



AP[®] Art History 2002 Scoring Commentary

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Question 1

| Sample | Score | |
|---------------|--------------|---|
| AA | 4 | Gothic style is identified. Both the plan and the view are engaged with excellent use of architectural nomenclature (ambulatory, pointed arches, crossing square). Both the plan and the view are part of the response, and the answer is introduced by engaging Suger's quote. This response earned a 4 . |
| BB | 2 | Gothic style is identified. Suger is cited, but this response does not clearly engage the plan. Incorrect observations ("...first to use the vaulting...") or imprecise observations ("he added chapels surrounding the altar...") also limited the earned score. This response earned a 2 . |

Question 2

| Sample | Score | |
|---------------|--------------|--|
| AA | 4 | The student correctly identifies the region of the painting on the left. The student then discusses the importance of classical proportions in Italy, as well as the Northern emphasis on landscape and particular body types. The discussion encompasses both paintings and has no significant errors, therefore earning a 4 . |
| BB | 3 | The regional identification is incorrect. However, the student discusses the influence of antiquity in Italy, which created the idealized musculature typical of that region versus the thinner, more realistic bodies of the North. The student also stresses the importance of nature in the Northern painting. As a result, the student earned a 3 . |

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Question 3

| Sample | Score | |
|---------------|--------------|---|
| AA | 4 | Provides an acceptable identification of the period as Baroque. Discusses in detail the traditional representation of royal persons in luxurious environments. Discusses in detail how the painting departs from convention in the presentation of the loving and physically intimate relationship between mother and children. Discussion places the work in historical context. This essay earned a score of 4 . |
| BB | 3 | Correctly identifies the period as Rococo. Discusses the non-conventional way in which the portrait captures the queen in an informal situation. Discusses that the portrait glorifies motherhood and depicts elegance in a conventional manner. Discussion is not as full or complete as a 4. This essay earned a grade of 3 . |

Question 4

| Sample | Score | |
|---------------|--------------|--|
| AA | 4 | Three architectural features of this mosque are clearly identified: <i>minaret</i> , <i>minbar</i> , and <i>mihrab</i> . There are several examples demonstrating how these features accommodate the religious requirements, including the call and direction of prayer. This response earned a 4 . |
| BB | 2 | One clear connection is made between the building and the religious requirements in the identification of the wall facing Mecca, directing prayer. This response earned a 2 . |

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Question 5

| Sample | Score | |
|---------------|--------------|--|
| AA | 4 | Two social/historical themes are discussed (migration and segregation). The formal elements are specific and clear in expressing how these themes are visualized. This essay earned a 4 . |
| BB | 2 | The theme of segregation is discussed. The formal description lacks specificity of details from the works and only starts to link formal elements with content. This essay earned a 2 . |

Question 6

| Sample | Score | |
|---------------|--------------|--|
| AA | 4 | The artist is identified. The student demonstrates a knowledge of the circumstances surrounding the statue's history, and discusses the traditions of heroic sculpture as representing valiant, stoic, and idealized figures in the tradition of Classical Greek art. The student then notes the ways in which Rodin broke with these traditions by showing troubled, hopeless, and downcast ordinary men, their shadowed eyes accented by deep drillwork, as they visibly lament their fate. The immediate connection to the viewer is emphasized by Rodin's placement of the group on the ground rather than on a pedestal. These three comments and the overall sophistication of the response earn this essay a 4 . |
| BB | 2 | The artist is not identified, but the student notes that heroic sculpture traditionally represented idealized, strong, and flawless figures. The figures in Rodin's sculptural group, on the other hand, are characterized as distraught, weak, sad, and hurt. This distinction is cursory, but it is sufficient for the essay to earn a 2 . |

Question 7

| Sample | Score | |
|---------------|--------------|---|
| AA | 4 | The student clearly identifies two elements that are architectural (columns and arches) and several that are figural and quite specific (contrapposto, idealistic). Therefore, the response earned a 4 . |
| BB | 2 | Only one specific architectural reference is made (Corinthian columns). Otherwise the analysis is imprecise and not directed to the question. This response earned a 2 . |

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Question 8

| Sample | Score | |
|---------------|--------------|---|
| AA | 6 | Two appropriate choices. At least two issues are discussed for each monument, linking them to power and authority. The discussion of Versailles is somewhat weaker than the discussion of the Giza Pyramids. Discussions are not as thoroughly conceived or in-depth as is required for a higher grade. This essay earned a score of 6 . |
| BB | 9 | Includes two appropriate choices, with full and complete identifications of each. At least two issues are discussed for each work of architecture, relating the works to both the culture and the authority of the ruler. Discussions cogently link structure and appearance to specific issues of power, including past architectural styles that were adopted in order to enhance the validity of each structure. This essay earned a score of 9 . |

Question 9

| Sample | Score | |
|---------------|--------------|--|
| AA | 9 | This response clearly identifies two examples from different art historical movements. Student provides an eloquent discussion of the interaction between text and image in each example. The discussion is supported by historical specificity related precisely to the interaction between text and image, and frames the response with a clear and sophisticated organizing thesis. This response earned a 9 . |
| BB | 6 | Two images are clearly identified. While there is an attempt to discuss the relationship between text and image, the essay is vague in its historical references (e.g., “the painting depicts the comedy of popular culture”). This response earned a 6 . |