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.

Student 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.
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.
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.

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Constable: The Haywain
Krishna & Radha: the Pavilion
- ruggedly as
- ironic, serene
- evidence of nature
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1. Representations of the **natural world** or **motifs from nature** are found in the art of all times and places.

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

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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 The Haywain, Constable's use of nature, the natural world further his theme of man's oneness with nature. In the Indian work, Krishna & Radha
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On the Avignon 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 natural world as its finest.

The grand sky and calming landscape is
the testament to the greatness of nature. Human
The human spirit seems to bend in
with the landscape. The shimmering
quality of light and mildly hazed 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
picturesque and serene natural world. He did not
make his work with symbolic meaning such
as the Romanticist Friedrich who used
the natural world to illustrate his
ideas of life & death; rather, Constable
just aimed at capturing the natural
world accurately.

This aim for realism & accuracy further
Constable theme. Constable used the natural
world to further his idea of man's openness
Question 1 is repeated for your convenience.

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With nature. By giving this particular

landscape The Haywain, a

sense of  accuracy this theme is realized.

The mood is serene and bucolic, the human influences are

decoratively blended in the landscape as if they are part of it, and the trees and

sky gives a sense of gentle grandeur. Herocles actions

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

in his painting the Haywain. His attention to detail and quest for true accuracy

lets this painting stand alone without symbolism, unlike Man is one with

nature this painting and who wouldn't want to be part of this serene and

lonely countryside.

In Krishna Radha One Pavilion

the natural world is secondary to the action of the god & human. Krishna

carries his favorite spots dress

Radha and gently places lovingly

into his eyes. The lush mangoes

and sweet curving vines

painting in sweetness and sensuality

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In this work nature adds to the mood. They are painting, plainly in love and Krishna caresses the bosom of Radha. Despite this, it isn’t a vulgar action but one merely of affection between two lovers. In the sky, as lightning strikes illustrating the spiritual energy and power which binds these two. Thus, the natural serve 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—add 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
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Plants and lighting allow the viewer to sympathize with the lovers because it gives a reason for their relationship and gives an exotic yet 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 respective works.
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The depiction of nature has long been painted in both the European tradition, and non-European artistic nature in

landscape with swallows from the minoan culture. 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

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trees. The swallows are more realistic, but not quite naturalistic. The Minoans clearly loved and observed nature and painted it for enjoyment. The nature is beautiful with the curvilinear forms of trees and swallows intertwining. The landscapes portray a natural, representational view of the natural world for the Minoans to enjoy who loved landscapes. However, unlike the Minoan fresco, Poussin wanted to paint the ideal landscape which would be more than just a landscape to have a formula-like the French royal Academy pursued. The burial of Phoebus was a foreground established by realistic but also idealized trees or bushes, a middleground with a river and streets which meanders and leads your eye to the background–architecture. This idealized and formulized 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 if you were looking out a window on the world and found an ideal, calm nature. Poussin painted it "Grand Manner" of painting landscapes or nature. Poussin wanted to only paint landscapes that were grand in subject matter—such as the burial of Phoebus. 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.

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In Egypt, the typical style of sculpture was **eff**o, 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

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

Alexander Calder 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. Although Calder’s spider is an abstract representation, the subject is of something natural, as is the Pharaoh Akenaton sculpture.
Overview

This 30-minute question asked students to identify fully two works of art (at 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.