

AP[®] ART HISTORY

2007 SCORING GUIDELINES

Question 1

1. Throughout history, art representing hostility or violence has been used for a variety of purposes. Select and fully identify two such works of art from two different cultures, one of which must be from beyond the European tradition. Explain how and why each work of art communicates hostility or violence. (30 minutes)

Background:

Representations of hostility and violence have been used in a wide array of cultures. These might include but are not limited to:

- Demonstrations of power or intimidation that are hostile or violent
- Social, political, or national hostility or violence
- Religious or ritual acts that represent hostility or violence
- Personal hostility or violence, either heroic or irrational
- Forces of good and evil in mythical and/or historical imagery
- Cultural or natural forces
- International or intercultural conflict
- Madness or psychological states that represent hostility or violence
- Battle scenes or hunting scenes

Students have three tasks:

- (1) To fully identify two **appropriate** works of art that communicate hostility or violence. One work of art must be from beyond the European tradition.
- (2) To address **how** each work of art communicates hostility or violence.
- (3) To analyze **why** each work of art communicates hostility or violence.

Better essays fully identify two **appropriate** works of art, one of which is from beyond the European tradition. They analyze both **how** (in each work) the formal aspects of pose, gesture, or action (as in scenes of hunting or battle, or demonstrations of power, intimidation, irrational, antisocial, social, national, ritual, or religious acts) communicate hostility or violence and **why** the function and context of each work of art communicates hostility or violence.

Weaker essays may use less appropriate examples, such as works of art that are technically from “beyond the European tradition” but do not effectively address the issues raised by this question. The identifications might be vague, refer only to general types of art works, or not locate the works specifically in time or place. The discussions might be vague or merely descriptive and provide little or no critical analysis. Essays that simply **describe** acts of hostility or violence will earn lower scores.

Points to remember:

- Appropriate choices are works of art that clearly communicate hostility or violence.
- This question requires an identification that makes it clear to the reader which specific work of art or architecture is being discussed. Sometimes the full identification may be located within the body of the essay.

AP[®] ART HISTORY

2007 SCORING GUIDELINES

Question 1 (continued)

Scoring Criteria

Score Scale 0–9

- 9–8** **Fully identifies two appropriate** works of art that communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Provides a full analysis of **how** and **why** each work of art communicates hostility or violence. The lower score is earned when the essay contains some imbalance or has minor errors.
- 7–6** **Fully identifies two appropriate** works of art that communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Provides an analysis of **how** and **why** each work of art communicates hostility or violence but is less full than a 9–8 essay. The lower score is earned when the essay is notably unbalanced or contains errors significant enough to weaken the analysis.
- 5** This is 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 communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Identification may be incomplete or faulty. Essay may describe **how** or **why** each work of art communicates hostility or violence, but it may be unbalanced and contain errors.
- 4–3** **Identifies two** works of art that communicate hostility or violence. At least one of these works of art must be from beyond the European tradition. Identification may be incomplete or faulty, and choices may be inappropriate. Essay may describe **how** or **why** hostility or violence is represented, but the discussion may be unbalanced or general. The lower score is earned when the essay lacks meaningful discussion or contains significant errors.
- OR**
- Only **one appropriate** choice is identified. The discussion is weak and contains errors. The lower score is earned when the essay is wholly 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**
- Only **one appropriate** choice is identified and the essay 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.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

ART HISTORY

SECTION II

Time—120 minutes

9 Questions

1A,

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.

Assurbanipal
 in His Garden
 * serene heads
 * reclining/gulber
 * how relief sculpture

Picasso's Guernica
 * protest violence
 * muted neutrals

1. Throughout history, art representing hostility or violence has been used for a variety of purposes.

Select and fully identify two such works of art from two different cultures, one of which must be from beyond the European tradition. Explain how and why each work of art communicates hostility or violence. (30 minutes)

Violence in Art: Propaganda and Protest

Art has, throughout human history, been a vehicle for the expression of the most powerful emotions. It has also been a tool of power, used to create support for or delegitimize the reign of various governments. With these two statements, it is clear why violence can be found in art from any culture through any time period; rage is a human emotion, and force is a practical tool. Assurbanipal in His Garden, an ancient Near Eastern

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law relief sculpture, and Pablo Picasso's Guernica, a twentieth century painting, both show the aftermath of violence, the hostility remaining, and the icy warning of the aggressor.

Assurbanepal in His Garden shows a Near Eastern king with his queen, drinking libations and celebrating a military victory. Special attention is paid to capturing the garden plants, which range from palm-like trees to shrubbery; this is an extremely early example of landscape naturalism. More troubling (and ~~gross~~ gruesome) than the vegetation, however, are the ~~heads~~ severed heads of enemies hanging from branches. The king, so relaxed with his wife, is communing with the gods (an additional warning to enemies) through drink, ~~was~~ seemingly at peace with the heads. Prominent also are the bull horns, a symbol of masculinity and virility, as well as the sign of a conqueror, in Near Eastern culture. Overall, the message is clear: the king prevails in violent endeavors. He shows no mercy to his enemies. If the viewer is an enemy, he already can sense the danger and force that will be used against him. This kind of propagandistic tool, ~~although~~ ~~she~~ was useful through its shockingly explicit display of overt violence and power.

Picasso's Guernica, on the other hand, protests such displays of power. Created after a small Spanish town was obliterated by Hitler's ~~donated~~ ~~force~~ during the Spanish Civil War, it is a powerfully fragmented depiction of the chaos and sorrow of war. ~~The~~ ^{colors are} paint ~~is~~ muted neutrals: black, gray,

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Question 1 is repeated for your convenience.

1A3

1. Throughout history, art representing hostility or violence has been used for a variety of purposes.

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Because of this palette, the formal elements come through more clearly; also, the blankness of complete destruction is felt by the viewer.

White. Although not a Cubist painting (it does not show the scene from multiple angles), it is abstracted in Picasso's characteristic style. ~~limbs seem to float~~ A horse near the forefront of the piece seems to scream with ~~expressed~~ pain, and one woman holds a bent and distorted (presumably dead) figure. A face with an arm holding a light (the light of truth, which ~~with~~ would show the world Hitler's atrocities in Spain) looks shocked by the carnage. Picasso is protesting Hitler's violence by surveying the post-battle pain, escaping the glory of violence and the myth of victorious, beautiful conflict. The ~~hostility~~ violence remains in the painting, as well; in the pain of each figure is also a form of violence. The sole sign of hope in the painting is a small flower, struggling to remain upright, rather bedraggled after seeing so much abhimation. It is Picasso's way of saying, however, that even amidst the ugly things (the violence, suffering, and dehumanization that ~~later~~ would be World War II), beauty can exist, ~~Art is~~ and it can outlast violence perpetrated by the establishment.

Ultimately, while the Near Eastern carving glorifies violence, Picasso's work protests ^{against} it. While art can legitimize and create conflict, it can also overcome.

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ART HISTORY

SECTION II

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9 Questions

1B1

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hostility/violence

Goya - Romantic

bloodletting ritual
- early Americas

Third of May

appalling

1. Throughout history, art representing hostility or violence has been used for a variety of purposes.

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The representation of hostility and violence evokes varying responses based on cultural values. Western and non-western art thus, often portrays similar works that transcend a completely opposite meaning. A western work by Goya of the Romantic time period, The Third of May evokes a different reaction to violence as compared to the Early Americans Bloodletting Ritual

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~~engravings~~ Carvings often found gracing temple walls and spiritual structures. In comparison, there different intentions represent the significant impact cultures infuse upon their art works.

Francisco Goya's appalling depiction of The Third of May massacre references the revolutionary Romantic time period he endured. This period of upheaval and the rejection of ~~an~~ older traditional times without technology lends itself to the presence of impending war. In this art piece, Goya's intentions are to narrow in on the terror and darker aspects of the inevitable new world. The central figure adorned in white symbolizes innocence yet is surrounded by several violent figures carrying weapons, all focused ~~for~~ towards the innocent figure. Unlike non-western art, these western artists depict the violent ~~&~~ war aspects that bring emotional terror representing Goya's Romantic style. The Third of May stands as a western piece of art speaking to the terror that the world is facing in its progression towards hostile yet forward thinking times. This also stands simply as a historical painting portraying the horrific events and countless lost lives accumulated during times of war. The Bloodletting Ritual of the Early Americas, however, contrasts to

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the Western violence representation, portraying and transcending the authentic spiritual and religious ties opposed to presenting violent historical events.

Non-western cultures utilize seemingly violence to western viewers as a furthering of their dedication and connections to the gods. In the Early American culture, the depiction of a Bloodletting Ritual successfully recognizes the ability to cleanse the soul in order to have a stronger connection with the gods. Instead of bringing the terror sensations that Goya evokes through his hostile massacre scene, the Bloodletting Ritual evokes a positive vibe, emphasizing a connection and step that furthers ones understanding and acceptance to their revered spirits. The reverence of the spirits in this non-western culture is key in obtaining a pure relationship that will affect both ones current way of living, but also it will affect their eternal status. The artist's purpose of representing this ritualistic sacrifice is to chronicle the steps that the Early Americans took in order to

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ensure their complacency with their eternity.

Their action of bloodletting, a grotesque occurrence in western views, stands a violent self-affliction yet represents their peoples inner need to represent their relationship with the gods.

The Third of May and The Bloodletting Ritual both exhibit examples of violence and hostility in their respective cultures. Their implied purposes and insightful meanings however greatly differ and tie back to the values of their cultures. For both works, they ~~are~~ stand successful in supporting the ability for art to represent and transcend civilizations over hundreds and thousands of years.

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ART HISTORY

SECTION II

Time—120 minutes

9 Questions

1C1

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Gillebertus - The Last Judgement Tompanum
tried to get people to

Artesima Gontelisci

~~Basant~~ citadel of Tiryres

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From the beginning of time violence and hostility has been a central theme of our human existence. It would be impossible for art to escape the violence that has infiltrated the worlds societies. ~~the~~ cultures used different techniques in alluding to hostility or violence that surrounded a time period.

During the vast ~~roman~~ Romanesque period

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violence, or warning messages were often used to draw people into the church. ~~A~~ The tympanum sculpted by Gislebertus, the Last Judgment does just this. Surrounding the creation of the Last Judgment was the counter~~re~~ reformation. People were flocking to other churches and the catholic church was losing faith. Art was ^{created to draw people to the church.}

Gislebertus represents Jesus in the middle of his ~~as~~ as a divine weigher of souls. To his left ^{are} ^{in relief} the blessed souls making their divine ascent into heaven. However, on his right is a much more violent scene. The twisted faces of the damned, show the hostility of being banned from Heaven. The bodies are portrayed unrealistically, to add to the violence of the scene. Some of the people are being carried away by their heads by ^{the claws of} monsters. ~~At~~ At the bottom of the piece is an inscription stating that all souls will be weighed by the Lord.

The utilization of violence in this scene displays an important message for the catholic church. It was created during a time of many pilgrimages, and having extravagant art work was bound to draw the pilgrims to your church. Also, during the Romanesque period, many were illiterate. Having a narrative piece of artwork made it easier

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Question 1 is repeated for your convenience.

1C3

1. Throughout history, art representing hostility or violence has been used for a variety of purposes.

Select and fully identify two such works of art from two different cultures, one of which must be from beyond the European tradition. Explain how and why each work of art communicates hostility or violence. (30 minutes)

for the masses of the church. It was important for them to understand the message on this tympanum, a message that could only be achieved through violence. By seeing the violent and gruesome images ~~at~~ it persuaded people to act justly in their every day lives, because they knew they were being judged by christ.

In other societies, the architecture reflects a warlike state of existence. The citadel of Tyres ~~represent~~ alludes to a warning time. It is possible to infer because of the architecture used in the construction of this building. The ~~pillar~~ citadel is most prominently characterized by its cyclopedian masonry. It was called "cyclopedian" because it was thought to be so ugly that only a cyclops could build it. Yet, the brevity reflects a time of violence. The rocks are simply ~~placed~~ placed on each other, no thought was given to appearance ~~or~~ or structure. Such architecture was necessary in a time of war, when a fortification was needed quickly. The haste is reflected throughout the citadel, from the corbelled arches to

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the intricate and small tunnels beneath the structure. The system of ~~the~~ tunnels was constructed so the society could protect themselves from invasion. In this case, the ~~an~~ art does not portray a direct representation of violence, yet it alludes to the time of unrest experienced by the Minoans.

Our art and architecture has been able to communicate violence and hostility ~~the~~ from prehistoric times ~~to~~ up until the ~~for~~ present. Art is able to deliver a message of violence through the construction and narrative of pieces, which alludes to the transient effect of violence.

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AP[®] ART HISTORY

2007 SCORING COMMENTARY

Question 1

Overview

This 30-minute question required students to write about two works of art, *at least one* of which was from a culture beyond the European Tradition. They were asked to explain, on a critical and analytical level, how *and why* each work of art communicated hostility or violence. Students were asked to identify fully two appropriate works of art and to analyze both *how* the formal aspects of pose, gesture, or action (evident in representations of scenes of hunting or battle; demonstrations of power or of intimidation; or representations of irrational, antisocial, social, national, ritual, or religious acts, to name a few) of each work communicated violence or hostility, as well as *why* the function and context of each communicated these qualities. The question did not ask for a description of each work of art. It did ask students to use their knowledge of art and culture actively to explain how violence or hostility was communicated and thus used in art for a specific purpose. The intention was to encourage them to think actively and to make intelligent connections that they might not have considered before taking the exam.

Sample: 1A

Score: 9

The essay fully identifies two appropriate examples and gives a detailed analysis of both contextual and historical information. The student provides a sophisticated analysis of how and why each example communicates hostility and violence. The discussion of violence in the Ancient Near Eastern relief hinges on the severed heads in the tree to the left, which transforms the peaceful garden party into a scene of violence and intimidation. This is a difficult example; the overt violent content of other Assyrian hunting and battle scenes would have been easier to discuss, but the student makes an excellent argument. Picasso's *Guernica* is thoroughly examined, and the student successfully relates form and content. The essay is clear and well written, which contributes to its success in stating and communicating its thesis.

Sample: 1B

Score: 5

The Goya painting is a fully identified, appropriate example. The description of the painting briefly contextualizes it within Romanticism and warfare. The "Early Americans Bloodletting Ritual" could be an appropriate choice, but it is not fully identified. The student discusses bloodletting rituals in detail but does not relate these rituals to a specific work of art. Furthermore, the essay incorrectly generalizes how violence is addressed and interpreted in Western and non-Western art. While the student reveals knowledge of Romanticism and ritual practices, the lack of specificity and relation of form and content earned the essay a 5.

Sample: 1C

Score: 3

Gislebertus's *Last Judgment* tympanum (from Autun) is an appropriate and fully identified choice. The student provides a general discussion of the historical and cultural context of the tympanum, including mention of pilgrimage during the Romanesque period, and the desire "to draw people into the church." However, rather than serving as a tool to educate the illiterate, as the essay states, the tympanum imagery likely reinforced the stories and moral concerns that its viewers knew and shared. Furthermore, the essay erroneously states that the tympanum was created during the Counter-Reformation. The Citadel of Tiryns is mistakenly identified as Minoan instead of Mycenaean; it is part of the European tradition and therefore an inappropriate second choice for this essay. Violent scenes are not represented on it, so the association

AP[®] ART HISTORY
2007 SCORING COMMENTARY

Question 1 (continued)

with violence is implied through its function as a fortification. The discussion contains further errors that detract from the essay, including its categorization of the Citadel as “Cyclopiian” [*sic*] because it is ugly. Since both works are from the European tradition, the weaker discussion of Tiryns was discarded, and the essay was scored on its stronger discussion of the tympanum, earning a score of 3.