

AP[®] ART HISTORY
2006 SCORING GUIDELINES

Question 1

1. Representations of the natural world or motifs from nature are found in the art of all times and places. Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition.
- Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

Background:

Representations of the natural world are present in every culture and time period. Students must select two appropriate works that illustrate representations of the natural world from a broad range of periods, cultures, and art forms. Students are asked to analyze images and objects representative of the natural world within their original contexts.

Better essays address **why and how** contextual concerns impact the function and design of works of art inspired by the natural world. These contextual concerns include but are not limited to religious, political, social, traditional, scientific, philosophical, literary, and technological factors. These essays demonstrate an understanding of the difference between representations of the natural world and naturalistic representation.

Weaker essays describe works of art rather than analyze them. They provide a description of naturalistic qualities in works of art but they lack a discussion of representations of the natural world or motifs from nature.

Students have three tasks:

- (1) They must **fully identify** two works of art that use representations from the natural world or motifs from nature, one of which must come from beyond the European tradition. According to the Course Description, “beyond the European tradition” refers to non-European cultures including Africa (beyond Egypt), the Americas, Asia, Egypt, ancient Near East, Oceania, and Global Islamic traditions. A full identification links a specific work of art to its maker, culture, and/or art historical period or movement.
- (2) They must explain why each work uses representations of the natural world or motifs from nature.
- (3) They must explain how each work represents the natural world or motifs from nature.

AP[®] ART HISTORY
2006 SCORING GUIDELINES

Question 1 (continued)

Scoring Criteria

Score Scale 0–9

9–8 **Fully identifies** two appropriate works of art that use representations from the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Provides a complete discussion of **why** and **how** each work of art uses representations of the natural world or motifs from nature. The lower score is earned when an answer contains some imbalance or has minor errors of fact or interpretation.

7–6 **Fully identifies** two appropriate works of art that use representations from the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Discussion addresses **why** and may discuss **how** but is less cogent and complete than a 9–8 essay. The lower score is earned when an answer is notably unbalanced or contains errors significant enough to weaken the discussion.

5 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 use representations of the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Identification may be incomplete or faulty. Discussion may address how and/or why, may be unbalanced, and may contain errors that confuse the argument.

4–3 **Identifies** two works of art that use representations from the natural world or motifs from nature. At least one of these works must come from beyond the European tradition. Identification may be incomplete or faulty, and choices may be inappropriate. Discussion may address how and/or why and may be unbalanced. The lower score is earned when the essay is notably 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, if only one appropriate choice is presented, the discussion 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.

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

1A,

ART HISTORY
SECTION II
Time—120 minutes
9 Questions

This section of the exam contains the following types of essay questions.

- Question 1 is a 30-minute essay question that is not based on slides.
- Questions 2 through 8 are short essay questions based on slides and/or a quotation from a primary source or document.
- Question 9 is a 30-minute essay question that is not based on slides.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

Directions for Question 1: You have 30 minutes to answer Question 1. Read the question and take a moment to think about what the question asks. You can receive full credit only by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above the question. Notes in the blank space will not be graded. Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

<p>Constable - The Haystack</p> <p>- attractive as if</p> <p>- public, serene</p> <p>- evokes of nature</p>	<p>Krishna & Radha on the Pavilion</p>
------------------------------------------------------------------------------------------------------------------------	--------------------------------------------

1. Representations of the natural world or motifs from nature are found in the art of all times and places. Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition. Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

One great subject of art is that of nature. This subject can be used in a myriad of ways, from illustrating a theme to furthering the mood. In Constable's Haystack, Constable use of ~~nature~~ the natural world furthers his theme of man's oneness with nature. In the Indian work Krishna & Radha

GO ON TO THE NEXT PAGE.

On the Pavilion uses representation of nature to further the sensual and sweet mood.

Constable was the undisputed master of English landscapes. In this work, the painting shows ~~the~~ the natural world as its finest.

The grand sky ~~the~~ & calming landscape is the testament to the greatness of nature. Human ^{influence, such as the Haystack} ~~the lone human~~ ^(a human contraption) ~~cart~~ seems to blend in with the landscape. The shimmering quality of light and mildly hazy trees creates a pleasing picture.

Constable's work was so realistic and true to the spirit of the countryside that a critic once remarked it was if the whole landscape had been transported on to the canvas.

This was Constable's aim. He did not want to change one aspect of the prime & serene natural world. He did not imbue his work with symbolic meaning such as the Romanticist Friedrich who used ~~the~~ the natural world to illustrate his ideas of life & death; rather Constable ~~he~~ just aimed at capturing the natural world accurately.

This aim for realism & accuracy further Constable theme. Constable used the natural world to further his ideas of man's oneness

GO ON TO THE NEXT PAGE.

Question 1 is repeated for your convenience.

1. Representations of the natural world or motifs from nature are found in the art of all times and places.

Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition.

Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

with nature. By giving this particular landscape - ~~The Haystack~~ The Haystack, a sense of accuracy this theme is realized.

The mood is serene and bucolic, the human influences are ~~blended~~ blended in the landscape as if they are part of it, and the trees and sky gives a sense of gentle grandeur.

Constable portrays the natural world as calming, beautiful, and admirable

In his painting the Haystack. His attention to detail and quest for true accuracy lets this painting stand alone without symbolism like the like. Man is one with nature this painting, and who wouldn't want to be part of the serene and lovely countryside?

In Krishna & Radha on a Pavillion the natural world is secondary to the actions of the god & human. Krishna caresses his favorite ~~spert~~ drapedress Radha and she looks lovingly into his eyes. The lush mangoes and sweet curving vines wrap the painting in sweetness and sensuality

or classical allegory are not part of the work & any human influences blend into the landscape that they are purely naturally as if ~~blended~~ demonstrating Constable's ideal that humans are part of nature.

GO ON TO THE NEXT PAGE.

In this work nature adds to the mood. They are ~~plainly~~ plainly in love and Krishna caresses the bosom of Radha. Despite this, it isn't a vulgar action ~~over~~ but one merely of affection between two lovers.

In the sky, lightning strikes illustrating the spiritual energy and power which binds these two. Thus, the natural scene serves to frame and support their relationship.

The mood is romantic & gentle. Although nature is secondary to the god and his lover it still manages to play an important role. The exotic fruit, epic lightning, and sweet curling veins - although part of the background adds a gentle sweetness and an explanation of the powerful forces which bind these two in love.

While Constable's The Haywain is mostly a picture of the natural world it still manages to convey a human directed theme: we are all part of nature, due to its accurate and admirable portrait of the English countryside. Though Krishna & Radha are the main focus of the second work, ~~the~~ nature in the form of

GO ON TO THE NEXT PAGE.

Question 1 is repeated for your convenience.

1. Representations of the natural world or motifs from nature are found in the art of all times and places.

Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition.

Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

plants and lighting allows the viewer to sympathize with the lovers because it gives a reason for their relationship and gives an exotic ~~and~~ get sweet feel to their love. Though these two works demonstrate a different use of nature for their separate purpose, there is no denying that their portrayal of the natural world is vital to their ~~the~~ respective works.

GO ON TO THE NEXT PAGE.

ART HISTORY

SECTION II

Time—120 minutes

9 Questions

1B,

This section of the exam contains the following types of essay questions.

- Question 1 is a 30-minute essay question that is not based on slides.
- Questions 2 through 8 are short essay questions based on slides and/or a quotation from a primary source or document.
- Question 9 is a 30-minute essay question that is not based on slides.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

Directions for Question 1: You have 30 minutes to answer Question 1. Read the question and take a moment to think about what the question asks. You can receive full credit only by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above the question. Notes in the blank space will not be graded. Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

European
 Poussin
 Landscapes (Burial of Phocion)

Non-European { Egyptian
 Mycenaean
 Minoan

1. Representations of the natural world or motifs from nature are found in the art of all times and places.

Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition.

Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

The depiction of nature has long been painted in both the European tradition, and ~~and~~ non-European. ~~Artists~~ Nature by ~~MINN~~
 Landscape with Swallows, from the Minoan culture, ~~states~~ ~~is~~ ~~an~~ ~~example~~
~~of~~ ~~art~~ is a fresco from the palace of Knossos. ~~It~~ ~~is~~
 This depiction of nature is representational and not quite realistic. The trees are forms recognizable, but not naturalistic. Swallows flying through the air dart in and out of the

GO ON TO THE NEXT PAGE.

trees. The swallows are more realistic, but not quite naturalistic. The Minoans clearly looked and observed nature and painted it for enjoyment. The nature is beautiful with the curvilinear forms of trees and swallows intertwining.

The Landscape portrays a ~~natural~~ representational view of the natural world for the Minoans ^{to enjoy} ^{to kings and nobles who live at Knos}. Landscapes were also painted frequently in ^{the} European tradition.

From the Baroque period, Poussin's ~~was~~ Burial of Phocion is an example of the representation of nature and the natural world. However, unlike the Minoan fresco, Poussin wanted to paint the ideal landscape. ~~with which could be~~ He wanted the landscape to have a formula-like the French Royal Academy pursued. ~~The burial of Phocion has~~ ^{The burial of Phocion has} a foreground established by realistic but also idealized trees or bushes, a middle ground with a river ~~and~~ and streets which meanders and leads your eye to the background-architecture. This idealized and formalized nature was the "Poussinist" - as his followers were called - way to portray nature. Nature was rational, intellectual, and controlled. The nature is full and lush which is reminiscent of the Venetian idealized nature.

Poussin portrayed the natural world ~~as~~ ^{as} like you were looking out a window on the world and found an ideal, calm nature. Poussin painted it ~~to~~ to establish the formula and "Grand Manner" of painting landscapes or nature. Poussin wanted to ~~only~~ paint landscapes that were grand in subject matter - such as the Burial of Phocion. It is the burial of an important man in history - not simply a landscape. Poussin's desire was to paint the ideal landscape and portray nature as intellectualized, calm, and perfect.

GO ON TO THE NEXT PAGE.

101

ART HISTORY
SECTION II
Time—120 minutes
9 Questions

This section of the exam contains the following types of essay questions.

- Question 1 is a 30-minute essay question that is not based on slides.
- Questions 2 through 8 are short essay questions based on slides and/or a quotation from a primary source or document.
- Question 9 is a 30-minute essay question that is not based on slides.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

Directions for Question 1: You have 30 minutes to answer Question 1. Read the question and take a moment to think about what the question asks. You can receive full credit only by answering the question asked. Therefore, spend a few minutes organizing or outlining your response in the blank space provided above the question. Notes in the blank space will not be graded. Be sure to analyze each question carefully and choose appropriate examples. Identify your examples as fully as possible.

~~Modern Art - painting space by hanging spider by Alexander Calder~~
 Egyptian Art - natural human form w/ Akhenaton.
 a bird in space. by:
 an object of nature. → a spider.

1. Representations of the natural world or motifs from nature are found in the art of all times and places. Choose and fully identify two appropriate works of art from two different cultures. One of your choices must be from beyond the European tradition. Explain why and how each work uses representations of the natural world or motifs from nature. (30 minutes)

In Egypt the typical style of sculpture was ~~stiff~~ ^{stiff} emotionless figures represented unnaturally. In contrast to this conformity, the sculpture of Akhenaton found in the new kingdom Era depicts the Pharaoh as he is naturally found. The human form is realistic, as opposed to idealistic and contains flaws. His face is long and his jaw

GO ON TO THE NEXT PAGE.

has a slight protrusion. His midsection also contains a bit of a belly. This natural body type is how ~~many figures~~ ~~found in~~ ~~the artist~~ chose to represent the Egyptian body in nature.

Alexander Calder ~~was~~ chose a different approach for portraying natural beings in his portrait called Hanging Spider. This representation of a spider, an animal found in nature is an abstract piece of black lines and blotches. The artist also chose to break away from traditional representations of simple subjects and show them in a way that suited the style. ~~However~~ ~~the~~ Although Calder's spider is an abstract representation, ~~the~~ its subject is of something natural, as is ~~the~~ ^{the} Akhenaton sculpture.

GO ON TO THE NEXT PAGE.

AP[®] ART HISTORY

2006 SCORING COMMENTARY

Question 1

Overview

This 30-minute question asked students to identify fully two works of art (a least one work had to be from beyond the European tradition) and to explain how and why each work used representations of the natural world or motifs from nature. The question did not ask for a description of each work of art. It did ask students to think critically and use knowledge in an active way to explain how natural forms were used and to argue why they were used in specific works of art—perhaps in ways the students had not considered before entering the exam room. (This was the first year in which the possible topics for this question were not announced in advance.)

Sample: 1A

Score: 9

The essay selects two good examples and identifies them fully. The natural elements found in each painting, such as the “shimmering” light in the Constable and the “exotic fruit” and “epic lightning” of the Krishna and Radha love scene are described in detail. The essay presents a sophisticated analysis of the cultural meaning of the natural elements in the paintings and places them within broader contexts: Romanticism and idealization of the countryside in Constable, and a lush setting that contributes to the spark between human and divine lovers in the painting of Radha and Krishna.

Sample: 1B

Score: 5

The essay selects two examples and identifies them fully. As both examples are from the European tradition, the essay could only be scored on the merits of its strongest discussion, Poussin’s *Burial of Phocion*. This discussion presents a sophisticated understanding of Poussin’s use of nature to create a balanced, harmonious, and rational image that is foundational to the French Academic style, the greater context alluded to in this essay. Therefore this essay earned a 5, the highest score possible for essays that discuss only one appropriate choice.

Sample: 1C

Score: 3

The essay selects two examples and identifies them, but the identification is not specific, and only one of the examples seems to be an appropriate choice. The discussion has confused the point of the question, which was to explore depictions of nature or natural motifs, with naturalism. The discussion of Calder’s sculpture is brief and general, but the student recognizes the artist’s intention to depict subjects from the natural world in an abstract manner. The imbalanced and general discussion earned this essay a 3.