



## AP<sup>®</sup> Art History 2003 Scoring Commentary

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**Question 1**

<b>Sample</b>	<b>Score</b>	
<b>ZZ</b>	<b>4</b>	Carolingian period is identified. The classical elements of depth and weight are addressed, as is the naturalism of the drapery over the human form, the three dimensionality of the writing table, and the spatial quality created by the background. The northern elements of energy and frenzy are also addressed in the discussion of wild brushstrokes and hectic feeling. The student also addresses the skewed and distorted perspective. The response earned a <b>4</b> .
<b>II</b>	<b>2</b>	The art historical period is misidentified as Early Christian. Two elements are discussed but both are classical. These include the use of drapery to show the form of the figure and the use of shadows to naturalistically model or form the face, hair, and jaw line of St. Matthew. The response earned a <b>2</b> .

**Question 2**

<b>Sample</b>	<b>Score</b>	
<b>CCC</b>	<b>4</b>	The Hudson River School is identified both specifically by name and as a form of Romanticism. Politics are addressed in the clear connection made between national identity and the rise of landscape painting. Philosophical ideas are approached by showing how the painting finds a kinship with Transcendentalist writings that express a love for pure, uncorrupted nature. This response earned a <b>4</b> .
<b>Q</b>	<b>2</b>	The Hudson River School is identified. Only the School's interest in visualizing nature's beauty is discussed with any specificity. This is achieved by describing the work as containing the Romantic quality of expressing beauty through emotions and realism. This response earned a <b>2</b> .

**Question 3**

<b>Sample</b>	<b>Score</b>	
<b>CC</b>	<b>4</b>	The student correctly identifies the <u>Rucellai Palace</u> as Italian Renaissance and the <u>House of Jacques Coeur</u> as Gothic architecture, and links two stylistic elements of Italian Renaissance architecture and one characteristic of Gothic architecture to their geographical location (Italy, France). The student accounts for and relates these stylistic elements to their respective visual traditions (Classical, Gothic) with a relatively high degree of specificity. The student demonstrates a clear understanding of the overarching principles and the specific architectural details of both architectural styles. There are no significant errors. This response earned a <b>4</b> .

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**Question 3 (cont'd.)**

<b>HHH</b>	<b>2</b>	The student correctly describes one stylistic element of Italian Renaissance architecture and one stylistic element of Gothic architecture to the <u>Rucellai Palace</u> and the <u>House of Jacques Coeur</u> , respectively. The student fails to relate the stylistic characteristics to their visual traditions (Classical, Gothic) or to account for stylistic differences with any art historical specificity. This response earned a <b>2</b> .
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**Question 4**

<b>Sample</b>	<b>Score</b>	
<b>H</b>	<b>4</b>	The work is fully identified. The function of the work is clearly presented as part of a tomb decoration, and serving the <i>ka</i> of a wealthy ancient Egyptian. Several formal characteristics are described, including hierarchic scale, the use of compositional registers and figural conventions, which simultaneously show different planes of the body. Content is discussed in terms of how the soul in the afterlife takes part in a moral drama. This response earned a <b>4</b> .
<b>GG</b>	<b>2</b>	The identification is incomplete. Content and function are only described as “a narration.” However, the student describes two formal characteristics that do reflect Egyptian culture. These include hierarchic scale and the display of body by showing different planes. This response earned a <b>2</b> .

**Question 5**

<b>Sample</b>	<b>Score</b>	
<b>CC</b>	<b>4</b>	The structure is correctly identified as a Roman aqueduct. In addition, the student recognizes the work as the Pont du Gard. The student describes three aspects of the work that reflect the imperial aspirations of the early Roman Empire. These include the expansionist goals of the empire, the desire to control nature in order to distribute a natural resource, and the construction of the efficient political infrastructure needed to achieve these goals. This response earned a <b>4</b> .
<b>W</b>	<b>2</b>	The student correctly identified the structure as a Roman aqueduct. There is a general discussion of how aqueducts were important in transporting water from distant locations for various public needs in a large city. Roman technological advances are described without making any connections to the imperial aspirations of the empire. This response earned a <b>2</b> .

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**Question 6**

<b>Sample</b>	<b>Score</b>	
<b>E</b>	<b>4</b>	Agreement with Kahlo's assertion is clearly stated and numerous points are made to support this argument, while referring to both the artist's statement and her painting. The student first asserts that Kahlo's personal philosophy and emotional connection to her work ally her with Symbolism and Expressionism rather than with Surrealism. It is also suggested that Kahlo's painting lacks a certain compositional clarity that some Surrealists paintings retain. A clear understanding of Surrealism is evinced in the reference to the dream-like elements of the works of Magritte and Dali; and the student argues that Kahlo's work, alternatively, is a literal vision related to the reality of her life and personal struggles, separating her from Surrealism. Finally, it is argued that Kahlo's regionalism and representation of her Mexican culture further separate her from the Surrealists. The response is a <b>4</b> .
<b>P</b>	<b>2</b>	Disagreement with Kahlo is stated and 1 point is made to support this argument. In several sentences the student argues the same point: that the jungle setting of the painting is surrealist because it is a product of the artist's imagination. The response is a <b>2</b> .

**Question 7**

<b>Sample</b>	<b>Score</b>	
<b>OO</b>	<b>4</b>	Purpose of the panel is identified. One Gothic characteristic is identified (the use of the quattrefoil frame). Several Renaissance characteristics are cited (reference to classical sculpture, concern for the human body, interest in realistic space). This essay earned a <b>4</b> .
<b>V</b>	<b>3</b>	Purpose of the panel is identified. Three Renaissance characteristics are mentioned (human interest, ideal body type, and classical interests). No suitable Gothic reference is made. This essay earned a <b>3</b> .
<b>AAA</b>	<b>3</b>	Purpose of the panel is not identified. One Gothic characteristic is cited (Gothic frame) and two Renaissance references are made (interest in perspective and in a realistic human form). This essay earned a <b>3</b> .
<b>Q</b>	<b>2</b>	Purpose of the panel is not identified. One Gothic reference is made (the frame) as is one Renaissance feature (the rebirth of the classical past). This essay earned a <b>2</b> .

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**Question 8**

<b>Sample</b>	<b>Score</b>	
<b>Z</b>	<b>9</b>	Two appropriate choices are identified, and although the question asks for only one such example, in this case both are from beyond the European tradition. The essay clearly analyzes the stylistic characteristics of both works and places them within their respective historical contexts. Importantly, the essay cogently explains each work's style in terms of its historical setting. In this way style is shown to depend on context, and this is the point of the question. In the case of the <i>Idol from Willendorf</i> , its appearance is linked to its presumed function as a fertility amulet. In the example of <i>Anhenaton</i> , the response sets its deviation from past Egyptian figurative canon clearly in relationship to the historical ambitions of this Pharaoh.
<b>SSS</b>	<b>7</b>	Two appropriate choices are identified, one from beyond the European tradition. Discussion does link both to their respective historical setting, but with less specificity than the two examples above. In the case of the <i>Tale of Genji</i> , the stylistic discussion is brief, and it is linked to its setting by a single observation, that of "Japanese formality." In the De Kooning example, the student is even less historically specific, although a brief link between <i>Woman I</i> and contemporary advertising is made.

**Question 9**

**Sample Score**

<b>XXX</b>	<b>9</b>	This response analyzes two appropriate and fully identified works of art that have been removed from their original settings. The student includes a thorough analysis of HOW a complete understanding of each work of art has been diminished by its removal from its intended setting. The student draws a strong connection between the function of each work of art, its original setting, and its original audience. The analysis is framed by a clear and sophisticated organizing thesis. This response earned a <b>9</b> .
<b>YY</b>	<b>6</b>	Two works of art are clearly identified as being removed from their original settings. The choices are appropriate, but not strong, limiting the scope of the analysis. There is an attempt to analyze how the removal of each work of art from its original setting diminishes one's understanding of the work, but the connection between the intended function of the work of art and its original setting is weak, and the discussion is vague. This response earned a <b>6</b> .