



## **AP<sup>®</sup> Art History 2004 Scoring Commentary**

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**Question 1**

**Sample: E**

**Score: 4**

Correctly identifies Impressionism as the group to which Mary Cassatt refers in the quotation. Clearly identifies a second Impressionist artist (Degas) and work of art (*The Tub*). Accounts for the stylistic differences between *The Letter* by Cassatt (shown) and *The Tub* by Degas. The student refers to Cassatt's statement that the Impressionists were "not a grouping of artists with the same tendencies" and establishes the stylistic differences between the two works of art. The discussion is full and contains no significant errors.

**Sample: T**

**Score: 2**

Correctly identifies Impressionism as the group to which Mary Cassatt refers in the question. Identifies a second Impressionist artist (Monet). Describes but does not account for the stylistic differences between *The Letter* by Cassatt (shown) and Monet's art. The discussion is weaker than a 4, does not refer directly to Cassatt's statement, is incomplete, and contains some errors.

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**Question 2**

**Sample: MMMM**

**Score: 4**

Identifies the manuscript as Hiberno-Saxon. Discusses with a high degree of specificity the important stylistic features of the work, mentioning its geometric, interlace, animal pattern. Importantly, states clearly that the Sutton Hoo purse lid shares this style, but was produced earlier than the manuscript. Concludes that the manuscript shows the transition from the older pagan work to a Christian one. The response earned a 4.

**Sample: III**

**Score: 2**

Identifies the manuscript as Anglo-Saxon. While response notes the similar date of the works, it discusses stylistic characteristics only superficially and does not indicate any relationship between the two works. This response earned a 2.

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**Question 3**

**Sample: GGG**

**Score: 4**

Correctly identifies the period as Gothic, even placing them late in the stylistic development of each country. The student accounts for the differences by assigning them to their respective regions. The differences described include vaulting (French ribs and English fan), massing (French soaring height and English horizontality), and lighting (ethereal qualities made possible by the large clerestory). This response earned a 4.

**Sample: O**

**Score: 2**

Correctly identifies the period as Gothic. Contrasting regional differences are discussed without being directly linked to those regions. Specifically, ribbed vaulting and fan vaulting, as well vertical and horizontal massing, are described without accounting for the differences. This response earned a 2.

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**Question 4**

**Sample: WWWW**

**Score: 4**

Correctly identifies the Enlightenment. Characterizes the interest in intellectualism, individualism, and progress and then goes on to discuss these characteristics in the paintings. In particular, equality and democracy, rationalism, education, and science are specifically mentioned. It concludes with a mention of how these ideals diverge from earlier historical notions.

**Sample: HHH**

**Score: 2**

Fails to identify the period with the Enlightenment. Mentions the importance of science in the mid-eighteenth century and the concern for education. For the most part, however, this essay describes the paintings without relating that description to Enlightenment ideals.

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**Question 5**

**Sample: SSSS**

**Score: 4**

Correctly identifies the portrait of Constantine. Discusses the veristic depiction of the patrician and connects that realistic style with the Roman Republican values. In contrast, the portrait of Constantine shows a young man whose face is idealized. Continuing, the writer makes the point that this indicates a change in Roman thinking to a model of a grand, idealized figure that is used for political propaganda.

**Sample: K**

**Score: 2**

The portrait is incorrectly identified. The Republican portrait is noted as realistic in order to display humanity and express emotion or personality. The portrait of Constantine is more fully discussed in terms of its qualities of idealization and its use as political propaganda. The attempt to compare the two is confusing and incorrect.

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**Question 6**

**Sample: KKK**

**Score: 4**

The student identifies the period as the Renaissance. While brief, the discussion does mention that the bodies are volumetric and placed in a Classical setting, in addition to the fact that Renaissance art was a revival of classical ideals. Again, the discussion of perspective is brief but, in all, the essay contains the essential points required from the student for this question. This response earned a 4.

**Sample: MMM**

**Score: 2**

The student identified the period correctly as the Renaissance. The only valid point discussed during the course of the essay is perspective. This response earned a 2.

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**Question 7**

**Sample: 0000**

**Score: 4**

The date is correctly identified as both the Baroque and the 1600s. A discussion is developed that places the observations within both a regional and a Reformation and Counter-Reformation context. The function of the Catholic decoration is effectively described as assisting in the religious experience. In contrast, the Dutch Protestant interior is described as eliminating decorations in favor of simplicity. This response earned a 4.

**Sample: B**

**Score: 2**

The date is correctly identified as both the Baroque and the 17<sup>th</sup> century. There is a full discussion of only one of the works of art. The student describes how the Pozzo painting presents an illusionistic ceiling scene showing heavenly figures bathed in light as they spiral upwards. The Dutch interior scene is misidentified as an Islamic mosque without any discussion supporting the attribution. This response earned a 2.



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**Question 8**

**Sample: II**

**Score: 9**

Two appropriate choices are specifically and accurately identified and one is, as required, from beyond the European artistic tradition. The essay clearly analyzes the way the culture of each work is revealed in the depiction of the human form. In the example of *Kafre*, the figure is explained as being idealized, rigid and immobile, created from diorite. These factors emphasize the importance of permanence to Egyptian culture. The *Aphrodite* is fully analyzed as reflecting the humanism of its era wherein the figure represents a blend of naturalism with the ideal. Importantly, the answer moves beyond mere description to an analysis of how each example is inextricably linked to its historical context.

**Sample: O**

**Score: 5**

Two appropriate choices are described, although their identities are not precise in both cases. The description of the African work is very general, but the analysis does contain reference to the importance of the human form to the spiritual beliefs of the culture. The discussion of the work by Rembrandt is more complete in its identification as a self-portrait but again is not clearly specific. However, the discussion reveals the student's understanding of the culture's interest in reality. Lacking is a complete and full analysis of how each work reveals its art historical context.

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**Question 9**

**Sample: PPP**

**Score: 9**

This response demonstrates how the specific intentions and interests of two specific patrons (Portinari and Napoleon are adequate identifications) and the intended personal or political function of the work of art have been addressed by each artist. Two specific works of art are identified. The discussion includes a thorough analysis of how and why the personal and political interests of each patron are integrated into the work of art. The analysis is precise and detailed. It is framed by the clear and sophisticated argument that each work of art promotes a specific public role and/or image of each patron. The *Portinari Altarpiece* asserts the piety and wealth of the Portinari family, while *Napoleon at the Pesthouse of Jaffa* promotes a public image of Napoleon as both strong and humane.

**Sample: K**

**Score: 5**

Two works of art are identified: Veronese's *Christ in the House of Levi* and the *Ebbo Gospels*. Both patrons are imprecisely identified as the "Church." The analysis of the specific intentions and/or expectations of the patron and/or how these intentions have been integrated into the visual form of each architectural structure is weaker. The discussion is unbalanced and mostly descriptive, while errors of both fact and interpretation confuse the argument. The description of the *Ebbo Gospels* is not linked directly to wishes of the patron. The discussion of *Christ in the House of Levi* is more directly linked to the wishes of the patron but less precisely than in a paper that would merit a 9.