



AP[®] Art History 2008 Scoring Guidelines

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AP[®] ART HISTORY

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Question 1

1. Cultural attitudes about women are often revealed in art.

Select and fully identify two works of art that depict one or more women. The works must come from two different cultures, one of which must be from beyond the European tradition. Explain how each work reveals its culture's attitudes about women. (30 minutes)

Background:

Throughout history women have been depicted in ways that reveal attitudes about women in a wide array of cultures. These might include but are not limited to the following:

- Depictions of political power
- Depictions of female divinities and icons
- Depictions of motherhood or domestic scenes
- Portraits representing wealth or status
- Representations of female heroism
- Depictions of geishas and courtesans
- Fertility figures
- Figures that represent cultural ideas about beauty
- Stereotypes of women in various roles

Students have two tasks:

- (1) To fully identify two appropriate works of art depicting one or more women from two different cultures. One work of art must be from beyond the European tradition.
- (2) To explain how each work reveals its culture's attitudes about women.

Better essays fully identify two appropriate works of art, one of which is from beyond the European tradition. Through detailed analysis of the content, context, and formal aspects, these essays explain how each work of art reveals its culture's attitudes about women.

Weaker essays may use less appropriate examples, such as works of art that are technically from "beyond the European tradition" but do not clearly address the culture's attitudes about women. The identification may be vague or generic, or it may not locate the works specifically in time or place. Essays that merely describe rather than analyze the examples will earn lower scores. Essays that identify good choices but that provide little contextualization and/or generic or incorrect information earn lower scores.

Points to remember:

- Appropriate choices are works of art that depict one or more women and clearly reveal a culture's attitudes about women.
- Although some essays may include discussions of women as art makers or patrons, the essay must address the pictorial depiction of women.
- This question requires a full identification that makes it clear which specific work of art or architecture is being discussed. Sometimes the identification may be located within the body of the essay.

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Question 1 (continued)

Scoring Criteria

Score Scale 0–9

- 9–8** Fully identifies two appropriate works of art that depict one or more women. At least one of those works must come from beyond the European tradition. Provides a full discussion that explains how each work of art reveals its culture's attitudes about women. The lower score is earned when an answer is somewhat unbalanced or has minor errors of fact or interpretation.
- 7–6** Fully identifies two appropriate works of art that depict one or more women. At least one of these works must come from beyond the European tradition. Explains how each work reveals its culture's attitudes about women, but the discussion 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 depict one or more women. At least one of these works must come from beyond the European tradition. Identification may be incomplete or faulty. The essay attempts to explain how each work reveals its culture's attitudes about women, but the discussion may be unbalanced and may contain errors that confuse the argument.
- 4–3** Identifies two works of art that depict one or more women. At least one of these works must come from beyond the European tradition. Identification may be incomplete or faulty, and choices may be inappropriate. The essay attempts to explain how each work reveals its culture's attitudes about women, but the discussion may be unbalanced and may contain significant errors. The lower score is earned when the essay is notably descriptive and lacks meaningful discussion.
OR
The essay deals with only one appropriate choice, but the discussion is not fully developed and may contain some errors.
- 2–1** Identification is incomplete and/or choices are inappropriate. If choices are appropriate, there is minimal discussion. The lower score is earned when there is no discussion of merit.
OR
The essay deals with only one appropriate choice, and the discussion is incomplete and inaccurate.
- 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.

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Question 2

Left slide: *Dying Gaul*, Roman copy after the original bronze of c. 220 B.C.E., marble, life-size, Museo Capitolino, Rome.
Right slide: Blank

2. The slide shows a Roman copy of a lost Greek original.

Name the specific art-historical style of the original. How is the theme of death treated and why?
(5 minutes)

Background:

The kingdom of Pergamon established itself in the early third century B.C.E. in western Asia Minor, and its capital, Pergamon, quickly became a leading center of arts patronage and the hub of a new sculptural style that had far-reaching influence throughout the Hellenistic period. This new style is illustrated by sculpture from a monument commemorating the victory in about 233 B.C.E. of Attalos I (who ruled 241–197 B.C.E.) over the Gauls, a Celtic people. Figures of Gauls, originally in bronze but known today only from Roman copies in marble, were mounted on one of two statue bases found in the sanctuary of Athena on the Acropolis of Pergamon. One figural group depicted the murder-suicide of the Gallic chieftain and his wife and another the slow death of a wounded soldier-trumpeter. The marble copies of these works are now separated, but originally they formed part of an interlocked sculptural group on a raised base. The Roman writer Pliny records a famous sculpture by Epigonos of a *tubicen* (trumpet player), and it is likely that this Roman copy reflects that work. If so, then Epigonos may be the sculptor of the entire group and a leading figure in the emotional and dynamic style of the Hellenistic period.

Hellenistic sculptors characteristically wanted to engage their audience in the experience of their work and favored dramatic subjects depicted with full emotion. Artists deliberately sought to arouse the viewer's admiration and pity for their subjects. The first sculptural group of the Attalid monument depicts a heroic Gallic chieftain defiantly driving a sword into his chest, preferring suicide to surrender. He already has taken the life of his wife, in order to prevent her from being sold into slavery. The third Gaul from this group is a trumpeter who has collapsed upon his large oval shield as blood pours out of the gash in his chest. He stares at the ground, clearly in great pain and as if aware of his imminent demise. Recent research indicates that Epigonos probably knew the *Dying Warrior* from the east pediment of the Temple of Aphaia at Aegina (c. 490–480 B.C.E.), and although this figure is reminiscent of it, the pathos and drama of the suffering Gaul are far more pronounced. In addition, gone is the Classical tradition of referring to the enemy by analogy with a mythical conflict. Instead, the sculptor carefully identifies the enemy as a "barbarian" Gaul through his bushy hair and moustache, as well as by the *torque* (braided gold band) that he wears around his neck as part of the Celtic battle dress. Gone, too, is any attempt to suggest the inferiority of the vanquished. The Gaul dies nobly, and although blood pours from a wound in his chest, his body is powerful, his strength palpable. He faces his agonies alone, mindless of any viewer, while the viewer, in turn, is drawn in by the privateness of the moment. The victor, so present in Classical battle scenes, is absent from this sculptural group. Rather, the monument celebrates the conqueror's valor by exalting the enemy he overcame, the implication being that the unseen Attalid hero who struck down this noble and savage foe must have been an extraordinary man. The greater the enemy, the greater the victory.

Students have two tasks:

- (1) Name the style of the lost Greek original.
- (2) Explain how the theme of death is treated and why.

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Question 2 (continued)

Points to remember:

- The style of the lost Greek original is Hellenistic, not Hellenic nor Hellenism.
- Students are not asked to identify the title of the work.
- The theme of death is treated in an emotional and dramatic manner, emphasizing the physical and psychological pain and suffering of the figure. The trumpeter is shown struck down, bleeding, and in the act of dying. Although he is in agony, he remains noble by virtue of his great strength and barbarian savagery.
- The viewer is invited to sympathize with his suffering and become intimate with this fierce enemy at the moment of his death. By celebrating the valor of the enemy, one indirectly extols the greatness of the vanquisher.
- Students are not asked to compare this work to the *Dying Warrior* from the Temple of Aphaia at Aegina.
- Students are not to list characteristics of Hellenistic art, unless this list is directed to the question.
- This is a 5-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Identifies the sculpture as Hellenistic in style. Analyzes with specificity how the theme of death is treated and why. Discussion is full and without significant errors.
- 3** Identifies the sculpture as Hellenistic in style. Analyzes with less specificity how the theme of death is treated and why. Discussion is less full and may contain errors.
- OR*
- Fails to identify the sculpture as Hellenistic but is otherwise a 4. This is the highest score an essay can earn if it does not identify the style as Hellenistic.
- 2** Identifies the sculpture as Hellenistic but provides only a generic analysis of how or why the theme of death is treated. Discussion may contain significant errors.
- OR*
- Fails to identify the sculpture as Hellenistic but is otherwise a 3.
- 1** Identifies the sculpture as Hellenistic, but there is no discussion of how and why the theme of death is treated. Discussion may contain significant errors.
- OR*
- Fails to identify the sculpture as Hellenistic but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 3

Left slide: Ambrogio Lorenzetti, *Sala della Pace* (room containing Lorenzetti frescoes of Good and Bad Government), Palazzo Pubblico, Siena, 1338–1339.

Right slide: Ambrogio Lorenzetti, *Allegory of Good Government in the City*, fresco in the Sala della Pace, Palazzo Pubblico, Siena, 1338–1339.

3. The slides show two views of the same fresco cycle in the Palazzo Pubblico in Siena.

Identify the artist. Explain how the subject and meaning of the fresco cycle relate to its location.
(10 minutes)

Background:

Ambrogio Lorenzetti's fresco cycle is located in the Sala della Pace (Room of Peace), also called the Sala dei Nove (Room of the Nine), adjacent to the large council chamber known as the Sala del Consiglio (Room of the Council) in the Palazzo Pubblico, or city hall, of Siena. It is signed by way of an inscription on the lower north wall that states: "AMBROSIUS LAVRENTII DE SENIS hic PINXIT . . ." (Ambrogio Lorenzetti of Siena painted this). The fresco cycle was commissioned by the city council to decorate the room in which the governing body, known as the Nine, would meet to discuss matters of civic importance and governance. The council, which governed Siena from 1287 to 1355, was a representative body, drawn from the Sienese aristocracy, whose membership rotated in two-month terms. Legislation of 1318 made the Nine responsible for "the ordering and reformation of the whole city and *contado* of Siena." (A *contado* is the rural area around the city.) Lorenzetti's fresco cycle spells out the advantages of good government and the disadvantages of bad government in naturalistic detail that makes the allegorical message particularly clear and palpable.

On the north wall (seen on the left side of the left slide), the *Allegory of Good Government* details the virtues and practices of good government through a combination of allegorical personifications, vignettes, and naturalistic detail in such a way that the bridge between the naturalism of the "real" world and the ideal world of the allegories is smoothly spanned. The large, frontal figure of the enthroned man to the right represents the city of Siena, as indicated by the letters CSCCV (which likely stand for *Comune Senarun Civitas Virginis* [the Commune of Siena, City of the Virgin]) and his heraldic black-and-white garb. Above his head flutter personifications of the three theological virtues: Faith, Hope, and Charity. Flanking him are seated and semirecumbent female personifications of additional virtues, each clearly labeled: Peace, Fortitude, Prudence, Magnanimity, Temperance, and Justice. Siena's Roman origins are asserted via the figure of the she-wolf suckling Romulus and Remus beneath the feet of Siena's throne. To the left, the vertically aligned triad of Wisdom, Justice, and Concord further assert the peace established by the beneficent rule of Siena. As Wisdom floats overhead, governing the just rule of the commune, Justice is flanked by angels meting out punishment and reward to the bellicose and peaceful, respectively. Below, Concord hands a rope to a procession of 24 men in fourteenth-century dress who carry it to the enthroned figure of Siena, thereby illustrating that the citizens of Siena, most specifically those eligible to serve on the Nine, form the fabric that brings peace to the commune. To the far right, captive soldiers suggest that the virtuous rule of the city triumphs over discord and enemies, extending Sienese rule over the *contado*. The formal arrangement of figures makes subtle visual allusions to the *Last Judgment*, casting civic rule in a heavenly mold and suggesting that divine will mandates that Siena be justly governed.

The west wall (not illustrated in the slides) contains the *Allegory of Bad Government* and *The Effects of Bad Government in the City and Country*, in which a monstrous tyrannical ruler sits enthroned amidst personifications of the vices—the literal antithesis of the image of Siena flanked by virtues on the north wall. A vivid illustration of the ramifications of corrupt rule extends across the remainder of the wall, as soldiers and criminals variously assault and terrorize the inhabitants of the woefully misgoverned and

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Question 3 (continued)

derelict city. Though it is badly damaged, one can still make out the grim anecdotal details of this reign of terror.

The opposing east wall offers the more encouraging vision of the benefits of good governance. Here, in the sweeping panorama of *The Effects of Good Government in the City and Country*, we see a great walled city, whose gates open up to an expansive hilly landscape, spotted with towns and farms. Naturalism enhances the direct visual relevance, as the city and countryside can be identified as Siena and its surrounding *contado*. Numerous figures engage in agriculture, viticulture, and trade, indicating that the countryside and economy both flourish under this benevolent rule. Fluttering above the town's gate, which appears to be an image of Siena's Porta Romana, an allegorical figure of Security holds a hanged man on the gallows and an inscription whose text extols the practice of justice. Within the city, signs of mercantile activity and construction manifest that times are good, to such a degree that a group of women is dancing in the street. The dome and campanile of Siena Cathedral are visible at the extreme left, indicating that the well-governed city is, in fact, Siena. The crenellated pink structure with grand bifora windows at the center of the city recalls the Palazzo Pubblico in Siena, conjuring up the very building in which the fresco is located, and thereby connecting the message of good governance directly with the Nine of Siena.

The inscription below exhorts the viewer to “turn your eyes to behold her, you who are governing. . . .” This direct mode of address and the fact that it is written in the more commonly understood Siennese Italian indicate the didactic intent of this work. Furthermore, the specific audience for this message is indicated as those governing the city—the Nine. The specificity of local references, coupled with the remarkable detail and anecdotal veracity of the urban and extrurban topography, makes the allegorical and conceptual content of the image palpable in a very immediate and local manner. As such, the fresco cycle serves as an exhortation and example of the need for virtuous governance—an exhortation that is specifically directed to the political body that governs Siena. It serves as a reminder of the implications and ramifications of the decisions made within that very room, as the assembled Nine are visually and textually regaled to rule justly and wisely, cloaking themselves in virtue, in emulation of the enthroned personification of their city on the north wall.

This fresco cycle is addressed in all of the major survey books, often with emphasis on the work's naturalistic detail and early manifestation of panoramic landscape painting. This question challenges students to consider a major work that is well known to them in its original context, with all that implies. Stokstad and Gardner, for example, both briefly mention the frescoes' location in relation to their subject and gloss over the importance of the image of Siena as well governed.

Students have two tasks:

- (1) They must identify the artist.
- (2) They must analyze how the subject and meaning of the fresco cycle relate to its location.

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Question 3 (continued)

Points to remember:

- Students are asked to identify the artist. The best answers provide a full identification: Ambrogio Lorenzetti. Other acceptable identifications include Lorenzetti, one of the Lorenzetti brothers, or Pietro Lorenzetti.
- Students are not asked to provide the title of the fresco cycle, but many include it in explicating the meaning of the work.
- Students are not shown the imagery of Bad Government, but many good essays address this negative example as a foil to Good Government.
- Better responses address the ways in which the frescoes convey propagandistic ideas of proper Sienese governance and reinforce the idea of virtuous rule. They may address the ideal image of the city as prosperous and peaceful, as well as how the work shapes and reflects the governmental policy determined in this room. Although these responses might also address the rise of naturalism and cityscape portrayals, the better discussions relate these points to the fresco cycle's intention of making the governmental ideals more evident.
- Midrange responses note the relationship to governance but do not analyze in detail how these ideas relate to Siena. These essays may address the city of Siena in general, without specifically noting the direct relationship between the imagery, the city hall (Palazzo Pubblico), and the city of Siena.
- Weaker responses are merely descriptive, noting stylistic elements (such as naturalism) without relating them to the work's intent and meaning.
- Remember that the texts do not give this work substantive coverage. The best essays reflect students' application of what they know about the period, the place, and the artists, rather than solid information gleaned from the surveys.
- The slides are included here as visual prompts to discussion of the whole fresco cycle and not necessarily for specific discussion of the details shown.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Correctly identifies the artist. Explains how the frescoes' theme of good (and bad) governance is directly related to the room's location and/or function as the meeting place for the city government. Fully analyzes how these political ideas and ideals are expressed in the work. There are no significant errors.
- 3** Correctly identifies the artist. Explains how the frescoes' theme of good (and bad) governance is directly related to the room's location and/or function as the meeting place for the city government but does not analyze fully how these political ideas and ideals are expressed in the work.
- OR*
- Does not identify the artist correctly but is otherwise a 4.
- 2** Correctly identifies the artist. Notes its subject as related to ideals of government but does not analyze how this is expressed in the work or how it relates to the room's function. Describes the work without analyzing it.
- OR*
- Does not identify the artist correctly but is otherwise a 3.

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Question 3 (continued)

- 1** Correctly identifies the artist but includes no other discussion of merit.
OR
Does not identify the artist correctly but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it fails to identify the artist or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 4

Left slide: Vincent Van Gogh, *The Plain at Auvers*, 1890.

Right slide: Blank

4. Attribute the painting to an artist you have studied. Justify your attribution by identifying and discussing specific characteristics seen in the painting. (10 minutes)

Background:

Attribution is a key art-historical term with which students should be familiar. Attribution is a fundamental component of connoisseurship and art history more generally, because it establishes the artist's individual corpus. In introductory college-level courses students are often given unknown works of art in order to evaluate their skills at attribution. This type of question assesses students' ability to closely observe and analyze a work of art, to recognize the stylistic characteristics specific to a particular artist, and to make an independent judgment based on art-historical knowledge. Through a process of deductive reasoning and analogy, students arrive at an attribution by comparing the unknown work to other artworks with which they are familiar. The best answers to this question do not simply identify the artist but present a full and persuasive case for the attribution based on specific stylistic characteristics and artistic content.

The Plain at Auvers (1890) was painted by Vincent Van Gogh (1853–1890), a leading Post-Impressionist artist. Van Gogh, who was largely self-taught, arrived in Paris in 1886, where he discovered Impressionism, Neo-Impressionism, and Japanese prints. Dreaming of establishing an artists' colony in the south of France, he moved to Arles in 1888. In Arles and later Saint-Rémy and Auvers, he explored the expressive properties of color and paint application, applying vibrant, often contrasting, colors using choppy, highly tactile brushstrokes. During his brief but intense career he painted more than 600 canvases, primarily landscapes. *The Plain at Auvers* is a typical example of his approach to landscape painting with its high horizon line, menacing sky, agitated brushwork, and saturated dabs of color. It is one of a series of panoramic landscapes he painted at Auvers-sur-Oise (May–July 1890). Although recognized by only a small coterie of artists and critics during his lifetime, Van Gogh has become one of the most popular and celebrated modern artists, whose works sell for stratospheric prices at auction. His art is discussed in all of the major survey texts, so students should be able to recognize his distinctive expressionistic style of painting.

Students have two tasks:

- (1) They must attribute the painting to Van Gogh.
- (2) They must justify their attribution by identifying and discussing specific characteristics in the painting.

Characteristics of Van Gogh's art that students might discuss to justify their attribution include the following:

- Use of pure, saturated color directly from the tube
- Expressionistic or symbolic use of color
- Presence of impasto (thick, textured paint application) with short, choppy strokes
- Swirling, expressionistic brushwork
- Objects outlined in darker hues
- Spatial effects influenced by Japanese prints

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Question 4 (continued)

Points to remember:

- This is an attribution question. Students should be able to recognize Van Gogh's distinctive style and technique based on their knowledge of late-nineteenth-century art.
- Students must justify their attribution by identifying and discussing specific characteristics of Van Gogh's art seen in the painting.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Correctly attributes the painting to Van Gogh. Justifies the attribution by identifying and discussing specific characteristics seen in the painting. Discussion is full and contains no significant errors.
- 3** Correctly attributes the painting to Van Gogh. Seeks to justify the attribution by identifying and discussing specific characteristics seen in the painting. Presents a less persuasive case for the attribution than does a top-scoring essay. Discussion is not as full and may contain minor errors.
Note: Students cannot earn more than a 2 unless they attribute the painting to Van Gogh.
- 2** Attributes the painting to Van Gogh. Attempts to identify and discuss specific characteristics seen in the painting, but discussion is unfocused and may contain significant errors.
OR
Attributes the painting to another late-nineteenth-century artist and justifies the misattribution by relating specific characteristics seen in the painting to that artist. Presents a plausible case for the misattribution. Discussion may contain errors.
- 1** Attributes the painting to Van Gogh but fails to make a case for the attribution.
OR
Attributes the painting to another late-nineteenth-century artist. Makes an attempt to justify the misattribution, but discussion is weak and may contain significant errors.
- 0** Makes an attempt, but the response is without merit because it fails to make an attribution or makes only incorrect or irrelevant statements.
- Indicates a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 5

Left slide: Plan of the Palatine Chapel in Aachen, Germany, c. 800 C.E.

Right slide: Interior of the Palatine Chapel in Aachen, Germany, c. 800 C.E.

5. The slides show a plan and an interior view of Charlemagne's Palatine Chapel in Aachen, circa 800 C.E. The building contains deliberate references to earlier architecture.

Name at least one earlier architectural period referenced in the Palatine Chapel. Identify one significant way in which the Palatine Chapel reinterprets architectural elements of that earlier period and explain why. (10 minutes)

Background:

Charlemagne's Palatine Chapel, designed by the Frankish architect Odo of Metz, was part of the emperor's *renovatio* program. The term suggests that instead of a rebirth, or renaissance, Charlemagne sought a renovation of a surviving Classical tradition. In addition to his project of restoring the purity and clarity of Latin texts and preserving many Classical documents (including Vitruvius's architectural treatise), Charlemagne was active in reforming education and the visual arts based on Roman precedent. His own palace chapel reflects these concerns.

Charlemagne's Palatine Chapel was directly inspired by Justinian's court church, San Vitale in Ravenna, which Charlemagne had visited. Most notably, both are centralized in plan, although the Aachen plan is simpler, emphasizing its geometric clarity and more clearly articulating its more robust and massive structure. In turn, Roman imperial buildings, such as the mausoleum of Constantina (Santa Costanza), and other baptisteries and basilicas were the inspirations for San Vitale. Thus, the Palatine Chapel presents a synthesis of Roman, Early Christian, and Byzantine elements. Charlemagne's chapel was intended to be symbolic of the Heavenly Jerusalem, and as the site of imperial functions and the emperor's mausoleum, it became a symbol of imperial power as well. His throne was located in the first gallery and looked over the space below to the main altar. The external westwork that marked access to the galleries was also probably derived from Roman prototypes, such as city gateways, that symbolized imperial authority. In his book *The Life of Charlemagne*, Charlemagne's biographer Einhard noted that the columns used at Aachen were transported from Rome and Ravenna, further strengthening the ties between those Classical traditions.

In the standard art history survey texts, coverage of the chapel is somewhat limited. Honour and Fleming's text provides the best coverage, including an extended quotation by Einhard, and specifically locating San Vitale as a source of inspiration while providing insightful analysis of the building's structure. Stokstad's text makes several comparisons between the Carolingian palace chapel and Byzantine San Vitale in terms of construction and spatial considerations, and it also mentions Roman precedents. The Gardner text discusses the influence of San Vitale, too, but the reference to Roman influences is general. Gardner also mentions that the imperial gallery at the chapel is similar to that at Hagia Sophia in Constantinople. Adams's coverage is more general, comparing the palace chapel to San Vitale only in terms of its central plan and mentioning the general Roman influence, such as the pier and arch construction found at the Colosseum.

Students have three tasks:

- (1) They must name an earlier period referenced in the chapel. Acceptable choices for the period identification are Early Christian, Roman, or Byzantine.
- (2) They must identify at least one way in which the Palatine Chapel employs architectural elements of that earlier period. Obviously, the specifics of each student's argument dictate whether a given choice is appropriate.
- (3) They must address why Charlemagne used that architectural element at Aachen.

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Question 5 (continued)

Better responses relate either the central plan or the interior spatial configuration to a specific building from a specific period and link the form to Charlemagne's political or imperial agenda. These responses may also more generally identify an earlier building type (as Stokstad does in referencing a Roman forum). In either case, stronger essays both identify a specific element and analyze its implied meaning.

Points to remember:

- The chapel is identified for the students as Charlemagne's Palatine Chapel at Aachen and is dated.
- Students are not asked to identify a specific building with which to compare this work. However, such specificity may lead a student to a more complete discussion.
- Better responses often select San Vitale or Santa Costanza.
- Students should first identify an earlier architectural period and then identify an architectural element similar to a specific building or building type from that period. Because there is scholarly debate as to whether San Vitale is best defined as a Byzantine or Early Christian building, latitude should be given on that point. Students may also cite Roman prototypes if they can defend their choice(s). They should then analyze the meaning of the form.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Identifies an earlier architectural period and a specific way in which the Palatine Chapel reinterprets an architectural element of that earlier period. Analyzes why that element is used at Aachen. Discussion is full and without significant errors.
- 3** Identifies an earlier architectural period and a specific way in which the Palatine Chapel reinterprets an architectural element of that earlier period. Analyzes why that element is used at Aachen but with less specificity. Discussion is not as full as in top-scoring essays and may contain errors.
- 2** Describes the similarities to a previous architectural period. Attempts to discuss the reinterpretation of the earlier period or to analyze the reason why this element is used in a meaningful way, but the response is limited or contains significant errors.
- 1** The description makes note of a similarity, but discussion is weak and contains significant errors.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 6

Left slide: Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950.

Right slide: Blank

6. Both the 1950 painting shown in the slide and the quotation below are by the same artist.

“My painting does not come from the easel. . . . I prefer to tack the unstretched canvas to the hard wall or the floor. . . . On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. . . . When I am in my painting, I’m not aware of what I’m doing. . . . I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through.”

Identify the artist. How does the painting reflect the artist’s description of his process? In your answer, make specific references to both the quotation and the painting. (10 minutes)

Background:

American artist Jackson Pollock (1912–1956) was one of the founders of the New York School. He was celebrated for his gestural drip painting technique. With the other gesture painters, such as Willem de Kooning, Pollock focused on process and the application of paint. As Harold Rosenberg famously observed, “At a certain moment the canvas began to appear to one American painter after another as an arena in which to act. . . . What was to go to the canvas was not a picture but an *event*.” Influenced by Surrealist automatism and the Mexican muralists, notably Siqueiros, Pollock developed a revolutionary improvisational approach that broke with the tradition of easel painting. Beginning in the late 1940s he dripped and splattered ordinary household paint on unsized canvas stretched out on the floor, performing a sort of rhythmic dance. The shifting all-over latticework of paint, which conveyed a sense of energy and spontaneity, became the record of his encounter with the canvas. The resulting paintings had no focus or composition in the traditional sense. Pollock’s mural-size paintings—with their “all-overness”; shifting, ambiguous space; and epic scale—epitomized the risk-taking and unbounded ambition of the New York School for critics such as Clement Greenberg.

Students have two tasks:

- (1) They must identify the artist as Jackson Pollock.
- (2) They must analyze how the painting reflects the artist’s description of his process, making specific references to BOTH the quotation and the painting in their answer.

Better essays understand the significance of Pollock’s revolutionary breakthrough and how his emphasis on process engendered a new type of painting. These responses cogently analyze the quotation and demonstrate how the painting shown exemplifies the artist’s description of his process.

Weaker essays merely describe the painting or paraphrase the quotation but fail to analyze how the painting exemplifies the artist’s description of his process or connect them in a meaningful manner.

Better responses may include some of the following points:

- Gestural abstraction/action painting
- “All-over” composition
- Motion and rhythm
- Tension between control and improvisation
- Large scale, monumentality
- Medium (house paint and not paint out of a tube)
- Nonobjective expression of the self

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Question 6 (continued)

Points to remember:

- Text-based questions are intended to give students an opportunity to analyze primary source material and apply it to what they know about a given period, artist, or work of art. The question does not require prior knowledge of the text. It is up to the student to make the connection between the text and the painting that exemplifies the process described in the quotation.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Identifies Pollock as the artist. Analyzes with a high degree of specificity how the painting shown in the slide reflects the artist's description of his process, making specific references to BOTH the quotation and the painting. There are no significant errors.
- 3** Identifies Pollock as the artist. Analyzes with a fair degree of specificity how the painting shown in the slide reflects the artist's description of his process, making specific references to BOTH the quotation and the painting. There may be some errors.
OR
Fails to identify Pollock as the artist but is otherwise a 4.
- 2** Identifies Pollock as the artist and attempts to analyze how the painting shown in the slide reflects the artist's description of his process. Discussion is weak and unbalanced or does not directly reference the quotation or the painting. It may contain significant errors.
OR
Fails to identify Pollock as the artist but is otherwise a 3.
- 1** Identifies Pollock as the artist but makes no other points of merit.
OR
Fails to identify Pollock as the artist but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 7

Left slide: *Madonna and Child* (the *Morgan Madonna*), twelfth century.
Right slide: Blank

7. Identify the art-historical period of the sculpture. What key characteristics support your placement of the work in the period you have identified? (5 minutes)

Background:

The *sedes sapientiae*, or Throne of Wisdom, is a common theme in Romanesque sculpture. Like the Byzantine Theotokos, the Throne of Wisdom presents Mary as the bearer of God via her role as the mother of Christ, transforming Mary into an actual throne for Christ. Furthermore, Mary plays a role as intermediary between the New and Old Testaments, as her thronelike stool connects her to the lion throne of King Solomon; thus Jesus is connected to the Old Testament symbol of wisdom through Mary. Jesus's association with divine wisdom would have been reinforced through the gestures of his now-missing hands: one raised in blessing and the other holding a book, presumably scripture. As Mary bears Christ, she also represents (and is identified with) the Church, wherein Christ is also borne. As Mary literally embodies the Church, the Throne of Wisdom image additionally asserts the wisdom of Church teaching. Works such as this Throne of Wisdom probably served dual purposes as reliquaries and as devotional objects used in liturgical dramas or church processions. Miracles and healing powers were often ascribed to them.

Romanesque sculpture ranges widely in date and style, but this term is usually used for sculpture created in western and central Europe between the tenth and thirteenth centuries, with particularly increased activity from about the beginning of the twelfth century. Throne of Wisdom figures were a specialty of the workshops of Auvergne, France. Evidence, such as the writings of Bernard d'Angers, suggests that the Auvergne was one of the earliest regions to promote such three-dimensional cult images. The rise of both monastic movements and pilgrimages fostered the demand for, and acceptance of, small devotional statuary such as the Throne of Wisdom.

Several characteristics of Romanesque sculpture apply to this Virgin and Child. The formal frontality of the figures suggests the image's function as a cult figure and/or reliquary, image types that became particularly popular during the Romanesque period. Mary's scale is considerably larger than that of Christ. Such variance in size, augmenting the theological and hagiological message of the image, is common in Romanesque sculpture. The platelike folds of drapery are particularly representative of twelfth-century sculpture in Burgundy and Auvergne. The emphasis on formal clarity, at the expense of naturalism, is characteristic of the Romanesque style. Unlike the earlier Carolingian focus on imperial imagery and Classical style, this work is typically Romanesque in its religious subject matter and relative lack of naturalism. Similarly, the Throne of Wisdom differs from more dynamic and expressionistic Anglo-Saxon and Ottonian pieces in its rigidity and lack of emotion. Though it clearly borrows from Byzantine icons in its rigid, formal, frontal style, this work is freestanding and intimate in scale. Furthermore, as is typical of the Romanesque era, Jesus is shown as a stylized homunculus. Although not naturalistic in a human perceptual sense, this stylistic trait visually underscores Christ's omniscience. Appearing as a hybrid of man and infant, the Christ figure simultaneously manifests the divinity and humanity of Christ. In alluding to themes of incarnation and pantocracy, such an image serves to palpably present layers of theological doctrine. The focus on Mary and Christ also attests to the growing cult of the Virgin that would reach its apex during the later Gothic period.

The *Morgan Madonna* is specifically addressed as an example of freestanding Romanesque sculpture in both Gardner's *Art through the Ages* and Stokstad's *Art History*. Both texts focus on this Throne of Wisdom as a common Romanesque type and describe the work as a western European version of the

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Question 7 (continued)

Byzantine Theotokos. Moreover, the Metropolitan Museum of Art has the work posted on its Web site with a discussion of its use in church processions and for housing relics. Be aware that not all texts discuss this work.

Students have two tasks:

- (1) They must identify the art-historical period of the sculpture as Romanesque.
- (2) They must defend their attribution by identifying the work's Romanesque characteristics.

Students should attribute the work to the Romanesque era for some of the following reasons:

- It is a *sedes sapientiae*, or Throne of Wisdom, a popular Romanesque form.
- It is made of wood and painted—typical of the period.
- Drapery is treated in linear fashion.
- The work's style as a whole is formal, as shown most notably in its bilateral symmetry.
- It is a portable, religious sculpture, typical of those used as reliquaries and in liturgical dramas and church processions.
- It lacks the classicizing, courtly elements seen in the Carolingian and Gothic periods.
- It demonstrates a notable emphasis on clarity of conceptual presentation over naturalism of rendering, such as Christ's being portrayed as a stylized homunculus rather than as a naturalistic infant.
- It is a freestanding work, unlike the Byzantine Theotokos icons.

Points to remember:

- Students are not asked to identify this particular work but only to name the art-historical period and defend their attribution.
- This is a 5-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Correctly identifies the art-historical period as Romanesque. Explains the characteristics of the work that place it in the Romanesque period. Discussion is full and without significant errors.
- 3** Correctly identifies the art-historical period as Romanesque. Discussion is less full than that of top-scoring essays. There may be minor errors.
- 2** Correctly identifies the art-historical period as Romanesque but includes little discussion of merit.
OR
Does not identify the work as Romanesque but is otherwise a 3.
Note: This is the highest score a response can earn without identifying the period as Romanesque.
- 1** Does not identify the work as Romanesque but includes some discussion of merit.
OR
Only identifies the period as Romanesque with no discussion of merit.
- 0** Makes an attempt, but the response is without merit because it fails to identify the work or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 8

Left slide: Diego Velázquez, *Las Meninas*, 1656.
Right slide: Blank

8. The Baroque painting shown includes portrayals of both its patron and its artist.

Name the artist. Explain how the painting served the aims of both the artist and the patron.
(10 minutes)

Background:

Diego Velázquez (1599–1660) was court painter to Philip IV of Spain. The primary duty of a Baroque-era court painter was to produce flattering, yet lifelike, portraits of the reigning monarch and the royal family. The painting shown, *Las Meninas* (1656), was originally called *The Family of Philip IV*. In fact, the painting includes only one of Philip’s children, the Infanta Margarita, with her retinue. The king and queen appear in the background, reflected in a mirror, leading the viewer to assume that they are present, off-stage as it were. A self-portrait of Velázquez at his easel occupies the left portion of the picture. The setting is a room in the Alcázar Palace where Velázquez had a studio, though this room likely does not depict it. The room’s upper walls display paintings from the royal collections by (or after) Rubens, who had been ennobled by England’s Charles I. *Las Meninas* melds a group portrait, a self-portrait, and a high-level genre scene into a coherent whole, each element contributing subtly to the picture’s dual goals of satisfying the patron’s wishes and the artist’s aims.

Las Meninas, completed late in Velázquez’s life, seems to have been undertaken with the king’s approval, if not formally commissioned by him. Once finished, this intimate portrayal of the Infanta was placed on the entry wall of the king’s private office, enabling the busy monarch (ruler of Spain, the Low Countries, the Philippines, and much of the New World) to “see” his child often. Such placement for an unofficial portrait signals the king-patron’s need for and approval of Velázquez’s services. The picture also attests to the king’s tastes and powers as a collector of art (the room’s decor) and as a connoisseur of fine painting (not least of Velázquez’s own work, which the king observes here).

Velázquez’s inclusion of himself at work, surrounded by members of the royal family, underscores how a court position enhanced an artist’s reputation, a typical goal of artists in the Baroque era. The informality of the scene bespeaks an unusually close relationship between artist and royal family. From the age of 24 until his death, Velázquez, whose origins were in Seville’s working class, served the king as a court painter, collections adviser, curator, and diplomat. The canvas’s size, complex composition, bravura brushwork, and verisimilitude emphasize Velázquez’s skill at recreating reality, a quality valued at the time and considered quasi divine. Velázquez had long sought a title, forbidden to artists and other manual laborers. The red cross on the artist’s doublet (added later) attests to Velázquez’s 1658 appointment as a knight of the Order of Santiago. The painting thus embodies two long-standing goals of the artist: to elevate the status of the arts as well as his own social status.

Students have two tasks:

- (1) They must identify the artist as Velázquez.
- (2) They must explain how the painting shown served both the aims of the artist and the patron.

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Question 8 (continued)

Points to remember:

- The painting is illustrated and extensively discussed in all major texts. For a score in the upper range (3–4), Velázquez must be identified correctly.
- Students are told that the painting includes depictions of both the artist and the patron. Though the patron need not be identified, they must name the artist. Good essays will refer to Velázquez's position in the king's employ when addressing the aims of both the artist and the patron.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Correctly names Velázquez as the artist. Explains with a high degree of specificity how the painting served the aims of Velázquez AND his patron. Contains no significant errors.
- 3** Correctly names Velázquez as the artist. Explains with less specificity how the painting served the aims of Velázquez AND his patron, but the discussion may be unbalanced, focusing more on the artist or the patron.
- 2** Correctly names Velázquez as the artist. Discusses the aims of the artist OR patron with little specificity. Contains many errors.
OR
Fails to identify Velázquez as the artist but is otherwise a 3.
- 1** Correctly identifies Velázquez as the artist. Discussion is minimal and has significant errors.
OR
Fails to identify Velázquez as the artist but is otherwise a 2.
- 0** Fails to identify Velázquez. Any attempt at discussion is without merit.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

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Question 9

9. Art since the 1960s encompasses a wide variety of approaches.

Address this variety of approaches through the careful choice and detailed discussion of two works of art made between 1960 and the present. The two works must be by different artists OR in different media. Be sure to fully identify each work. (30 minutes)

Background:

This question asks students to discuss two works created within approximately the past 50 years. Artists who emerged in the 1960s began approaching the making of art against a background of varied social and political developments: consumerism, information age technology, feminism, civil rights, globalism, multiculturalism, and so on. An exciting age saw the arrival of a wide range of approaches, such as installation art, earthworks, video art, performance art, body art, and conceptual art. Artists of this generation, whether working in traditional or nontraditional media, began to blur distinctions between “high” and “low” and to question notions of modern progressiveness and originality.

Students have two tasks:

- (1) To fully identify two works made between 1960 and the present. The two works must be by different artists or in different media.
- (2) To address the variety of approaches in art since the 1960s through a discussion of the two works.

Better essays fully identify two appropriate works of art after 1960. These responses communicate an understanding of the approaches exemplified in each work and recognize that the production of art in this time period encompasses a wide variety of approaches.

Weaker essays may include a discussion of only one work created after 1960 or discuss two works by the same artist made with the same medium. These responses may have vague identifications that refer only to general types of artworks or that are unrelated to the approach discussed. Essays that simply describe the works, providing little or no critical analysis of the approach utilized by the artists, earn lower scores.

Points to remember:

- Appropriate choices are works that were created about 1960 and after.
- This question requires an identification that makes it clear to the reader which specific work of art is being discussed. Sometimes the full identification may be located within the body of the essay.
- If one artist is selected, then two works of distinctively different media must be chosen.
- If two different artists are selected, they may use the same approach to art making.

Scoring Criteria

Score Scale 0–9

- 9–8** Fully identifies two appropriate works of art made between 1960 and the present. The two works must be by different artists or in different media. Provides a full analysis of how both works exemplify varied approaches to making art since 1960. The lower score is earned when the essay is somewhat unbalanced or has minor errors.
- 7–6** Fully identifies two appropriate works of art made between 1960 and the present. The two works must be by different artists or in different media. Provides an analysis of how both works exemplify varied approaches to making art since 1960 but displays less understanding of each approach than a 9–8 essay. The lower score is earned when an essay is notably unbalanced or contains errors significant enough to weaken the analysis.

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Question 9 (continued)

- 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 made between 1960 and the present. The two works must be by different artists or in different media. Identification may be incomplete or faulty. Approaches may be identified but not analyzed. The essay is mostly descriptive, and it may be unbalanced and contain errors.
- 4–3** Identifies two works of art made between 1960 and the present. The two works must be by different artists or in different media. Identification may be incomplete or faulty, and choices may be inappropriate. Approaches may be incorrectly identified. The essay is descriptive, and discussion is 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 not developed and contains errors with little or no understanding of the approach used by the artist. The lower score is earned when the essay is weaker, wholly descriptive, lacks meaningful discussion, or contains significant errors.
- 2–1** Identification of the two works is incomplete and/or inappropriate. If choices are appropriate, there is minimal discussion.
OR
Only one appropriate choice is identified, and 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.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.