

AP[®] ART HISTORY

2010 SCORING GUIDELINES

Question 1

1. Artists within a culture often use depictions of ancestors, siblings, couples, or other types of family groupings to communicate larger social, political, mythical, and historical concerns.

Select and fully identify two works, in any medium, that represent family groupings or relationships. The works should come from two different cultures. At least one of the two examples must be from beyond the European tradition. Discuss the specific cultural concerns the work communicates and analyze the visual means used to communicate those concerns. (30 minutes)

Background:

This question asks students to analyze how representations of family groupings and familial relationships are used to communicate a variety of culturally held beliefs. It requires students to think about these issues in different cultural contexts, both within and beyond the European tradition. Portrayals of ancestors, siblings, couples or other types of family groupings in art have been used throughout history to communicate not only domestic intimacy and love, but also a series of complex cultural concerns that involve religion, politics and moral education, among other issues. Moreover, the medium and manner in which these sentiments are expressed — mosaics, sculpture, book illustrations, paintings, metalwork, architectural works, etc. — help to communicate these concerns. The contexts within which these works are found — tombs, civic monuments, churches, temples, ritual performances, etc. — are also of great significance. This question is broad in scope, and many works fall into this category; therefore, the task for students, in addition to selecting and identifying an appropriate work of art, is to address the issues posed in the question. Larger social, political and religious concerns should inform their essays.

The examples within the European tradition are mostly self-evident (e.g., portraits, historical and genre scenes). In the ancient world, discussions of Roman portrait busts and the veneration of ancestors should count as a valid example, even though a sculpted bust is not strictly a family grouping. Mythological families, although not exactly human, are acceptable, as in the case of the marble relief representation of the myth of Orestes on a Roman sarcophagus. In Christian art, familial scenes from the Old and New Testaments are appropriate, as are works where donor couples are presented within such narratives. Representations where monarchs and rulers are portrayed separately, as in the apse side-panel mosaics of Justinian and Theodora with their attendants in San Vitale at Ravenna, should be considered a family group.

Examples from beyond the European tradition will present the greater challenge, and it will be necessary to expand some of the parameters at times. For example, the ivory belt mask of a queen mother from Benin, Nigeria, might be chosen because it was worn by a king to emphasize the consolidated power of the royal house. Likewise, an African altar to family ancestors is an appropriate choice, even though there may be more abstract portrait sculptures on it. Thus, the appropriateness of choices may be confirmed by the level of discussion in the essays. Below are some appropriate examples of art beyond the European tradition from textbooks, although students may draw from other sources.

Some examples of works beyond the European tradition:

- Fowling scene from the tomb of Nebamun, Thebes, Egypt
- Akenaton, Nefertiti and three daughters from Tell el-Amarna, Egypt
- Shield jaguar and Lady Xoc, Maya, Lintel 24, Yaxchilán, Mexico
- Haida totem poles, Alaska, United States
- Ivory belt/pendant mask of a queen mother (Iyoba), Benin, Nigeria
- Reliquary guardian figures on bark boxes, Fang, Cameroon

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Question 1 (continued)

- Mother and child, Mayombe, Democratic Republic of the Congo
- Seated couple, Dogon, Mali
- Oba figures and the royal ancestral altar, Benin, Nigeria
- Akua'ba, Asante, Ghana, Africa
- Mwashambo and Ngady Amwaash masks, Kuba, Democratic Republic of the Congo
- Ere Ibeji (sacred born/twins) twin figures, Yoruba, Nigeria
- Thunder god Amadioha and his wife, Mbari, Igbo, Nigeria
- *Layla and Majnun at School*, illustration, Iran
- Mithuna couples, India (numerous sites, including Karle and Khajuraho)
- Taj Mahal, Agra, India
- *Krishna and Radha in a Pavilion*, 1760, watercolor, National Museum, New Delhi, India
- Funerary banner of the Marquises of Dai, Mawangdui, China
- Rubbings from the Wu Liang shrines, Jiaxiang, China
- Scenes from the *Tale of Genji*, Heian Period, Tokugawa Art Museum, Japan
- Asmat ancestral spirit poles (mbis), New Guinea

Making an appropriate choice:

The question is intended to accommodate a wide range of artworks, including those that **depict** familial relationships and those that may **represent** familial relationships beyond the works themselves. Appropriate choices are works that clearly address actual familial relationships rather than other kinds of figural groups. Groupings that do not share a family, romantic, ancestral or clan relationship are not appropriate choices.

Students have three tasks:

- (1) They must fully identify two works of art in any medium or time period, one from beyond the European tradition.
- (2) They must discuss how representations of family groupings or relationships are used to communicate cultural concerns.
- (3) They must analyze the visual means used to communicate those concerns.

Points to remember:

- Works may be in any medium, from any time period.
- At least one of these works must be from beyond the European tradition. If two examples from beyond the European tradition are selected, they must come from two different cultures.
- In cases where two examples are selected from the same culture or tradition, the better example should be scored.
- A full identification means that the identity of the specific work being discussed is clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.
- Family groupings and relationships may include ancestors, siblings, couples and other types of familial groups.
- Discussion must be related to larger cultural issues, such as social, political, mythical and/or historical concerns.
- Discussion must analyze the visual means used to communicate those concerns.
- Notes written in the blank space above the question should not be scored.

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2010 SCORING GUIDELINES

Question 1 (continued)

Scoring Criteria

Score Scale 0–9

- 9–8** Fully identifies two appropriate works of art that represent family groupings or relationships, in any medium or time period, with at least one work from beyond the European tradition. Fully discusses the specific cultural concerns the works communicate **and** fully analyzes the visual means used to communicate those cultural concerns. The lower score is earned when the essay is somewhat unbalanced or contains minor errors.
- 7–6** Fully identifies two appropriate works of art that represent family groupings or relationships, in any medium or time period, with at least one work from beyond the European tradition. Discusses the specific cultural concerns the works communicate **and** analyzes the visual means used to communicate those cultural concerns. The discussion is less full and may contain minor errors. The lower score is earned when the essay is noticeably unbalanced and contains errors significant enough to weaken the analysis.
- 5** Identifies two appropriate works of art that represent family groupings or relationships, in any medium or time period, with at least one work from beyond the European tradition. Identifications may be incomplete or contain errors. The response attempts to analyze how each representation of a family grouping or relationship communicates cultural concerns, but the discussion may be primarily descriptive, unbalanced or may contain errors.
- OR**
- Identifies only one appropriate work of art. Provides a full analysis of how this representation of a family grouping or relationship communicates cultural concerns. Fully analyzes the visual means used to communicate those concerns.
- Note: The highest score a response can earn if it deals with only one appropriate choice fully and correctly is a 5.**
- 4–3** Identifies two works of art, in any medium or time period, one from beyond the European tradition. Identifications may be incomplete or contain errors, and choices may be less appropriate. The discussion is general, merely descriptive or unbalanced. The lower score is earned when the discussion is minimal and/or contains significant errors.
- OR**
- Identifies only one appropriate choice. The discussion is less full and may contain errors. The response attempts to address the visual means used by representations of family groupings or relationships to communicate cultural concerns, but the discussion may be descriptive or general. The lower score is earned when the response lacks meaningful discussion or contains errors significant enough to weaken the analysis.
- 2–1** Identification of the two works of art is incomplete and/or inappropriate. If choices are appropriate, there is minimal discussion.
- OR**
- Identifies only one appropriate choice, and the discussion is incomplete and/or inaccurate. The lower score is earned when there is no discussion of merit.

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Question 1 (continued)

- 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—Part A

1A

Time—1 hour

2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the Part B insert until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

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.

Seated Couple

Roman Patrician with
the ~~top~~ heads of his
Ancestors

• Roman verism

1. Artists within a culture often use depictions of ancestors, siblings, couples or other types of family groupings to communicate larger social, political, mythical, and historical concerns.

Select and fully identify two works, in any medium, that represent family groupings or relationships. The works should come from two different cultures. At least one of the two examples must be from beyond the European tradition. Discuss the specific cultural concerns the work communicates and analyze the visual means used to communicate those concerns. (30 minutes)

Throughout History, artists have used family groupings and ancestry to communicate the larger ~~social~~ concerns of their culture. In African Art, couples are portrayed to show different gender roles and how they relate to each other. In ancient Roman art, ancestry is shown to prove ~~their~~ their heritage. This essay will discuss Seated Couple an African piece, and

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Roman Patrician with the Busts of his ancestors
an ancient Roman piece to show each of their specific cultural concerns.

Seated couple a 30~~2~~ inch statue from Mali, which was created between the 16th & 19th centuries shows a male and a female. It is wooden with small amounts of metal iron. In this work, the ~~body~~ bodies are very ~~a~~ typically African in that they are very geometric. They have tubular bodies, arms, legs, and necks, and very round heads. They are very simplified. An interesting aspect of this work is that other than a few small differences, the male and female are very similar. The male has a beard, while the female has a lip ornament, and their body shapes are very similar. However, there are a few differences, on the female's back, there is a baby while on the male's, there is a quiver - these represent the cultural concerns of the time. The woman is portrayed as a domestic mother, while the man is the provider and the protector. - as evidenced by the draped arm over her shoulders. The fact that they are very similar (elongated, tubular, frontal) shows that they are both equally important - but their differences show their different cultural responsibilities. This work was most likely used in funerals, since there^{is} iron in their hair, ears, & ~~the~~ wrists - and iron was typically either worn by the dead or placed next to them during funerals. Clearly, this work was very important

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Question 1 is repeated for your convenience.

1A3

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in the African culture.

In Roman Patrician with the Busts of His Ancestors the ancestral depiction displays social and political values to the patrician. This is an ancient Roman work between 500 BCE - 200 CE made of marble. It was done during a time when Romans - especially those who were government officials - wanted to prove their ancestry, and therefore their right for power. This work was done using Roman Verism - basically this means every detail of the ~~man~~ patrician is accurately displayed "warts 'n all" no matter how ugly. This was the opposite of idealism - instead of a calm, beautiful face - the Roman patrician is old, and wrinkly. In this work the patrician is surrounded by busts of his ancestors to prove his heritage. Roman verism was used with exceptional portraiture in the face - showing deep wrinkles and a facial structure that looks much like those of his ancestors. This statue would be proudly displayed by the patrician, as it proves he is most likely connected to a long line of important ~~patricians~~ ~~and~~ people.

Both works, Seated Couple and Roman

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Patrician with the Busts of his Ancestors

show the values of each of their cultures.

Africans value genders equally, but believe

they have different spheres of work, and

Romans value their ancestry and heritage.

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ART HISTORY
SECTION II—Part A
Time—1 hour
2 Questions

1B1

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the Part B insert until you are told to do so.

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Relationship
b/w couple
Taj Mahal ⇒ constructed for wife
India
monumental work
worship
show importance

Francisco Goya—family of Charles II

Realism

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Francisco Goya created the realistic painting of the family of Charles II. The painting is of a very wealthy, powerful, and important family. The clothing is extravagant and beautiful which communicates the amount of influence the family holds. While the clothing and jewelry of the family shows importance Goya shows the ineptness of the family also. Goya does this by using

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lighting and placement. The family is awkwardly placed around the picture. Some of the people are grouped, others are alone, and one woman is not even looking straight ahead. Within the painting there ~~is shadow~~ are areas in shadow, and lighted areas. Some of the family is standing in the shadow completely obscured. This shows how unsure and inept they are in appearance. Goya was commissioned to create a lovely portrait of the family, and he did that by showing them in their riches but he also showed his opinion of their confusion and buffoon like qualities. Goya shows the leading family in lavish apparel and location but he displays what he really thinks of them in this time of revolution and he sees them as inept.

In the Indian tradition a showing of a relationship between a husband and wife is the Taj Mahal. While the image of the couple are not clearly displayed on the surface of this architectural feat, the relationship between the two is still very clear. He had the Taj Mahal built for his wife and it has become one of the wonders of the world. It is a huge monumental work showing worship for the wife. Also it is an very impressive monument. It shows the great power of India and their culture. Love ~~is~~ and worship are clearly displayed just as power and importance are. This Indian monument shows the beauty of the culture and the wealth of the leader to build this

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great monument for his wife. This building created for an Indian wife shows the importance of the marriage at the time. While many works of art based on relationships are very clear and obvious, showing the people themselves, however the display of this relationship is much more subtle. While it is a huge and grand of stature it's more about the beauty, ~~of the~~ ^{influence,} and power of the structure rather than the obvious connection between...

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1C1

ART HISTORY
SECTION II—Part A

Time—1 hour

2 Questions

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Ashna and Kirshna in the Pavillion is an Islamic painting that depicts a couple together showing their relationship for one another. This art piece the two high status figures together in a pavillion with plants and fountains. The islam people were very strict with relationships and there were only to be one male and one female in a relationship. This paintings shows that these two figures are together and whole. Their activity shows the love they have for one another as the

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artist clearly depicts them together in a sexual way. The type of bond shown ~~proves~~ proves their love for each other and shows the strength of their relationship. In most cultures, performing this type of sexual act states that the lovers are dedicated only to the other partner and no one else. The nudity shown proves that Ashna and Kirshna are clearly comfortable in their relationship. And because they are shown in a pavilion, they are obviously not afraid to show their love in public.

A Western artwork that shows a family grouping is Michelangelo's Pieta from the High Renaissance era. This sculpture depicts the Virgin Mary holding her son, Jesus, in her lap and she is grieving over his death. Michelangelo really shows the bond between the virgin and Christ with the look Mary has on her face as she looks down at Jesus. He shows her trying to be strong about it but you can see the sadness on her face. During the Renaissance, artists like Michelangelo tried to show figures as real as possible ~~and~~ which is shown in this ~~sculpture~~ sculpture. The way Christ is laying across the virgin's lap shows how limp his body is. And the way his mother is shown holding her son makes the two figures seem one. Michelangelo depicts Mary in such a way that the affection she has for her son and her pain she has is shown through her body language. The sculpture shows the mother and son bond that the virgin and Christ had.

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AP[®] ART HISTORY

2010 SCORING COMMENTARY

Question 1

Overview

This question asked the student to analyze how family groupings and relationships are used to communicate a variety of culturally held beliefs. It was intended to have students think about these issues as they manifest themselves within different cultural contexts, both within and beyond the European tradition. The portrayal of ancestors, siblings, couples or other types of family groupings in art has been used throughout history to communicate not only domestic intimacy and love, but also a series of complex cultural concerns that involve religion, politics and notions of moral education, among other things. Moreover, the medium and manner in which these sentiments are expressed do much to assist in the communication of these concerns and include mosaics, sculpture, book illustrations, paintings, metalwork and so on. The contexts within which these works are found are also of great significance, such as tombs, civic monuments, churches, temples and ritual performances. This question was broad in scope, and there are many examples of work that fall into this category; therefore the task for students, in addition to selecting an appropriate choice of art, was to address the issues posed in the question.

Sample: 1A

Score: 9

The student selects and fully identifies two appropriate works: the Roman *Patrician with Busts of His Ancestors* and the Dogon *Seated Couple* from Mali in Africa. The citation of “Seated Couple” and “Mali,” along with the dates and dimensions of the work, provide a full identification. The discussion provides a full visual analysis of the *Seated Couple*, as well as a full analysis of how this sculpture communicates cultural concerns regarding gender differences and gender roles in a family relationship. The student analyzes the function of this specific work, stating that the presence of iron ornaments in the hair, ears and wrists of the figures links them to funerary use in their culture.

The discussion of the Roman *Patrician with Busts of His Ancestors* fully analyzes how the sculpture represents and communicates cultural concerns. The student addresses how the sculpture legitimizes social rank by connecting the Patrician to “a long line of important people.” The discussion links the Roman veristic style to the function of ancestral portraiture.

Overall, the fullness and accuracy of the content earned this essay a score of 9.

Sample: 1B

Score: 5

Two appropriate works are chosen and identified: the *Portrait of Charles IV* by Goya and the Taj Mahal from India. There is an error in the Goya identification, as it states the portrait depicts the family of “Charles II,” but the identity of the specific painting can be determined from the discussion of the work. The student explains how Goya presents the family as both wealthy and powerful but also provides a strong analysis of how the artist’s awkward composition and use of lighting present the family as “unsure and inept.” The discussion briefly links the work to a period of political unrest, stating that this is a “time of revolution.” The essay lacks specificity in its discussion of Charles IV and the cultural concerns associated with the painting’s historical period.

The Taj Mahal is described as an “architectural feat” that reveals the love of the husband patron for his wife, “a huge monumental work” that represents the wealth and power of India’s leader. The discussion recognizes that the patron and his wife are not depicted on the building, that “the display of this relationship is much more subtle.” The student fails to identify the patron as Shah Jahan of the Mughal

AP® ART HISTORY
2010 SCORING COMMENTARY

Question 1 (continued)

dynasty, to state that it is an Islamic work, and, most critically, to explain that the Taj Mahal was commissioned as a tomb for Shah Jahan’s favorite wife and would also serve as the imperial tomb for the Shah himself.

While this essay presents some good analysis of both works, particularly in its discussion of the Goya painting, its lack of cultural specificity and unbalanced discussion earned it a score of 5.

Sample: 1C

Score: 3

The student selects two appropriate choices: *Krishna and Radha in a Pavilion* from India and the *Piéta* by Michelangelo; however, the title of the miniature painting is given incorrectly, and it is misidentified as being Islamic. Discussion of the painting is weak and inaccurate — it does not represent Islamic cultural attitudes, nor does it reflect a monogamous (“one male and one female”) relationship. The comments about nudity and the public “show [of] their love” in the painting are inaccurate; however, the statement that the activities of the couple show their love for one another is vague, but correct.

The discussion of the *Piéta* correctly addresses the emotional bond that Mary has with her son and the visual means of its depiction in the work, including her facial expression and “body language.” The student briefly attempts to link the style to naturalism in the Renaissance, stating that the artist “tried to show figures as real as possible.”

Overall, discussion of the *Piéta* earned some credit; however, the misidentification and errors in the discussion of *Krishna and Radha in a Pavilion* earned this essay a final score of 3.