



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

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# AP<sup>®</sup> ART HISTORY 2003 SCORING GUIDELINES

## Slide-based Question 1

Left slide: St. Matthew, from *Ebbo Gospels*

Right slide: blank

**Identify the art historical period of the manuscript illustration shown. Discuss the artistic styles evident in the work. (5 minutes)**

### Commentary on the Question and Scoring

Students have two tasks:

- (1) They must identify the art historical period during which St. Matthew from the *Ebbo Gospels* was created.
- (2) They must discuss the artistic styles evident in the work.

**Note:** Textbooks include St. Matthew of the *Ebbo Gospels* in their chapters on Early Medieval Art in the West or in Europe. Specifically, the image is included within Carolingian Art or Art from the Age of Charlemagne. Some texts call the period the Carolingian Renaissance.

**Identification:** The art historical period of this work should be identified as Carolingian or the Age of Charlemagne. However, because the Carolingian period falls within the broader Middle Ages or Medieval period, students will also be given credit for those designations. Finally, though the Early Christian, Byzantine, Ottonian, Romanesque and Gothic periods also fall within the Middle Ages, none of those are synonyms for the Carolingian period, and they should not be considered correct identifications.

**Discussion:** The styles present in this work that are discussed in texts are “Classical Illusionism” and “Northern Expressionism or linear tradition.”

### Classical Illusionism

Text discussions of Charlemagne feature his desire to restore the glory of the arts in ancient Rome in his own Christian state. Some include the motto inscribed on Charlemagne’s official seal, *renovatio Romani imperii* or “The revival of the Roman Empire.” Teachers, thus, often emphasize the connections between the Antique Style, or the style of Roman Illusionism, and the Carolingian style when they discuss images created under Charlemagne’s (or his sons’) patronage. Students may note all of the following when discussing the Classical (Antique) stylistic elements evident in this work:

- The use of **modeling** on Matthew’s face, hands, feet, as well as on the drapery covering his body, which creates the illusion of a three-dimensional figure.
- The illusion of **space**—a foreground, middle ground and a background—that is created by the landscape backdrop, the figure of Matthew and his projecting foot rest.
- The high **horizon line** in the background and inclusion of stylized **landscape elements**, such as trees or plants.
- The small **trabeated as well as arcuated structures** on the horizon line that reference Antique architectural elements.

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### Slide-based Question 1 (cont'd)

- Though the figure and landscape elements have golden highlights, the sky is blue, and the ground beneath the evangelist is brown, again making the kind of reference to the natural world that would have been more common in Roman paintings than in Byzantine or earlier Christian works.
- The acanthus leaves in the frame/border reference those used in Roman design.

#### Northern Expressionism and Linear Tradition

Text discussions of works from this period also focus on the idea that art always reflects its time. Thus, though this work shows the influence of the Roman styles that appealed to Carolingian patrons (and thus artists), it also shows the sensibilities of those living in the northern provinces during the Carolingian period. Among these stylistic features students may note are the following:

- A “**Medieval expressionism**” (Stokstad) or “**native power of expression**” (Gardner) that is represented in the almost vibrating quality inherent in this work. Energetic lines are visible in Matthew’s garment, the leaping horizon line, the moving plants on both the ground and horizon lines, and even in the acanthus leaves in the frame that Stokstad describes as seeming to be “blown by a violent wind.” Gardner describes Saint Matthew as having “an energy that amounts to frenzy.”
- A focus on representing the **inner spiritual state** of Matthew rather than a realistic depiction of his outward appearance. Matthew’s spirituality (or spiritual frenzy) is expressed in his apparently intense focus on copying the words poured into his inkwell as quickly as he can (note his eyes gaze directly at his pen on the paper). The slant of Matthew’s eyebrows further underscores his intense focus. Both Stokstad and Gardner emphasize this point. Stokstad adds that his emotional state is echoed in the way his desk, bench, and footstool tilt every which way.
- The small angel high on the horizon line is both Matthew’s inspiration and his apocalyptic symbol.

#### Points to Remember

- This is a 5-minute question.
- Students are not asked to name the gospel book from which the image comes, its date, or the saint represented.
- Students are asked to discuss artistic *styles* and thus must discuss more than one art historical style to receive a 4.
- Without a correct identification of the manuscript’s art historical period, an essay cannot receive an upper level score.

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**Slide-based Question 1 (cont'd)**

**Scoring Criteria**  
**Score Scale 0-4**

- 4** Correctly identifies the art historical period of the work. Addresses two stylistic elements in a full and balanced discussion. Two different art historical styles must be addressed for the answer to receive a 4.
- 3** Correctly identifies the art historical period of the work. Addresses two stylistic elements from two different art historical styles; however, the discussion is incomplete or unbalanced.
- OR**
- Correctly identifies the art historical period of the work. Addresses two stylistic elements in a full discussion; however, both elements *may be* from the same art historical style.
- 2** Correctly identifies the art historical period of the work. Discusses one stylistic element evident in the work.
- OR**
- Does not correctly identify the art historical period of the work, but discusses two recognizable stylistic elements present in the work.
- 1** Correctly identifies the art historical period of the work, but includes no other discussion of merit.
- OR**
- Does not identify the art historical period of the work, but addresses one stylistic element present in the work.
- 0** Makes an attempt, but the answer is without merit because it fails to identify the art historical period or to make any correct statements about style.
- This is a non-response, such as blank paper, crossed-out words, notes on summer vacations, current relationships, teachers, etc.

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### Slide-based Question 2

Left slide: Thomas Cole, *The Oxbow* (1836)

Right slide: blank

**Thomas Cole painted the work shown.**

**Identify the art historical school with which Cole was associated. Discuss how this painting embodies the political, social, or philosophical ideas of its time?** (10 minutes)

#### Commentary on the Question and Scoring

The students have two tasks. First, they must identify the art historical school of this work. Second, they must discuss how the work embodies the political, social, or philosophical ideas of the period.

**Identification:** The work should be identified as either Hudson River School or Romanticism.

**Discussion:** The discussion must show that the student understands in what ways Cole represented the ideals of the Hudson River School. **Politically**, the work embodies the questioning of the rugged individualism, dynamism, and expansionism of the Jacksonian period. While Cole's painting of 1836 predates Manifest Destiny (1844), the expansionist questions the concept raised would become the theme of many later Hudson River School paintings. **Socially**, the painting poses a moral choice for viewers by balancing the canvas between America's natural beauty on the left against the rising needs of industrialism and domestication on the right. The patchwork of cut and farmed land shows nature cultivated to serve the needs of the developing nation. Finally, the main **philosophical** theme students may discuss is Transcendentalism. In place of this specific term, students may situate the work within the broader topic of a reverence for nature as found in the writings of contemporaries such as Emerson or Thoreau, or the Romantic concept of the Sublime, which Cole brought with him from England.

#### Points to Remember When Grading Question 2

- The students are told who painted the work.
- This is a contextual question requiring the student to discuss a work of art from a period that spans many regions and ideals in United States history. The question requires students to provide political, social, or philosophical contexts for the work. A mere list of the work's Romantic characteristics will not answer the question adequately.

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**Slide-based Question 2 (cont'd)**

**Scoring Criteria**  
**Score Scale 0-4**

- 4** Correctly identifies the historical school or period. Discusses at least **2** relevant themes embodied in Cole's painting. Discussion is full and contains no significant errors.
- 3** Correctly identifies the historical school or period. Discusses at least **2** themes embodied in Cole's painting. Discussion is incomplete, unbalanced, and may contain significant errors.
- 2** Correctly identifies the historical school or period. Fully discusses **1** theme embodied in the painting.
- OR**
- Fails to identify the school or period but fully discusses **2** themes.
- 1** Correctly identifies the school or period. Discussion is minimal and makes no significant points.
- OR**
- Fails to identify the school but fully discusses **1** idea.
- 0** Makes an attempt, but response is without merit because it rewrites the question or makes only incorrect statements.
- This is a non-response, such as a blank paper, crossed-out words, notes about summer vacation, teachers, etc.

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## Slide-based Question 3

**Left slide:** House of Jacques Coeur, Bourges

**Right slide:** Rucellai Palace, Florence

**Both of the residences shown were built for wealthy merchants in the mid-fifteenth century. The building on the left is French, and the building on the right is Italian.**

**Discuss and account for the differences between these buildings?** (10 minutes)

### Commentary on the Question and Scoring

While the Rucellai Palace in Florence was designed by Leon Battista Alberti in the mid 1450s and the House of Jacques Coeur in Bourges between 1433 and 1451, the question does not ask specifically for these identifications. Although such specific historical detail might be part of the very best response, the question asks specifically to attend to these issues:

- 1) Both buildings were built for wealthy merchants;
- 2) One is French and the other is Italian;
- 3) Both were built at almost the same time.

Thus the very best answer should construct, in some fashion, a matrix of these points.

### Historical Context

The appearance of large secular palaces in the middle of the 15<sup>th</sup> century is characteristic of this period. They are symptomatic of several issues: the great accumulation of capital on the part of secular families (in this particular case both the Coeur and Rucellai families were bankers and merchants) results in this ostentatious public manifestation of their wealth. Furthermore, such architectural assertion reflects not only the accumulation of wealth, but also the growing calculus of power and influence of wealthy merchants in the 15<sup>th</sup> century. In these two cases the alliance of the Rucellai clan with the Medici family is crucial, as is the parallel position of Jacques Coeur as advisor to King Charles VII of France. The appearance of these buildings at almost the same time is also a manifestation of the new and vibrant urban culture that is characteristic of European culture in Italy and in Northern Europe at the same time. Students should be able to situate these palaces in this context in a clear way.

### Art Historical Context

However, while these two buildings can be generally located in this historical situation, one is French and the other is Italian (Florentine), and this accounts for the obvious difference in architectural style. That is, while they are products of the same broad cultural milieu occurring in Europe in the middle of the 15<sup>th</sup> century, their stylistic difference is linked to more local forces.

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**Slide-based Question 3 (cont'd)**

In the case of the Rucellai Palace, Alberti's interest is clearly one that is related to a fundamental characteristic of the Italian Renaissance: the revival of antique forms for contemporary cultural demands. Here Alberti's profound study of Roman architecture results in an experimental solution: the application of a classical system of the articulation of an elevation to a non-classical structure. Specifically, Alberti applies the lesson of the Colosseum, using different orders for each story of its exterior and adapts it for the flat façade of a Florentine domestic house. The very best students may be quite specific here and cite the use of the Tuscan order (a variant of the Doric) on the lowest story, a composite order (or a combination of the Ionic and Corinthian) for the middle, and the Corinthian order for the upper story. This rather scholarly adaptation of classical elements and proportions for an urban domestic palace is an important characteristic of the Italian Renaissance—and it is clearly manifest in the Rucellai Palace.

The House of Jacques Coeur, while also the residence of a wealthy merchant, comes out of quite a different art historical tradition. Here the antique visual precedent is much less strong and thus not the same kind of precedent as in the Rucellai Palace. Here the Gothic style is employed, specifically the French Flamboyant variation of the Gothic tradition: the repeated twisting, flame-like shapes and intricate decoration of that ecclesiastic architectural style is now applied to this domestic form. Students may cite the steep pyramidal roof, the great spire-capped tower, and the elegant tracery evident in the window design all as signals of this Flamboyant style. Perhaps the very best students may also cite or contrast the rather rambling, visually asymmetrical character of the House with the much more rigorously classical horizontal-vertical pattern of the articulation of the wall surface in the Rucellai Palace as indicative of the difference between French and Italian architectural innovation at this time.

Thus, while both palaces are the product of similar general European historical developments associated with the rise of the merchant-prince, the manifestation of this in architectural form should be keyed to differences in local stylistic tradition.



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**Slide-based Question 3 (cont'd)**

**Scoring Criteria**

**Score Scale 0-4**

- 4** Correctly identifies at least two elements of the Rucellai Palace and one stylistic element of the House of Jacques Coeur

**OR**

At least two elements of the House of Jacques Coeur and one stylistic of the Rucellai Palace that are related to their geographic location (Italian and French). Relates these stylistic characteristics (Italian Renaissance and French Gothic) to their respective visual traditions (Classical and Gothic) with a relatively high degree of sophistication and specificity.

- 3** Correctly identifies one element of the Rucellai Palace and one element of the House of Jacques Coeur that are related to their geographic location (Italian and French). Accounts for these stylistic characteristics with less art historical specificity than a 4.
- 2** Correctly identifies one element of the Rucellai Palace and one element of the House of Jacques Coeur but cannot account for these differences with any meaningful art historical specificity. A response with the specificity of a 3 but one that uses only one building cannot receive a score higher than a 2.
- 1** Can only identify one element in either the Rucellai Palace or the House of Jacques Coeur and makes little or no attempt to address the problem of location or context.
- 0** Makes an attempt, but answer is without merit because it fails to specify any architectural nomenclature or historical context.
- This is a nonresponse, such as blank paper, crossed out words, notes on summer vacations, teachers, etc.

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## Slide-based Question 4

**Left Slide:** Ti Watching a Hippopotamus Hunt, Egyptian

**Right Slide:** Blank

**Identify the work shown as fully as possible. How do its function, form, and content reflect the culture in which it was produced?** (10 minutes)

### Commentary on the Question and Scoring

Students have these tasks:

- 1) To identify the work shown as fully as possible;
- 2) To explain how its function, form, and content reflect Egyptian culture.

**General comments:** After identifying the work, students may discuss function, form, and content in a fluid manner, that is, they may discuss two or more of these aspects simultaneously. It is important to be aware of this and to give students appropriate credit for their discussion. The better answers must not merely list characteristics of function, form, and content, but state how these reflect the culture.

**Identification:** Students may identify the work as any recognizable variation on the title “*Ti Watching a Hippopotamus Hunt*” (partial titles are acceptable, as are IDs that describe the subject). A “full” identification will also include the naming of the culture as *Egyptian*. The students may not state the name of the culture immediately, but as long as they refer to Egypt in the body of their answer, they should be given credit for the ID. If a student simply says “Egyptian” as the ID, without any mention of the title or subject of the work, this is not a full identification. More knowledgeable students may also name the period, Old Kingdom, c. 2400 BCE, and though this is not required, it can form part of a good answer.

**Discussion:** Students have a complex task. They must comprehend the function, form, and content of the work and explain how each reflects Egyptian culture. Following are possible answers that address these tasks.

### Form

- 1) The work is a painted limestone relief common to Egyptian funerary art of the period.
- 2) Its background is an abstraction of a papyrus thicket.
- 3) The hunters are active and rendered more realistically than Ti, suggesting their lesser rank and their existence in the material world.
- 4) They are also shown in profile for easy identification.
- 5) Their activity can be contrasted with the immobility of Ti himself who, in the conventional funerary manner, is rigid in stance and simultaneously stands frontally and in profile.
- 6) Ti is larger than the other figures, suggesting his hierarchical importance – a device used in Egyptian painting.
- 7) Ti is also impassive compared to the other figures – a device that is likewise characteristic of Old Kingdom funerary painting.
- 8) An Egyptian artistic convention is employed in the depiction of the river as if seen from above; it is shown as a band of parallel, wavy lines.

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**Slide-based Question 4 (cont'd)**

Content

- 1) The work depicts Ti, an Egyptian architectural overseer (also referred to as a “commoner who achieved great power at court”) viewing a hippopotamus hunt. Ti does not, however, participate in the hunt in any way and the hunt does not represent a favorite pastime of Ti’s in life, because this would suggest nostalgia for living that was alien to Old Kingdom tomb art.
- 2) The nesting birds and small predators are depicted at the top of the composition; the water, fish, and hippopotami are at the base.
- 3) Papyrus thicket refers directly to the Egyptian natural environment.
- 4) The subject matter suggests that although Ti’s body is dead, his spirit lives and continues to be aware of the material world – a reflection of Egyptian religious beliefs.
- 5) The work depicts life and death simultaneously, indicating the relationship of the two states of being in Egyptian philosophy.

Function

- 1) The painting was completed to decorate the subject’s “eternal living quarters,” or tomb, as was often the case with members of the wealthy class and with royalty.
- 2) The scene may have functioned as part of a seasonal calendar of human activities for the deceased to observe annually.
- 3) Companions of Seth, god of darkness, were known to disguise themselves as hippos. Thus the painting may have functioned as a symbol of the triumph of the deceased over evil.
- 4) Killing hippopotami was considered a duty of members of the court, as hippos did great crop damage. Thus the portrayal may have functioned to show the valor of the deceased.

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**Slide-based Question 4 (cont'd)**

**Scoring Criteria**

**Score Scale 0-4**

- 4** Correctly identifies the work. Must discuss at least **3 different** elements of the work (function, form, and content) and relate these to Egyptian culture. Discussion is full and contains no significant errors.
- 3** Correctly identifies the work. Must discuss at least **2 different** elements of the work and relate these to Egyptian culture. Discussion may be unbalanced or contain errors.

**OR**

Fails to identify the work correctly. Answer is otherwise a 4.

- 2** Incorrectly identifies the work and discusses **2** elements of the work. **OR:** Correctly identifies the work and discusses **1** element. Discussions scoring a 2 may or may not clearly relate elements to Egyptian culture, and may contain significant errors.
- 1** Correctly identifies the work, but says little else of merit. **OR:** Incorrectly identifies the work but mentions **1** element of the work, and may or may not relate it to the culture. May contain significant errors.
- 0** Makes an attempt, but the answer is without merit because it rewrites the question, merely describes the painting, or makes only incorrect statements.
- This is a non-response, such as a blank paper, crossed-out words, notes on summer vacations, etc.

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## Slide-based Question 5

Left Slide: Pont du Gard  
Right Slide: Blank

**Identify the structure shown. In what ways does this structure reflect the imperial aspirations of the early Roman Empire?** (5 minutes)

### Commentary on the Question and Scoring

Students have two tasks:

- 1) To identify the work;
- 2) To discuss the ways that this structure reflects (or expresses) the imperial aspirations of the early Roman Empire

### Observations

The textbooks all discuss architecture and engineering as feats of Roman art. However, this question is asking that students understand how the function of the structure served a distinctive purpose, and how that purpose can also be understood as having a particular political end.

Identification as a Roman aqueduct is acceptable, and so is Pont du Gard, Nîmes, France. While the structure also served as a bridge, this is not acceptable as an identification unless some mention of the aqueduct function is also included.

To receive full credit, an answer must not only identify the work, it must also discuss how its function served imperial ends: as an aqueduct that supplied water to a city, in this instance from a distance to Nîmes. (A superior answer might mention details of where this was, and whence the water came.). The supply of water allowed cities to grow; thus the Romans could expand their population. In this instance the city in question is in an area outside of Italy. Inasmuch as the aqueduct is also a bridge, it is connected with a road system, ultimately leading to Rome, that also allowed for communication (and of course for the swift travel of Roman armies). These functions allowed the Empire to expand.

While addressing the contextual nature of this question, an excellent answer might also mention that the Pont du Gard was in fact built by Marcus Agrippa, a contemporary of Augustus, or that it dates from the earliest period of the Empire, namely, that of Augustus.

While some discussion might be made about the formal characteristics of the structure, these are not directly what are required. Rather, their relation to the function, and imperial aspects/aspirations of the Romans is what is desired. An outstanding answer could thus also point out that the stones used in the aqueduct were predressed, and that although the stones came from a nearby quarry, prefabrication of materials was also a method that enabled the Romans to expand their Empire systematically and comparatively quickly. Thus the aesthetic elements mentioned in the texts (arcades, symmetry, etc.) may not only formally but also structurally express or reflect empire. A good answer might point metaphorically to the formal perfection of the aqueduct as a reflection of Roman rule.

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**Slide-based Question 5 (cont'd.)**

**Scoring Criteria**

**Score Scale 0-4**

- 4** Correctly identifies the work, and discusses at least two ways in which the structure reflects/expresses the imperial aspirations of the early Roman Empire. The discussion should contain specific material regarding the social, political, or geographical context.
- 3** Identifies the work, and relates the structure to at least two examples of imperial aspirations. Discussion tends to be more general than a 4, and is weaker in historical material.
- 2** Correctly identifies the work, and gives at least one instance of imperial aspirations.
- OR**
- Fails to identify the work but gives two examples of imperial aspirations and is otherwise a 3.
- 1** Correctly identifies the work, but does not include any other discussion of merit.
- OR**
- Fails to correctly identify the structure, and makes only vague references to its context.
- 0** Makes an attempt, but answer is without merit, because it fails to identify the work altogether, rewrites the question, or makes only incorrect statements.
- This is a non-response, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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## Slide-based Question 6

Left slide: Frida Kahlo, *Self-Portrait with Thorn Necklace*, 1940  
Right slide: blank

**The following is a quotation from a letter written by Frida Kahlo in 1952.**

Some critics have tried to classify me as a Surrealist, but I do not consider myself to be a Surrealist. . . . Really, I do not know whether my paintings are Surrealist or not, but I do know they are the frankest expression of myself. . . . I detest Surrealism. To me it seems to be a decadent manifestation of bourgeois art, a deviation from the true art that the people hope for from the artist. . . . I wish to be worthy with my painting, of the people to whom I belong and to the ideas that strengthen me. . . . I want my work to be a contribution to the struggle of the people for peace and liberty.

**Do you agree or disagree with Kahlo’s assertion that she is not a Surrealist? Defend your position by discussing specific elements from both the work shown and the quotation.** (10 minutes)

### Points to Remember When Grading Question 6

**General comments:** Students must state whether they agree or disagree with Kahlo’s assessment of her art, and they must argue their point while referring to both the quotation and the image. Students are required to consider what they know about Surrealism and apply that knowledge in their answer. *Note that this is a new kind of question for students.*

**Discussion:** The painting is Surrealist in style in that it uses realism or illusionism to portray a fantastical scene (butterflies alight in Kahlo’s hair; a jungle looms behind her; a monkey and cat perch on her shoulders; and a thorny vine grows around her collar, from which a dead hummingbird hangs). As such, the painting contradicts the opening statement of the quotation. If students argue, with Kahlo, that she is *not* a Surrealist, they must be very clear as to what elements in the painting differentiate it from the Surrealist style. Or they may wish to give the artist the right to dissociate herself from an artistic movement, despite similarities in style. This argument may be difficult to make, however, since renowned Surrealist poet André Breton organized an exhibition for Kahlo in Paris in 1939; also, she participated in a Surrealist show in Mexico in 1940; and she did not form her negative opinion of the Surrealists as a “bunch of cocoo lunatics” until after having difficulties with a French exhibitor (Pierre Colle) who found some of her works “too shocking” to show. She also found Breton’s circle intellectually pretentious, vain, and banal, once having spent time with them. If students are aware of these events and chronology, they may make a convincing argument that Kahlo was ideologically removed from the wealthy intellectuals who made up the Surrealist inner circle. Kahlo also stated that, unlike the Surrealists, she did not paint dreams, but rather a very personal reality.

With regard to the second sentence of the quotation, the work may well be a frank expression of the artist’s self, but this appears to be both a psychological and a physical self. In other words, it is a physical likeness of the artist, but symbolic of her inner life and private turmoil, which relates back to Surrealist ideals. For example, the hummingbird around her neck is a traditional amulet worn in Mexico by people who seek love (Kahlo and her husband, Diego Rivera, divorced around the time that painting was completed). The autobiographical nature of her work does not preclude it from being identified as Surrealist, as much Surrealist art is autobiographical.

However, the conscious (as opposed to subconscious) construction of its symbolism deviates from Surrealists tenets (if not Surrealist painting).

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## Slide-based Question 6 (cont'd.)

The third and fourth sentences denounce Surrealism as bourgeois. Students may argue that the inherent honesty and intensity in Kahlo's work separate it from bourgeois ideals and thus from Surrealism; or they may argue that an image of a woman with pets perched on her shoulders (like the monkey on a leash in Seurat's *La Grand Jatte*) does indeed allude to bourgeois values.

The last few phrases suggest that Kahlo self-identified with Mexican social realism and "art for the people." Students might argue that these attitudes do not particularly reveal themselves in such a symbolically impenetrable picture; or, conversely, that her simple white shift suggests her alliance with the working class. **Any clear and convincing argument that is correctly stated is appropriate.**

**Note:** Some students may refer to the meaning of the thorns around Kahlo's throat as symbolic of Christ's crown of thorns and as a reference to Kahlo's maltreatment at the hands of her husband, Diego Rivera. Such a discussion, however, must refer back to the question and answer it. The same may be said of the "demons" (the cat and monkey) that assail her and the butterflies that have been interpreted as the artist's own resurrection after contemplating suicide.



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**Slide-based Question 6 (cont'd.)**

**Scoring Criteria**  
**Score Scale 0-4**

- 4** Clearly states whether the student is or is not in agreement with Kahlo's statement and makes at least **3** convincing points to back their argument. Student's argument must evince a clear understanding of the Surrealist movement and refer to both the quote and the image. No significant errors.
- 3** Clearly states whether the student is or is not in agreement with Kahlo's statement and makes at least **2** convincing points to back the argument. Student's argument must evince some knowledge of Surrealism. May contain some errors.
- 2** May or may not clearly state which side of the argument is being debated, but discusses at least **1** point that addresses one side of the argument or the other. Student's argument may evince only a limited understanding of Surrealism. May contain significant errors.
- 1** Discusses at least **1** point, but may not relate it cogently to the question. Answer is brief and says little else of merit, and may contain significant errors.
- 0** Makes an attempt, but the answer is without merit because it rewrites the question or makes only incorrect statements.
- This is a non-response, such as a blank paper, crossed-out words, notes on summer vacations or teachers, etc.

# AP<sup>®</sup> ART HISTORY 2003 SCORING GUIDELINES

## Slide-based Question 7

Left slide: Ghiberti, *Sacrifice of Isaac*  
Right slide: blank

**This panel was designed by Lorenzo Ghiberti in 1401-1402.**

**For what purpose did Ghiberti design this panel? Which aspects of the work are Gothic and which aspects reflect Renaissance innovations? (10 minutes)**

### Commentary on the Question and Scoring

Students have three tasks:

- 1) to identify the purpose of this panel as a submission to a competition;
- 2) to identify and discuss aspects of the work that are Gothic in style;
- 3) to identify and discuss aspects of the work that reflect Italian Renaissance innovations.

Note that while Gardner illustrates the panel and discusses the competition, Stokstad mentions the competition briefly, with no illustration.

**Identification:** This panel is the one Ghiberti designed for the competition for the commission to design the bronze relief panels for a new set of doors for the east side of the Florence baptistery of San Giovanni. The Arte di Calimala (wool merchant's guild) sponsored the competition and required that each entrant submit a relief panel depicting the biblical story of the sacrifice of Isaac.

### Discussion

#### Aspects Of The Work That Relate To The Gothic Period

- The **quatrefoil** frame is connected to the French Gothic Style and had been used in the 14<sup>th</sup> century by Andrea Pisano for the baptistery's south doors.
- Abraham sways elegantly in the style of Gothic naturalism. His pose (the Gothic S-curve or Gothic sway) suggests natural movement without the contrapposto that would actually allow for it.
- Though the narrative moment presents intended violent action, all vigor or strength is subordinated to grace and smoothness reminiscent of the elegance of the French Gothic Courtly Style or the International Style.
- The elegance of Abraham's drapery is also connected to the French Gothic Courtly Style or to the International Style. The lines of the drapery flow gracefully, and the hem appears to be stitched with intricate decorative designs.
- Students may link the expressive power of this narrative to the kind of Gothic expressionism they remember from works such as the Strasbourg tympanum figures.

# AP<sup>®</sup> ART HISTORY

## 2003 SCORING GUIDELINES

### Slide-based Question 7 (cont'd)

#### Aspects Of The Work That Reveal Renaissance Innovations

- The Renaissance interest in **anatomy** is visible in the figure of Isaac. Ghiberti has a genuine appreciation of the beauty of the nude male form and a deep interest in the muscular and skeletal structure that makes the human body move.
- The Renaissance interest in Classical statuary is also revealed in the **idealized beauty** of Isaac. This is one of the earliest classicizing nudes since antiquity.
- Renaissance innovations in creating the **illusion of three-dimensional space** are visible in this panel in two places: the foreshortened angel and the diagonal rock landscape that emerges from the panel and seems to push the two servants (lower on the panel) into the foreground while allowing Abraham and Isaac (higher on the panel) to be perceived as farther back in the landscape.
- Ghiberti further emulates the Antique (a Renaissance interest) in his altar. It is spatially illusionistic and decorated with acanthus scrolls of the type that adorned Roman temples (Ara Pacis, for example).
- The exchange of glances between servants and between Abraham and Isaac creates a narrative sense that infuses this scene with the type of human drama inherent in works that humanize religious subject matter—a continuing Renaissance interest.

#### **Points to Remember**

- This is a 10-minute question.
- Students are asked to discuss aspects of the work that connect to both the Gothic *and* the Renaissance periods.
- Students are asked to identify the *purpose* of this panel. They must therefore state its purpose as a competition panel.

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**Slide-based Question 7 (cont'd)**

**Scoring Criteria**  
**Score Scale 0-4**

- 4** Correctly identifies the purpose for which the work was designed as the competition for the commission to design the new set of Florence Baptistery doors. Identifies three aspects of the work that either connect it to the Gothic Style or reflect Italian Renaissance innovations. Both Gothic Style and Renaissance innovations must be addressed for the essay to receive a 4.
- 3** Correctly identifies the purpose for which the work was designed. Identifies two aspects of the work that either connect it to the Gothic Style or reflect Italian Renaissance innovations. Both Gothic Style and Renaissance innovations must be addressed for the essay to receive a 3.

**OR**

Fails to correctly identify the purpose for which the work was designed but identifies three aspects of the work that either connect it to the Gothic Style or reflect Italian Renaissance innovations. Both Gothic Style and Renaissance innovations must be addressed for the essay to receive a 3.

- 2** Correctly identifies the purpose for which the work was designed. Identifies *either* the Gothic aspect of the work *or* the Renaissance innovation reflected in it.

**OR**

Fails to correctly identify the purpose for which the work was designed but discusses two aspects of either the Gothic Style or the Renaissance innovations.

- 1** Correctly identifies the purpose for which the work was designed but includes no other discussion of merit.

**OR**

Fails to correctly identify the purpose for which the work was designed but discusses one aspect of either the Gothic Style or the Renaissance innovations.

- 0** Makes an attempt, but the answer is without merit because it fails to identify the purpose for which the work was designed or to make any correct statements about Gothic Style or Renaissance innovations.

— This is a non-response, such as blank paper, crossed-out words, notes on summer vacations, current relationships, teachers, etc.

**AP<sup>®</sup> ART HISTORY**  
**2003 SCORING GUIDELINES**

**Question 8**

**The human body is often highly stylized or abstracted in works of art.**

Fully identify two works from different cultures in which the body has been highly stylized or abstracted. At least one of your choices must be a work from beyond the European tradition. Discuss how the stylization or abstraction of each figure is related to cultural and/or religious ideas. (30 minutes)

**Commentary on the Question and Scoring**

Students have two important interrelated tasks. First, they **must** choose appropriate examples—figural works of art “in which the body has been highly stylized or abstracted.” Thus the students’ choices are extremely important and must be judiciously selected. Second, they **must** discuss how such stylization is related to, or reflects, the cultural context from which it comes. Students who merely describe works of art without specifically relating them to any cultural or religious issues should not earn the higher scores.

The central point of this question is for students to clearly articulate how stylization (or abstraction) of the human form may be associated, by clear historical analysis, with a specific cultural context. This is a fundamental art historical issue. Credit should not be given to answers that digress from this focus by a discussion (however informed) of iconography, of narrative, or of any other issue that is not linked to stylistic observations.

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## Question 8 (cont'd)

### Scoring Criteria

#### Score Scale 0-9

#### 9/8

- Includes at least the required two good choices, identified as fully as possible. At least one of these must come from beyond the European tradition.
- Correctly discusses, with a high degree of historical specificity and sophistication and in a well-planned and argued essay, how each work's appearance is a reflection of its cultural situation.
- The lower grade is earned when an answer contains either a somewhat unbalanced discussion or minor factual errors that do not substantially affect the argument.

#### 7/6

- Includes two good choices, identified as fully as possible. At least one must come from beyond the European tradition.
- Correctly discusses how each work's appearance is a reflection of its cultural situation.
- Discussion will be less cogent and complete than a 9/8. It will be less specific and sophisticated, and may include some factual errors.
- The lower grade is earned when the response shows real imbalance in the discussion, consideration of extraneous matters, etc.

#### 5

- Includes two good, fully identified choices, but the discussion is badly flawed, incomplete or limited.
- Choices are discussed in a general way, usually unbalanced, and may include significant factual errors.
- Discussion may make only a weak attempt to relate the visual character of the work to its cultural context.

#### OR

- Only one choice is discussed, but the discussion is a full one.

**Note:** The highest score an answer can earn is a 5 if it deals with only one appropriate choice fully and correctly (e.g., if both examples come from the European tradition, or if one example is imprecisely or incorrectly related to its cultural context). Usually, the highest score an answer can earn is a 5 if the examples are only generically identified.

#### 4/3

- May choose two good examples but discussion has no merit.
- Discussion is weak, mostly descriptive, and lacks an adequate understanding of how the stylistic character of the work is related to its cultural context.
- There will probably be significant factual errors.
- A score of 3 is earned when a discussion deals only superficially with the question, uses generic or inappropriate examples with little consideration of specifics or with significant factual errors.

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**Question 8 (cont'd)**

**2/1**

- Choices may be appropriate, but only loosely identified.
- Essay may list two generic examples (or inappropriate choices) and discuss them irrelevantly, or essay may discuss only one work very poorly.
- Lower score is earned when essay does not include discussion, or includes discussion with no examples.

**0** Makes an attempt, but the answer is without merit because it restates the question, includes no identifiable choices, or makes only incorrect statements.

— Indicates a non-response, such as a blank paper, crossed out words, notes on summer vacations, or teachers, etc.

# AP<sup>®</sup> ART HISTORY

## 2003 SCORING GUIDELINES

### Question 9

In order to understand works of art fully, one must understand their original or intended settings. For example, most works of art in museums have been removed from their original settings. Often a work's original setting has been altered or destroyed or was never completed as planned.

Fully identify two works of art that have been removed from their original settings. Each example must come from different original or intended settings. Discuss how knowledge of the original settings contributes to a more complete understanding of each work. (30 minutes)

### Commentary on the Question and the Scoring

The students have two tasks:

- 1) to identify fully two works of art, which have been removed from different original or intended settings.
- 2) to discuss how knowledge of the settings, as they existed or were planned, contributes to a more complete understanding of the works. Students must include a thorough discussion of the original or planned setting, as well as an analysis and explanation of how a viewer's understanding of the work is incomplete without the knowledge of original or intended setting.

The intent of the question is to challenge students to consider how works of art are often created for a specific location. Once removed from that setting, the work is understood incompletely. Answers may include settings that still exist, that have been altered or destroyed, or that were planned but never realized.

### Points to Remember

- Chosen examples **MUST** have been created for a specific site, setting, or location.
- Works of art that were not created for a specific, identifiable space, such as paintings created for individual collectors or for private but not specific settings that have been moved to other settings, are not appropriate choices.
- Students are asked to address how knowledge of the original or intended setting adds to our understanding of works of art. This is a key element of this question. Although students frequently note how much meaning is lost in the new setting, they are not asked to identify fully the current setting.
- Chosen examples do not have to be in museums.
- Chosen examples and/or their original settings may have been destroyed.



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**Question 9 (cont'd)**

**Scoring Criteria**  
**Score Scale 0-9**

**9/8**

- Specifies two fully identified works of art removed from different original or intended settings.
- Includes a thorough, balanced analysis of each original or intended setting and HOW the knowledge of it contributes to a fuller understanding of each work.
- The lower score has minor errors in the analysis, or is a somewhat unbalanced discussion.

**7/6**

- Specifies two fully identified works of art removed from different original or intended settings.
- Gives a good analysis of each setting and explains HOW the knowledge of it contributes to a fuller understanding of each work.
- There may be some errors in the analysis, and the discussion is less full than in a 9/8 score essay.
- The lower score has an unbalanced discussion or a greater number of errors.

**5**

- Specifies two appropriate choices, which may or may not be equally appropriate or fully identified.
- Gives a general analysis of each setting and explains HOW the knowledge of it contributes to a fuller understanding of each work, with significant imbalance or errors in the analysis.

**OR**

- Only one appropriate work of art is discussed, but it is done well and fully.

**Note:** A score of 5 is the highest score an answer can earn when a student deals fully with one appropriate choice only.

**4/3**

- Specifies one or two choices, which may or may not be fully identified.
- Discussion is weak or significantly unbalanced.
- Student may DESCRIBE in detail the original or intended setting of one or two works of art, but fails to address HOW the knowledge of the original or intended setting contributes to a fuller understanding of each work of art.
- There may be significant analytical and factual errors.

**2/1**

- One or two works of art are listed without discussion, or they are DESCRIBED and discussed irrelevantly, with no consideration of the relationship between work and setting.
- Student discusses only one work of art and does so poorly.
- The lower score does not attempt discussion.

**0**

- Makes an attempt, but the answer is without merit because it rewrites the question, includes no identification of a work of art, chooses one or two completely inappropriate works of art, or makes only incorrect statements.

– This is a non-response, such as blank paper, crossed-out words, notes on summer vacation or teachers, etc.