

# AP<sup>®</sup> ART HISTORY

## 2010 SCORING GUIDELINES

### Question 2

2. Throughout history, art has been used as propaganda to shape public opinion. Propaganda takes many forms, such as architecture, paintings, and print media, and is used to promote religious, political, and social ideologies.

Select and fully identify two works, in any medium, that were used to shape public opinion. One of your examples must date before 1900 C.E., and one must date after 1900 C.E. Citing specific elements in each work, analyze how each work conveyed its propagandistic message to its intended audience. (30 minutes)

#### **Background:**

This question asks students to analyze how specific elements of each of two selected works convey propagandistic messages to its respective audience. It requires students to think about how works of art promote religious, political and social ideologies.

Propaganda can be seen as consisting of three interpolated elements: (1) actual information, ideas or rumors that are circulated; (2) the vehicles through which those items are disseminated, such as art, texts and performances; and (3) the organizations and institutions that generate and direct the spread of propagandistic content. Propaganda is created to promote a particular entity's interests, whether corporate or individual, and typically has an intended audience — sometimes multiple audiences.

Propagandistic art has existed since the first complex human societies developed approximately five thousand years ago. Works of art have been used to legitimize a ruler's authority, to glorify a state's accomplishments, to reify social hierarchy, to reinforce religious beliefs, and to influence how people think and behave, among other things. Architecture has served as a vehicle for propaganda since ancient times as well.

Examples of propagandistic art that date before 1900 C.E. include:

- Augustus of Prima Porta
- Byzantine mosaics of Justinian and Theodora
- *Miracle of the Loaves and Fishes* from Sant' Apollinare Nuovo
- Stele of Hammurabi
- Victory Stele of Naram-Sin
- Assyrian Lion Reliefs
- Hans Holbein, *Henry VIII*
- Antoine-Jean Gros, *Napoleon in the Pesthouse of Jaffa*
- Palace of Versailles

Examples of post-1900 C.E. propagandistic art include:

- Diego Rivera, *History of Mexico*
- Willie Bester, *Homage of Steve Biko*
- Norman Rockwell, *Rosie the Riveter*
- Ye Yushan, *Rent Collection Courtyard*
- Vera Mukhina, *The Worker and the Collective Farm Worker*
- Sergei Eisenstein, *The Battleship Potemkin*

# AP<sup>®</sup> ART HISTORY

## 2010 SCORING GUIDELINES

### Question 2 (continued)

#### Students have two tasks:

- (1) They must fully identify two works of art in any medium, one pre-1900 C.E. and one post-1900 C.E.
- (2) They must analyze how specific elements of each selected work convey a propagandistic message to an intended audience.

Better essays fully identify two appropriate works of art, one pre-1900 C.E. and one post-1900 C.E. These responses analyze how specific elements in each work function to convey propagandistic messages to its audience.

Weaker essays may discuss two works from the same art-historical category. Responses may have vague or partial identifications. Essays that simply describe the works without engaging a discussion of propaganda earn lower scores.

#### Points to remember:

- Students must identify two specific works of art that feature propaganda. Generic discussions of a body of propagandistic works of art are insufficient, as is a discussion of only one work. **Note:** Sometimes identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.
- Each work must be from one of the two designated historical categories: one work before 1900 C.E. and the other after 1900 C.E.
- Works may be in any medium — including prints, posters and film—which means that a student might select one work in one medium and another work in another medium.
- Students are not asked to compare and contrast the two selected works.
- Students are asked to analyze how each work conveys its propagandistic message to its intended audience.
- Essays that show an awareness of the nature of the intended audience are likely to score higher.
- If a student analyzes two works from the same designated historical category, the better essay is scored.
- Notes written in the blank space above the question should not be scored.

#### Scoring Criteria

##### Score Scale 0–9

- 9–8** Fully identifies two works of art that function as propaganda, in any medium, one from before 1900 C.E. and the other after 1900 C.E. Analyzes with a high degree of specificity how each work conveys propagandistic messages to its intended audience and shows an understanding of the nature of that audience. The lower score is earned when the essay is somewhat unbalanced or contains minor errors.
- 7–6** Fully identifies two works of art that function as propaganda, in any medium, one from before 1900 C.E. and the other after 1900 C.E. Analyzes how each work conveys propagandistic messages by referring to specific elements in the work. The lower score is earned when an essay is noticeably unbalanced or contains errors significant enough to weaken the analysis.
- 5** Identifies two propagandistic works of art, in any medium, one from before 1900 C.E. and the other after 1900 C.E. Identification may be incomplete. The essay may be wholly descriptive and contain errors. **Note: This is the highest score an essay can earn if it deals with only one appropriate choice fully and correctly.**

**AP<sup>®</sup> ART HISTORY**  
**2010 SCORING GUIDELINES**

**Question 2 (continued)**

- 4–3** Identifies two propagandistic works of art, in any medium, one from before 1900 C.E. and the other after 1900 C.E. Identification may be incomplete, generic or less appropriate. The essay fails to analyze how each work conveys propagandistic messages to its intended audience. The lower score is earned when the essay contains significant errors.  
**OR**  
Identifies only one appropriate choice. The essay is descriptive or generic. The lower score is earned when the essay contains significant errors.
- 2–1** Identification of the two works of art is incomplete, generic or inappropriate. If choices are appropriate, there is minimal discussion. The lower score is earned when there is no discussion of merit.  
**OR**  
Identifies one choice with minimal or generic discussion.
- 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.

## Augustus of Prima Porta

2. Throughout history, art has been used as propaganda to shape public opinion. Propaganda takes many forms, such as architecture, paintings, and print media, and is used to promote religious, political, and social ideologies.

Select and fully identify two works, in any medium, that were used to shape public opinion. One of your examples must date before 1900 C.E., and one must date after 1900 C.E. Citing specific elements in each work, analyze how each work conveyed its propagandistic message to its intended audience. (30 minutes)

Propaganda from before 1900 can be seen in the sculpture Augustus of Prima Porta from the Roman Imperial era. This piece shaped public opinion of the newly unified Rome. First, Augustus is wearing a military breast plate. This shows he is ~~more~~ powerful and can put down any threat that comes his way, physically. ~~more~~ It also depicts his military leadership qualities that can be used to defend from attacking neighbors. Secondly, he is in a pose of oration. This pose portrays him as an intelligent, civic-minded, and thoughtful ruler. Viewers seeing this would be awed at not only his military status but also his thoughtful nature. He is portrayed as smart and thoughtful to <sup>appease any doubts</sup> ~~overcome~~ <sup>the</sup> opposition to him and his newly unified Rome. ~~more~~ Augustus had many skeptics of his Imperial power and thought he had too much control. He didn't want to end the same fate as Julius Caesar lastly.

GO ON TO THE NEXT PAGE.



Augustus

- investiture
- idealized
- cuirass
- barefoot
- orator

Former

- tads-flag
- joined
- billowing
- realism
- movement

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Imperial era

"Augustus of Prima Porta" from the Roman ~~Republic~~ is a propagandistic sculpture intended to win over the people of Rome. Augustus ushered in a new era of Rome that had previously been that of a Republic rather than being portrayed in the wise, veristic style of the Roman Republic. Augustus is idealized. This is reminiscent of the idealization of Greek sculptures, which also references back to Polyphorus by Polykleitos, which is the art piece that this sculpture was modeled after. This introduces an aspect of the great culture and glory to Augustus, which can be seen by his audience in his idealized face. The purpose of his idealization is to make Augustus seem forever youthful and strong to the citizens of Rome, regardless of his actual age. During the Augustan rule, there was a dispute between two groups, the Republicans and the Monarchists. In order to unite them under his reign, which would further his power over Rome, Augustus is depicted as wearing a cuirass, or a military breast

GO ON TO THE NEXT PAGE.

plate. The breast plate itself indicates his militaristic valor and capabilities as a leader to the Roman citizens. On the cuirass, a negotiation is depicted between enemies. This is supposed to demonstrate that not only is Augustus a powerful military leader, but also a reasonable man capable of negotiation that can usurp <sup>an exact</sup> peace into Rome. This demonstration on the breast plate appealed to both the Republicans and the Monarchists because each favored either military or a more educated, elegant fashion. Through the use of this propagandic sculpture Augustus was able to take control of both groups. The emperor is barefoot, which refers to the fact that when on holy ground such as at a temple, a worshipper is supposed to be barefoot. His lack of footwear indicates that the ground on which the emperor walks is holy. Cupid is at Augustus' feet, clinging onto the ankle of the emperor, which is significant because it represents Augustus' belief that he is related to the gods. By linking himself to the gods, Augustus depicts himself as being nearly god-like himself and worthy of worship, as well as receiving a blessing from the gods in this investiture scene, which undeniably conveys a message of his leadership and power to the public.

In "Napoleon at the Pesthouse at Jaffa" by Gros from the Romantic period of art, Napoleon is conveyed as being a wonderful leader and person in order to redeem himself from rumors. After campaigns to the ~~the~~ Near East, Napoleon had poisoned some of his own French soldiers that had gotten the plague. In order to win over the people, he commissioned this art piece from a student of David. Napoleon is shown visiting a house in an exotic land where people infected by the plague are quarantined while the soldiers

GO ON TO THE NEXT PAGE.

Question 2 is repeated for your convenience.

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behind him draw back and cover their noses due to the stench of the sick, Napoleon is shown as being fearless and does not shrink away from the sick soldiers. This portrays him as bold and caring to the public, in contrast to the rumors. Napoleon is shown touching some of the soldiers, which is a reference to the supposed 'healing touch' that Napoleon possessed. This represents him yet again as being compassionate and somewhat god-like and supernatural. The sick soldiers present are in awe of Napoleon and his grand presence, which makes him seem magnificent as well as venerable; all of this is intended to discredit the rumors by showing the soldiers' respect and love for Napoleon. Napoleon is bathed in a holy light, which again elevates him to being more of a holy being, which also has implications of his goodness, as if to say that he would not poison his own soldiers due to the favor he holds in the heavens. There is an evident contrast between the French and Muslim soldiers portrayed; the Muslims are in the dark and laying about looking sickly and defeated, while the French soldiers are illuminated by light. This functions to emphasize the contrast and to indicate that Napoleon would not allow such things to fall upon his soldiers to such an extent, as well as exemplify his leadership. All elements of the painting are present in order to paint a portrait of Napoleon to the public that is different than the actuality of the matter.

GO ON TO THE NEXT PAGE.



2 C,

Worker + collective  
Farm worker

COMMUNISM  
IN RUSSIA

~~of~~  
~~of~~

Question 2

Death of  
MARAT

JACQUES-LOUIS  
DAVID

French Revolution

JACQUES-LOUIS

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Wars have been won or lost for centuries because of propaganda. Public opinion can begin a revolution or stop it dead in its tracks.

Jacques-Louis David understood this. He worked as both a <sup>neo-classical</sup> classical painter and a propagandist. During the height of French Revolution frenzy, a newspaper editor named Marat fueled the flames and called for blood. Dissidents to avoid what would become the Reign of Terror, a young woman named Charlotte stabbed Marat as he wrote in his bathtub. David painted the dead Marat as a martyr, his body positioned much like Christ's in Michelangelo's Pieta. The light shines on Marat, who looks innocent and peaceful, a far cry from the angry revolutionary he had been in life.

The Worker and Collective Farm Worker, a stainless steel sculpture from the early <sup>twentieth</sup> century, was created

GO ON TO THE NEXT PAGE.

After the fires of revolution in Russia had died, with the czar gone and Lenin's communist government in place, the new regime needed popular support to function. This piece evokes the power of the working people, a staple of communist ideology. The larger-than-life men and women stretch the instruments of their power — tools of their trades — into the air. This symbolizes the end of oppression for the lower class, the defeat of the monarchy and victory of freedom. While the ideals of communism exemplified by this piece died in Russia before the end of the twentieth century, for a time it inspired the people of Russia that this new government would set them free.

GO ON TO THE NEXT PAGE.

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## 2010 SCORING COMMENTARY

### Question 2

#### Overview

This question asked students to analyze how specific elements of each of the two selected works conveyed propagandistic messages to its respective audience. It was intended to make students think about how works of art promote certain religious, political and social ideologies.

#### Sample: 2A

**Score: 9**

The essay provides two solid identifications, Augustus of Prima Porta and Judy Chicago's *The Dinner Party*. The student points to specific aspects of the Augustus, such as the breastplate, and describes how they symbolize propaganda. Each reference to the sculpture is accompanied by an indication as to how this is meant to be interpreted by the public. A sense of audience is expressed by the phrase "[v]iewers seeing this" ("Viewers seeing this could be awed at not only his military status but also his thoughtful nature"). The discussion of *The Dinner Party* also stresses a parallel relationship between the specific elements of the work and how these elements convey propaganda. Expressions such as "[s]he gets the viewer to think" and "Chicago's piece really persuades the viewer" acknowledge the role of the audience. The discussion is full, and there are no significant errors. This essay earned a score of 9.

#### Sample: 2B

**Score: 5**

Even though the student provides two solid identifications, Augustus of Prima Porta and Antoine-Jean Gros's *Napoleon in the Pesthouse of Jaffa*, the essay does not satisfy the requirement that one work must be before 1900 and one work after. As a result, only one of the answers could be scored, making the highest score possible a 5. Both discussions, however, are exemplary. They reference an audience, i.e., the glory of Augustus "can be seen by his audience in his idealized face," and for the Gros, "In order to win over the people, he [Napoleon] commissioned this art piece from a student of David." Both works are explained in great detail, with reference to how these details would be used to contribute to a propagandistic message. The discussion is full and there are no significant errors, earning the essay a score of 5.

#### Sample: 2C

**Score: 3**

The student supplies an incomplete identification of two works. In the first case, the work is described as being by Jacques-Louis David, and although Marat is indicated as the sitter, the name of the painting is not mentioned. The second work, *The Worker and the Collective Farm Worker*, is identified, but the artist (Vera Mukhina) is not. The student inaccurately represents the historical account of Marat's death and does not discuss details in the painting that make it propagandistic. However the discussion of the Mukhina work does suggest the role of the audience — "This piece evokes the power of the working people, a staple of communist ideology" — but the student does not explain how this is realized in the work. The essay earned a score of 3.