness,” which to him meant the Middle Ages, to the glory of the High Renaissance under the man he called “the divine Michelangelo.” Although Vasari implies a great friendship with Michelangelo, and his own painting style owes much to Michelangelo’s innovations, the two men were not particularly close and it can be argued that Vasari sought to elevate his own status by stressing this association with Michelangelo. Furthermore, throughout his text Vasari illustrated his concept of artistic progress with a distinct and deliberate emphasis on Florentine art and artists; to him, everything that was good about the art of his time was due to Tuscan innovations. Vasari conveniently ignored most non-Tuscan artists and exaggerated Tuscan accomplishments whenever possible, enriching his text with oftentimes amusing but erroneous anecdotes in the process. Although Vasari wrote without the benefit of most of the contemporary sources and archival documents we have at our disposal today, his text is impressive, even if it cannot be taken as absolute fact. Instead, it is important to realize that Vasari constructed his own concept of artistic progress, in which Michelangelo was the absolute peak of perfection. Vasari’s text, with his characterization of the progress of Italian art, was so influential that we continue to use it today. A quick look at the chapters of almost any textbook will indicate a culmination in the art of Michelangelo, and the anachronistic term “High Renaissance,” which we use to identify this brief early sixteenth-century period when Michelangelo, Leonardo, and Raphael all flourished, reinforces this concept.

Students have two tasks:

- (1) They must identify the art-historical period of Michelangelo’s ceiling as Renaissance or High Renaissance.
- (2) They must analyze how that ceiling exemplified Vasari’s claims about artistic progress as it pertains to Michelangelo’s accomplishments.

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Question 8 (continued)

Better essays understand Vasari's biased narrative of artistic progress from the "darkness" of the Middle Ages to its culmination in the art of Michelangelo. They will use the quotation to demonstrate this narrative by relating it to particular stylistic and compositional features of the Sistine vault.

Weaker essays will provide information about the Sistine vault and/or Michelangelo but will not tie them to the quotation or the question in a relevant manner.

Points to remember:

- Students are not asked to identify the ceiling discussed in the quotation as the vault of the Sistine Chapel, but it would be difficult for a student to earn a higher score without demonstrating recognition of this.
- 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 work of art. The question does not require prior knowledge of the text; in this case, the author, text, and date are identified. No slide is provided; it is up to the student to realize Vasari is discussing the Sistine Chapel ceiling and to analyze the ways in which it exemplifies his claims.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Identifies the Renaissance or High Renaissance as the period in which Michelangelo painted the ceiling mentioned in the quotation. Analyzes with a high degree of specificity how this ceiling exemplifies Vasari's concept of artistic progress in relation to Michelangelo's accomplishments. There are no significant errors.
- 3** Identifies the Renaissance or High Renaissance as the period in which Michelangelo painted the ceiling mentioned in the quotation. Analyzes with a fair degree of specificity how this ceiling exemplifies Vasari's concept of artistic progress in relation to Michelangelo's accomplishments. There may be some errors.
- 2** Identifies the Renaissance or High Renaissance as the period in which Michelangelo painted the ceiling mentioned in the quotation but makes only vague references to Vasari's concept of artistic progress in relation to Michelangelo's accomplishments. Discussion is weak and may contain significant errors.

OR

Fails to identify either the Renaissance or High Renaissance but is otherwise a 3. This is the highest score someone can earn if the period is not identified or misidentified.

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Question 8 (continued)

- 1** Identifies the Renaissance or High Renaissance as the period in which Michelangelo painted the ceiling mentioned in the quotation but makes no other points of merit.

OR

Fails to identify the Renaissance or High Renaissance 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.

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

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Question 9

9. Throughout history, technological developments have enabled artists and architects to express ideas in new ways. Choose and fully identify two works of art or architecture and the specific technological development that made each work possible. One of your choices must date before 1800 CE and one must date after 1800 CE. For each work, analyze how the technological development enabled the artist or architect to express ideas in new ways. (30 minutes)

Background:

This question asks students to analyze the impact of technology on ideas. The term “technology” was created in 1828 by Jacob Bigelow to describe the fusion of science and art. The symbiosis of creative and technical thought and the simultaneity of creative and technical needs is more often the catalyst for a new technology; it does not create or meet a physical need. Thus, photography was not invented either to create a market for photographic portraits or to meet one, but it enabled artists to create photographic portraits in imaginative new ways. Or, the steel-framed building did not either create or meet the need for new kinds of windows, elevators, or electric lights, but it enabled architects to think creatively about how to light large buildings in new ways.

Students have two tasks:

- (1) To fully identify two **appropriate** works of art or architecture and the specific technological development that made each possible. One work of art or architecture must date before 1800 CE and one must date after 1800 CE.
- (2) To analyze **how** each specific technological development enabled the artist or architect to express ideas in new ways.

This question asks students to analyze the ways in which technology has provided opportunities for artists and architects to think creatively in new ways. Students must establish a causal relationship between the technological development and new ways of thinking.

Better essays fully identify two **appropriate** works of art or architecture, one from before 1800 CE and one from after 1800 CE, and the technological developments that made them possible. They analyze **how** the specific technological development enabled the artist or architect to express new ideas.

Weaker essays may use less appropriate examples. The identifications might be vague, refer only to general types of art works, or not locate the works specifically in time or place. The discussions might be vague or merely descriptive and provide little or no critical analysis. Essays that simply **describe** technological developments in art or architecture will earn lower scores.

Points to remember:

- Appropriate choices are works of art or architecture that clearly demonstrate the central role of technology in their creation.
- This question requires an identification that makes it clear to the reader which specific work of art or architecture is being discussed. Sometimes the full identification may be located within the body of the essay.
- The work of art or architecture need not be a response to a new technology.

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Question 9 (continued)

Scoring Criteria

Score Scale 0–9

9–8 Fully identifies two appropriate works of art or architecture and the specific technological development that made each work possible. At least one of these works must date before 1800 CE and one must date after 1800 CE. Provides a full analysis of **how** the technological development enabled the artist or architect to express ideas in new ways. The lower score is earned when the essay contains some imbalance or has minor errors.

7–6 Fully identifies two appropriate works of art or architecture and the specific technological development that made each work possible. At least one of these works must date before 1800 CE, and one must date after 1800 CE. Provides an analysis of **how** the technological development enabled the artist or architect to express ideas in new ways but is less full than a 9/8 essay. The lower score is earned when an essay is notably unbalanced or contains errors significant enough to weaken the analysis.

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

OR

Identifies two appropriate works of art or architecture and the specific technological development that made each work possible. One of these works must date before 1800 CE and one must date after 1800 CE. Identification may be incomplete or faulty. Essay is mostly descriptive, and it may be unbalanced and contain errors.

4–3 Identifies two works of art or architecture and the specific technological development that made each work possible. One of these works must date before 1800 CE and one must date after 1800 CE. Identification may be incomplete or faulty, and choices may be inappropriate. Essay is descriptive, and discussion may be unbalanced or general. The lower score is earned when the essay lacks meaningful discussion or contains significant errors.

OR

Only **one appropriate** choice is identified. The discussion is weak and contains errors. The lower score is earned when the essay is wholly descriptive, lacks meaningful discussion, or contains significant errors.

2–1 Identification is incomplete and/or inappropriate. If choices are appropriate, there is minimal discussion.

OR

Only **one appropriate** choice is identified, and the discussion is incomplete and inaccurate. The lower score is earned when there is no discussion of merit.

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Question 9 (continued)

- 0** Makes an attempt, but the response is without merit because it restates the question, includes no identifiable choices, or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.