



AP[®] Art History 2010 Scoring Guidelines

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AP[®] ART HISTORY

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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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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.

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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*

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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.**

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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.

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Question 3

Left image: *Saint Michael the Archangel*, right leaf of an ivory diptych, early sixth century C.E.
Right image: Blank

3. The work shown is a sixth-century ivory relief depicting Saint Michael the Archangel.

Which elements tie the work to the Classical tradition? Which elements deviate from the Classical tradition? (5 minutes)

Background:

This question asks students to discuss ways in which this panel is a transitional work demonstrating a shift from the more naturalistic Classical tradition of Greco-Roman antiquity to increasingly abstracted approaches commonly utilized in the Byzantine art of the Early Middle Ages. In shifting power away from Rome to the Eastern Mediterranean and establishing a Christian empire, Byzantium (renamed Constantinople) played a central role in both maintaining continuity and initiating contrast with the Classical tradition. This ivory panel exemplifies both stylistic and iconographic links with, and deviations from, Classical tradition, illustrating the complexity and fluidity of this transition from the Classical world to the medieval world.

Measuring nearly a foot-and-a-half in height, the panel was originally the right leaf of a diptych, as evidenced by the three hinge holes on the left extremity of the border. It appears to have been carved in the Eastern Christian (Byzantine) Empire, as revealed through the Greek inscription at the top (“✚ receive these gifts . . .”). Beneath the inscription, the archangel is likely offering an orb of Christian triumph to a figure on the lost left leaf of the diptych, as suggested by the inscription’s reference to the reception of gifts (either spiritual or material). The high quality of carving and the strong vestiges of the Classical style suggest that the panel may have been carved in Constantinople, with that city’s tendency toward the cosmopolitan sophistication frequently associated with the Byzantine court during the early sixth-century apogee under the rule of the emperor Justinian.

Students are most likely to address ties to and deviations from the Classical tradition in stylistic and/or iconographic terms. In terms of style, continuity with the Classical tradition is apparent through visual features such as the figure’s drapery, stance and poise. The flowing drapery of the toga, revealing the body’s mass beneath, is consistent with the Classical tradition, as is the relatively naturalistic proportion of the figure’s body. The figure stands in a relaxed pose that vaguely suggests contrapposto, with a sense of calm and grace redolent of Classical ideals of mental and physical balance, illustrating what art historian Ernst Kitzinger termed the “perennial Hellenism” visible in Byzantine art. Strong stylistic continuity with Classical notions of beauty is evidenced by the idealized, classicizing features of the figure, as well as the detailed, feathered wings. Comparison could be made with the profoundly classicizing late fourth-century ivory panel of the diptych of the Nicomachi and Symmachi.

In terms of iconography, continuity with the Classical tradition is apparent through the appropriation of a pagan personification of victory. This translation into a Christian context would seem intentional, as it alludes to triumphant Christianity, thereby fashioning an archangelic figure that simultaneously suggests a continuation of imperial Roman tradition while recasting it as an adamantly Christianized Rome. Also, the placement of the figure in an arcuated setting that visually alludes to a niche derives from Classical (particularly Late Roman) images. The architectural motifs utilize a Classical vocabulary — composite capitals surmounting fluted columns that rest atop plinths, as well as the use of rosettes and foliate *rinceau* motifs. The orb and staff held by the saint and the circular laurel wreath above his head, denoting triumph, are derived from Greco-Roman Classical images of power or victory.

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Question 3 (continued)

Deviation from the Classical tradition is visible, albeit more subtle. Decreased interest in naturalistic consistency and clarity of spatial arrangements can be seen in the ambiguous relationship between the figure and the architectural setting. Although the feet are positioned against receding steps, they seem to hover above the surface as opposed to anchoring the figure's weight. The wings, arms and staff are placed in front of columns that appear to align with the lower terminus of the steps. This spatial ambiguity is inconsistent with Classical interest in naturalistic clarity. The lack of attention to such spatial consistency helps concentrate attention on the conceptual, iconographic significance of the image. Additionally, the discrepancy between the scale of the figure and the architectural setting reduces the adherence to naturalism while concentrating attention on the more conceptually significant figure of the triumphant archangel by utilizing essentially anti-Classical, albeit subtle, hierarchical scale. To illustrate this change, we might compare the St. Michael ivory relief with the high relief showing the arrival of the spoils of Jerusalem in Rome, portrayed on the Arch of Titus on the Via Sacra leading to the Roman Forum, and the more stylized and abstracted Consular Diptych of Anastasius c. 517. This ivory plaque depicting St. Michael mediates between these two poles, illustrating its particular standing as a transitional image from Classical to medieval aesthetic approaches.

Iconographic deviation or change from pagan Classicism is most clearly manifest in the overt references to Christianity. The placement of the cross within the laurel wreath announces that this triumphant imagery is now decidedly Christian. The adamancy of the new Christian content of the work is also visible in the cross-capped orb that the archangel holds in his right hand, symbolizing Christian triumph over the world. Furthermore, the fact that the inscription begins with the symbol of the cross introduces the specifically Christian intent of both the image and text.

The transitional nature of Late Antiquity, with one foot still in the Late Classical world and one foot in the burgeoning medieval world (specifically, the Byzantine Empire), is particularly cogent here in terms of its political implications. In asserting its legitimacy as the heir to the Roman Empire, the Byzantine court linked itself to Classical Antiquity. Constantine's founding of the capital city of Constantinople in 324 as the "New Rome" boldly proclaimed both the continuity of the Roman tradition and the notion that there was something new about this assertion of antique imperial authority. While notions of triumphant imperial continuity most markedly asserted this link to Roman tradition, the ascent of Christianity within the Roman world palpably signified the transition from pagan antiquity to what could be termed the Christian Middle Ages. The Byzantine Empire served as the Christian continuation of the Roman Empire. Works such as this ivory plaque reveal how elements of Classicism were utilized to present and legitimize, or at least aggrandize, Christian content.

Characteristics of the work that tie it to the Classical tradition:

- Flowing drapery of the toga, revealing the body's mass beneath.
- The relatively naturalistic proportion of the figure's body.
- The figure's relaxed pose that vaguely suggests contrapposto.
- The figure's idealized, classicizing features and calm poise and grace, suggesting mental and physical balance.
- The classically stylized coiffure.
- The figure's derivation from a pagan personification of victory.
- Placement of the figure in an arcuated setting that visually alludes to a classicizing niche.
- Carefully detailed, naturalistic, feathered wings.
- Classical architectural motifs — composite capitals surmounting fluted columns that rest atop plinths, as well as the use of rosettes and foliate *rinceau* motifs.
- Symbolic objects denoting triumph — the staff, the orb and the circular laurel wreath above the saint's head — derive from Greco-Roman iconography of victory.

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Question 3 (continued)

Characteristics of the work that deviate from the Classical tradition:

- An ambiguous relationship between the figure and the architectural setting.
- The feet are placed on the steps that extend into the picture plane, but they seem to hover above the surface of the steps as opposed to anchoring the figure's weight upon the steps.
- The wings, arms and staff placed in front of the columns that appear to align with the lower terminus of the steps.
- Discrepancy in the scale of the figure and the architectural setting (utilizing subtle but anti-Classical hieratic scale).
- The figure's unnatural stance and lack of true contrapposto, although it is vaguely suggested.
- Overt references to Christianity, particularly the cross within the laurel wreath and the cross-capped orb that the archangel holds.
- The symbol of the cross, introducing the specifically Christian intent of the image and text.
- Flattening and attention to pattern that could be read as stylized.

Students have two tasks:

- (1) They must identify elements of the work that tie it to the Classical tradition.
- (2) They must identify elements of the work that deviate from the Classical tradition.

Although they are given the date of the work, students are **not** asked to specifically address this as a **transitional work** of Late Antiquity; however, this phenomenon of **continuity and change** is at the heart of the question. Better responses will discuss both the continuity of Classical stylistic and iconographic elements and the ways in which these elements morphed to serve the new Christian context of the nascent Middle Ages.

Weaker responses will simply describe the work without offering substantive, clear discussion of the elements of the work that both tie it to the Classical tradition and deviate from it.

Points to remember:

- Students are given the date of the work but are **not** asked to specifically address this as a **transitional work** of Late Antiquity or to specifically discuss the Late Antique transition from the Classical world to the Middle Ages.
- The intent of the question is for students to address **continuity and change**.
- Students are **not** required to discuss both stylistic and iconographic elements.
- The question may be addressed as a style question and/or an iconography question.
- Students are given the subject and medium of the work.
- This is a 5-minute question.

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Question 3 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Identifies elements of the work that are tied to the Classical tradition **and** that deviate from the Classical tradition. Discussion is full, clear and without significant errors.
- 3** Identifies elements of the work that are tied to the Classical tradition **and** that deviate from the Classical tradition. Discussion is less full, may contain errors and/or may be unbalanced.
- 2** Identifies an element of the work that is tied to the Classical tradition **and** an element of the work that deviates from the Classical tradition but does so with little clarity. Discussion may be weak and contain errors.
- OR**
Identifies elements of the work that are tied to the Classical tradition **or** that deviate from the Classical tradition. Discussion may be weak and contain errors.
- Note: The highest score an essay can earn if it does not identify both elements of the work that are tied to the Classical tradition and elements that deviate from the Classical tradition is a 2.**
- 1** Identifies an element of the work that is tied to the Classical tradition **or** that deviates from the Classical tradition. Discussion may be weak and contain significant errors.
- 0** Makes an attempt, but the response is without merit 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: Rosso Fiorentino, *Descent from the Cross*, 1521

Right: Blank

4. Attribute the painting to an art-historical style. Justify your stylistic attribution by discussing specific characteristics in the painting that are commonly associated with that art-historical style. (10 minutes)

Background:

This question asks students to make a stylistic attribution for the painting and to provide specific visual evidence found within the painting to explain that attribution. It requires students to connect the formal aspects of an artist's individual expression to a larger stylistic trend in the history of art.

The artist Giovanni Battista di Jacopo, known as Rosso Fiorentino, was commissioned by a religious confraternity in 1521 to paint this large altarpiece for the cathedral of Volterra. The confraternity, called the Company of the Cross of the Day, was a flagellant group that whipped their bodies as part of the performance of penitence. Rosso's altarpiece of the *Descent from the Cross* depicts the narrative moment of the Passion after the dead Christ was brought down from the cross. The painting's function as an altarpiece is reflected in its large size (11 ft. by 6 ft. 5 in.) and in its iconography of Christ's body above the sacrificial altar of the church. Rosso emphasized the cross in the painting in order to connect the scene to his patrons' confraternal identity.

The correct stylistic attribution for this painting is "Mannerism," a term that refers to a number of artistic developments in the first half of the sixteenth century in Italy. What unites Mannerist artistic works, generally, is experimentation that goes beyond the artistic ideals of the High Renaissance style (epitomized in the works of Leonardo, Michelangelo and Raphael). Mannerist artworks use the painterly techniques developed by High Renaissance artists but move away from High Renaissance ideals in form, composition, formal and iconographic clarity, and organization. These works experiment with new ways of composing the subject, organizing the composition and creating an expressive effect.

The term "Mannerism" derives from the Italian word *maniera*, meaning manner or style. There is a pronounced sense of self-conscious style, concentrating attention on the artistry as much as (or more than) the subject portrayed. As such, Mannerism is essentially focused on artifice. Works of Mannerist art often proclaim the artistry and manner of their creation. Instead of concealing the contrivances of artistic creation, Mannerist works accentuate, even celebrate, this aspect of the creative process.

Connected to the emergence of a new court culture that developed in Florence under the Medici family in the sixteenth century, *maniera* sometimes is used to refer to the adoption of courtly manners, or etiquette, that was part of fashionable behavior in the court. Certain artists, such as Agnolo Bronzino, promoted a "stylish style" through their paintings and created highly idealized portraits of members of the Medici court that emphasize social class and material wealth. In this usage of the term, *maniera* is considered positively as a visualization of grace, refinement and beauty, ultimately reflecting the artistic mastery of the painter.

Another meaning of the term *maniera*, however, refers to the artistic rejection of High Renaissance standards of art-making. Florentine artists such as Rosso Fiorentino and Jacopo da Pontormo epitomize this aspect of Mannerism and are noted for their formal experimentation and renewed attention to more expressive forms of communication. Whereas High Renaissance artworks are noted for their clarity and stability of composition, often using triangular or pyramidal compositional arrangements, Mannerist works

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Question 4 (continued)

often present their subjects in a less-balanced manner, including spatially compressed environments and often confusing figural organization. This experimentation away from the High Renaissance style has sometimes been termed “anti-Classicism” (that is to say, a rebellion against the Classical style), but in reality, these artists and their artworks are building up from the premises of the Classically derived Renaissance style. Therefore, Mannerism can also be seen as connected to the High Renaissance in that it continues certain explorations of self-aware artistry. This is particularly evident in regard to Michelangelo’s development of dynamic composition and the twisting figure (*figura serpentinata*), as well as his use of intense, saturated color (as revealed in the cleaning of the Sistine Chapel ceiling frescoes).

To explain this stylistic deviation from the idealized forms of the High Renaissance, art historians have emphasized a number of historical events and social phenomena that may have had an effect on artistic production at the time. Martin Luther’s attack on the Roman Catholic Church and papal authority, beginning in 1517, led to new challenges and unrest as the Protestant movement gained momentum in northern Europe. In response, the Church sought to standardize its visual message and promote doctrinal correctness, as outlined by the Council of Trent (1545-47, 1551-52 and 1559-63). This was also a period of many challenges to the security of governments as multiple wars of varying sizes were waged throughout the European territories, resulting in a subsequent major alteration of the economy. Artists sought professional refuge in the economically stable courts, where they helped to promote the new trend for *maniera*. The Sack of Rome in May 1527 overturned papal control of the city and subsequently caused a diaspora of artists, often to the courts of Northern and Central Italy. Each of these factors may have worked to counter the cultural ties to renewed Classicism that High Renaissance artists previously drew on and described. However, even before the Sack of Rome, works by several artists in Central and Northern Italy reveal characteristics of experimentation that invert the accepted sense of Classical form. Thus, while Mannerism might initially appear to have developed in response to an era of turmoil, it can be more firmly linked to explorations of conscious artistry and artifice — ideas that would eventually help drive the formulations of academies in the later sixteenth century.

Several specific elements of the *Descent from the Cross* contribute to its stylistic characterization as “Mannerist.” The center is void, and the composition hugs the frame in a shifting ovoid form. This represents an antithesis of the High Renaissance compositional ideal that tends toward centrally anchored and balanced arrangements. The cross is pressed against the surface of the painting, with two ladders on either side and a third ladder placed diagonal to the central axis. While the ladders help establish the subject of the painting, they are not placed “in space,” as seen in Italian Renaissance predecessors. The compression of space renders the spatial relation of figures ambiguous. For example, it is difficult to discern who is actually supporting the weight of Christ’s body as well as how the yellow-clad figure to the left is actually situated on the ladder.

Rosso manipulates light to cast his figures in sharp relief from one another, as opposed to the High Renaissance use of diffused light to create a unification of the scene. The low side lighting differs from previous “Renaissance” uses of light to describe the figures; the light defines each form sharply and then fragments its surface into planes instead of being used as a unifying element. Rosso further articulates shapes with hard edges, emphasizing *disegno*, or drawing, as opposed to the blending of edges, as seen in Leonardo da Vinci’s *sfumato*. Figures are composed of hard muscles with sharp contrasts of light and dark. The draperies are stiff, as if carved from wood, and do not reveal the body, as was a key goal of High Renaissance artists, but rather conceal the body. For example, the drapery of the kneeling figure of the Magdalene has a sharp crease that splits the figure from elbow to knee, effectively splitting the figure into light and dark halves; her belt conforms to the crease, which is a clear sign that Rosso privileged geometric, as opposed to natural, representation. Likewise, St. John the Evangelist (in the lower right foreground) covers his eyes while his body is engulfed in a sharply folded bundle of cloth; the raking light

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Question 4 (continued)

serves to emphasize the stiff shell of the drapery, which is unlike Renaissance artists' use of drapery to emphasize the form of the body. Other Mannerist works intentionally obscure the distinction between body and drapery, as seen in the extended arm of the figure in the upper left of Rosso's work. This sense of ambiguity and visual play further illustrates the notion of artifice that characterizes Mannerist works.

Characteristics of Mannerism that students might discuss include:

- Highly stylized features moving away from direct observation of nature to an emphasis on contrived artifice and/or unnatural features.
- Jarring, acidic colors, frequently juxtaposed to create inharmonious contrasts and chromatic ambiguity.
- Departure from the balance and harmonious compositions of earlier Renaissance art, sometimes achieved by a central void, centrifugal and/or asymmetrical groupings.
- Ambiguity and/or compression of space to create a sense of instability or tension.
- Rejection of the Classical tradition's pursuit of calm and equilibrium.
- Elongation, exaggeration and/or contortion of the figure (sometimes referred to as the *figura serpentinata*).
- Ambiguous and occasionally multiple lighting sources that fragment rather than unify the composition.

Students have two tasks:

- (1) They must attribute the painting to Mannerism.
- (2) They must justify their stylistic attribution, discussing specific characteristics in the painting that are commonly associated with Mannerism.

Better essays will correctly attribute the painting to Mannerism and fully justify the attribution by discussing specific characteristics of Mannerism seen in the painting. Rather than simply listing a number of these characteristics, they will discuss how the painting fits into a larger trajectory of art-making in sixteenth-century Italy.

Weaker essays will merely describe the painting without distinguishing those characteristics that are commonly associated with Mannerism.

Points to remember:

- This is an attribution question. Students should be able to recognize and discuss specific characteristics in the painting based on their familiarity with and knowledge of sixteenth-century Mannerist art.
- In a lower-level response, when the student makes a misattribution, more credible Renaissance attributions should be distinguished from indefensible misattributions such as Romanticism or Gothic.
- The painting is not depicted in any of the major textbooks. Therefore, students are not expected to identify the artist, title or location of the painting.
- This is a 10-minute question.

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Question 4 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Correctly attributes the painting to Mannerism. Justifies the attribution by identifying and discussing specific characteristics commonly associated with Mannerism seen in the painting. Discussion is full and contains no significant errors.
- 3** Correctly attributes the painting to Mannerism. Justifies the attribution by identifying and discussing specific characteristics commonly associated with Mannerism seen in the painting. Discussion is not as full and may contain minor errors.
- OR**
Attributes the painting to the Renaissance or High Renaissance but is otherwise a 4.
- 2** Attributes the painting to Mannerism, Renaissance or High Renaissance. Attempts to justify the attribution by only vaguely identifying characteristics commonly associated with Mannerism seen in the painting. Discussion is limited or unfocused and may contain significant errors.
- OR**
Fails to attribute the painting to Mannerism, Renaissance or High Renaissance. Attempts to justify the attribution by identifying and discussing specific characteristics commonly associated with Mannerism but with less specificity.
- Note: Responses cannot earn more than a 2 unless they attribute the painting to Mannerism, Renaissance or the High Renaissance.**
- 1** Attributes the painting to Mannerism, Renaissance or High Renaissance but includes no other discussion of merit.
- OR**
Fails to attribute the painting to Mannerism, Renaissance or High Renaissance but attempts to justify the attribution by only vaguely identifying one or more characteristics commonly associated with Mannerism.
- 0** Makes an attempt, but the response is without merit because it fails to identify the art-historical style as Mannerism, Renaissance or High Renaissance, or it 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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2010 SCORING GUIDELINES

Question 5

Left: Faith Ringgold, *Who's Afraid of Aunt Jemima?* 1983

Right: Blank

5. The work shown is the story quilt *Who's Afraid of Aunt Jemima?* (1983) by Faith Ringgold.

Analyze how the artist's choices of imagery and medium address the social issues of race and gender. (10 minutes)

Background:

This question asks students to analyze how the artist addresses race and gender. It requires students to think about the context of the work and the artist's choice of materials. Students are presented with a complex combination of text and image presented in a nontraditional medium that has often been viewed simply as a craft practiced by women. The objective is for students to recognize the choice of the medium of quilt as it relates to women and/or feminism. In addition, Ringgold's use of the "Aunt Jemima" stereotype gives students an opportunity to discuss the treatment of race. This is a complex question, and scorers must view students' responses holistically.

Quilting is a traditional craft that has long been associated with women. A quilt is a bedcover made of two sheets of cloth encasing a layer of padding for warmth. Quilt making may have been practiced as early as ancient Egypt but didn't become widespread in the United States until the mid-nineteenth century, when the industrial production of fabric relieved women of the tasks of spinning and weaving. The proliferation of sewing machines in the 1850s aided the production of quilts. There is folklore about certain quilts being hung outside safe houses as a signal to runaway slaves, but there is no historic evidence to support this idea. Nevertheless, quilting is an important tradition within the African American culture.

Faith Ringgold (b. 1930) grew up in Harlem and attended the City College of New York. She graduated with a B.S. in art in 1955 and taught in the New York City public schools and later at the University of California, San Diego. Early in her career, Ringgold faced the challenge of entering an art market that was dominated by white male artists and gallery owners. She became an active protestor against the dominant politics of the art world, demonstrating for equal representation for women and minorities. During the 1960s and early 1970s, she produced highly charged paintings focusing on race. The civil rights movement, the women's movement and the black power movement informed her work. Later she became interested in African culture and art and traveled to West Africa in 1976 to study textiles, masks and sculpture. In the early 1980s she began to collaborate with her mother, fashion designer Willi Posey. Their first collaboration combining painting and fabric was based on *thangkas*, portable devotional paintings from Tibet. In 1980 they produced a quilt for an exhibition called *The Artist and the Quilt*.

The death of her mother in 1981 inspired Ringgold to begin a series of quilts that quickly evolved into story quilts, her signature medium. These works combined the two traditions of quilting and the folk tale. *Who's Afraid of Aunt Jemima?* was the first of many story quilts. The story begins with a description of the parents of Aunt Jemima. When they disapprove of Jemima's fiancé, she elopes with him to Florida, and the couple goes to work as domestic servants. Ringgold wrote the story of Jemima Blakey in vernacular dialect and sewed it into the quilt:

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Question 5 (continued)

Jemima could do anything she set her mind to. When Ma Tillie and Pa Blakey, Jemima's Ma and Pa, forbid her to marry Big Rufus Cook on account a they wanted her to marry a preacher, Jemima up and marry Big Rufus anyway, and they run off to Tampa, Florida to work for Ole Man and Ole Lady Prophet cookin, cleanin and takin care a they chirun, somethin Jemima never had to do livin in her Ma and Pa's comfortable home in New Orleans.¹

When her employers die in a fire, Jemima is named in the will and uses her inheritance to open a successful catering business in Harlem. She has two children who grow into adults and marry. Jemima's daughter chooses an evil man to wed. At the end of the story, Jemima inherits her parents' house in New Orleans and moves there to open another restaurant. Her life is cut short, along with that of her husband Big Rufus, in a fatal car accident, and their bodies are brought back to Harlem for a traditional "African funeral." Jemima's daughter and her evil husband inherit the new restaurant along with the family home in New Orleans. The story concludes with the words, "Now, who's afraid of Aunt Jemima?"

In the story, Ringgold turns Aunt Jemima, the well-known "mammy" stereotype, into a successful African American businesswoman. The other characters in the story, whether black or white, have varying degrees of good and bad qualities. Ringgold wanted her characters, the family and friends of Aunt Jemima, to be real human beings instead of oversimplified stereotypes. The Aunt Jemima quilt, a tribute to Ringgold's mother, addresses autobiographical themes as well as larger issues confronting African Americans and the struggles of women. In essence, the artist aimed to reclaim and redefine the Aunt Jemima stereotype.

The Aunt Jemima character originated in minstrel shows in the 1800s and was then used, as it continues to be used, in the advertising of baking products. By 1900, more than two hundred thousand Jemima dolls and one hundred-fifty thousand Jemima cookie jars had been sold. Aunt Jemima was also maligned as an overweight and servile version of the "mammy" archetype, a female Uncle Tom. Ringgold took issue with this derogatory depiction of Aunt Jemima and sought to recharacterize her in a positive light. In addition, the artist identified Jemima with her own struggle with obesity, which eventually became a theme for another story quilt. Ringgold envisioned Jemima as a sort of "super mom" and considered her a salient issue for black feminists. She wrote in her autobiography,

Just think of her strength. No one ever raped Aunt Jemima. They hate her because she is not vulnerable. Isn't she the one who takes care of the children — her own and everyone else's — and yet is able to make something of her life? Isn't she the ultimate female survivor, the one mainly responsible for keeping us together — as necessary to the family as to the race? Don't you think she's the sacrificial lamb who loves those who often don't love her?²

Writer Nagueyalti Warren elucidates another perspective of Aunt Jemima:

African American resentment regarding Aunt Jemima stemmed not from a rejection of the maternal or domestic image she presented, but from unabashed attempts to create, with this single image, a monolithic African American woman and market her to the world.³

1. Faith Ringgold, *Who's Afraid of Aunt Jemima?* (1983).

2. Ringgold, F. (1995). *We Flew Over the Bridge, The Memoirs of Faith Ringgold*. Little, Brown & Co.

3. Retrieved July 20, 2010, from <http://www.answers.com/topic/aunt-jemima>

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Question 5 (continued)

In addition to the text, Ringgold stitched embroidered portraits on canvas into the quilt. Other sections have the triangular patterns common in the traditional quilts of early America. This tradition was associated with women, as they were the main producers of this utilitarian art. This links the work to the feminist movement. While Ringgold considers herself a feminist, it is notable that she received mixed messages from the African American community when she became involved in the feminist movement in 1970. “Being black and feminist,” she said, “was equivalent to being a traitor to the cause of black people.”⁴ Ultimately, these complex identity issues became woven into the patchwork of Ringgold’s oeuvre.

Students have four tasks:

- (1) They must analyze how the imagery addresses the social issue of race.
- (2) They must analyze how the imagery addresses the social issue of gender.
- (3) They must analyze how the choice of medium addresses the social issue of race.
- (4) They must analyze how the choice of medium addresses the social issue of gender.

Better responses will address contextual issues such as the civil rights movement, stereotyping, race relations, feminism, appropriation and the black arts movement (in particular, artists such as Jeff Donaldson, Betye Saar and Joe Overstreet, who dealt with this Aunt Jemima totem). These responses will identify the quilt as a traditional medium within the domestic sphere relating to women.

Weaker responses will describe the work without connecting it to its social context. These responses will not probe the significance of the quilting medium or the use of a racial caricature.

Reminder: This is a complex question that must be interpreted holistically. Valid points could be intertwined.

Points to remember:

- Although the work is fully identified, it is not in all textbooks, so some students might not have seen it in class. Students should still be able to critically analyze the work and its context.
- Students must analyze the artist’s choice of **both** imagery and medium.
- Students must analyze how the artist addresses **both** race and gender. Points might include:
 - Stereotypes
 - African American identity
 - Dialect
 - Servitude
 - Advertising
 - Power
 - Feminism
 - The domestic sphere
 - Appropriation
- This question addresses social context and provides students a chance to demonstrate critical thinking related to cultural references and the dialogue they bring forth. The title of the work itself should be an impetus for discussion.
- This is a 10-minute question.

4. Ringgold, F. (1995). *We Flew Over the Bridge, The Memoirs of Faith Ringgold*. Little, Brown & Co.

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Question 5 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Analyzes with specificity how both the imagery **and** the medium address issues of race **and** gender.
- 3** Analyzes with less specificity how both the imagery **and** the medium address issues of race **and** gender. May be unbalanced or contain minor errors.
- 2** Describes rather than analyzes how both the imagery **and** the medium address issues of race **and** gender.
OR
Analyzes how the imagery **or** medium address issues of race **and** gender.
- 1** Describes rather than analyzes the imagery **or** the medium in addressing race and/or gender.
- 0** Makes an attempt, but the response is without merit because it fails to analyze the work or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words or personal notes.

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Question 6

Left image: Dome of the Rock, Jerusalem, 687–692

Right image: Blank

6. The building shown is the Dome of the Rock in Jerusalem.

With which religion is the building directly associated? Discuss the building's structure and ornamentation in relation to its religious significance. (5 minutes)

Background:

The intent of the question is for students to identify one of Islam's most important religious monuments and to specify how its structure and ornamentation reflect Muslim beliefs. Placement of the building is religiously significant, so implicit within the notion of "structure" are the reasons for its location.

The first great achievement of Islamic architecture was the Dome of the Rock in Jerusalem. The Muslims had taken the city from the Byzantines in 638, and the Umayyad caliph Abd al-Malik (r. 685–705) erected the monumental sanctuary between 687 and 692 as an architectural tribute to the triumph of Islam. It was completed after a turbulent decade in which the Umayyads briefly lost control of the Hijaz (and with it the holy cities of Mecca and Medina) and survived further serious challenges from religious opposition groups. Thus, some scholars explain it as a victory monument and even as a place of worldwide Muslim pilgrimage to supplement, if not to supplant, Mecca itself. The Dome of the Rock marked the coming of the new religion to a city that has been, and still is, sacred to both Jews and Christians. The structure rises from a huge platform known as the Noble Enclosure, and even today it dominates the skyline of the holy city. The sanctuary was erected on the traditional site of Adam's burial, of Abraham's preparation for Isaac's sacrifice, and of the Temple of Solomon destroyed by the Romans in 70 C.E. It houses the rock from which Muslims later came to believe Muhammad ascended to Heaven during the Night Journey.

As many Islamic teachings are similar to tenets of Judaism and Christianity, so its architects and artists borrowed and transformed design, construction and ornamentation principles that had long been applied, and were still current, in Byzantium and the Middle East. The Dome of the Rock is a domed octagon resembling San Vitale in Ravenna in its basic design. In all likelihood, a neighboring Christian monument, Constantine the Great's Rotunda of the Holy Sepulcher, inspired the Dome's designers. The building consists of an outer solid octagon enclosing two open octagons composed of columns. Above the innermost of these stands a dome on a tall circular drum. The double-shelled, wooden dome (covered by gilt sheets of copper), some 60 feet across and 75 feet high, so dominates the elevation that it reduces the octagon to a mere base. This soaring, majestic unit creates a decidedly more commanding effect than that of Late Roman and Byzantine domed structures.

The building's exterior has been much restored with Ottoman tiling from the sixteenth century and later, replacing the original mosaic. Yet the vivid, colorful patterning that wraps the walls like a textile is typical of Islamic ornamentation. The interior's rich mosaic ornamentation, which has been preserved, owes a lot to the Byzantine world. From it, one can imagine how the exterior walls originally appeared, since Islamic practice does not significantly distinguish between interior and exterior decor. The building contains the earliest epigraphic program in Islamic architecture, comprised of lengthy Qur'anic quotations used for proselytizing purposes.

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Question 6 (continued)

The interior reflects Byzantine influence with mosaics, marble inlay and reused ancient columns from other sites. Quartered marble panels are placed below the hundreds of square feet of wall mosaic in which green and gold vine scrolls predominate. Mosaics depict landscapes with luxuriant green trees and the flowing waters of the rivers of paradise, as described in Genesis. There are also columned pavilions and fantasy architecture whose meaning remains ambiguous but that are perhaps topographical references to Damascus, Syria, or a wish-fulfilling depiction of a world at peace under Islamic rule, or evocations of paradise. The representation of jewels and precious stones as essential elements of the decoration is wholly Eastern.

Students have three tasks:

- (1) They must state that the building is directly associated with Islam.
- (2) They must discuss the building's structure in terms of its religious significance.
- (3) They must discuss the building's ornamentation in terms of its religious significance.

Points to remember:

- A discussion of the religious significance of the building's structure might include:
 - The triumph of Islam: The location is also sacred to Jews and Christians, and so the dominant position of the Dome of the Rock implies Islam's spiritual superiority.
 - It is a pilgrimage site associated with the Prophet Muhammad.
 - It is a central-plan structure with an ambulatory meant for circumambulation around a sacred rock.
 - In addition to being associated with the Prophet Muhammad, the Dome of the Rock is also a holy site for Jews and Christians.
 - The golden copper dome serves as a marker of respect for the holy rock within.
- A discussion of the religious significance of the building's ornamentation might include:
 - The ban on figuration in Islamic art (general statement).
 - Specific discussion of the use of abstract patterns on tiles and mosaics because of the ban.
 - Images of gardens, pavilions and vine scrolls in the mosaics are a reference to paradise as promised in the Qur'an.
 - The use of Qur'anic texts (calligraphy) on the interior and exterior of the building.
 - The influence of Roman and Byzantine art and architecture on the building as an indication that at this early time, Islam was still searching for an artistic identity.
- The highest score a response can earn if it identifies the building as a mosque is a 3.
- There is minimal discussion of this building in the majority of textbooks.
- This is a 5-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Associates the building with the religion of Islam. Discusses the religious significance of the building's structure **and** ornamentation. Discussion is full and demonstrates an understanding of the religious significance of the building's structure and ornamentation. There are no significant errors.
- 3** Associates the building with the religion of Islam. Discusses the religious significance of the building's structure **and** ornamentation, but the discussion is less developed than a 4 and may contain minor errors.
- OR**
- Associates the building with a mosque but is otherwise a 4.

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Question 6 (continued)

- 2** Associates the building with the religion of Islam. Discusses the religious significance of the building's structure **or** ornamentation.
- 1** Associates the building with the religion of Islam but provides no other discussion of merit.
OR
Does not associate the building with the religion of Islam, and the discussion of structure and/or ornamentation is generic.
- 0** Makes an attempt, but the response is without merit because it 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: Mary Cassatt, *La Toilette (Woman Bathing)*, c. 1891

Right: Blank

7. The work shown is a late-nineteenth-century print by Mary Cassatt.

With which art-historical movement is the artist associated? Analyze how the work incorporates the influence of Japanese prints in both style and subject matter. (10 minutes)

Background:

This question asks students how this work of art incorporates the influence of Japanese prints in both style and subject matter. It requires students to consider influences an artist receives from across artistic traditions.

Although Cassatt is most often associated with Impressionism, the lateness of this particular work, along with its style, makes an identification of Post-Impressionism acceptable.

Mary Stevenson Cassatt was born in Pennsylvania, the daughter of a wealthy investment broker and merchant. When she was a child, the family moved to Europe. Cassatt was educated in French and German schools and became fluent in both languages. Upon the family's return to the United States, Cassatt enrolled at the Pennsylvania Academy of Art, but she became frustrated with the curriculum there and returned to France in 1866. By 1868 she was exhibiting at the Paris Salon; and in 1872, 1873 and 1874, she exhibited works inspired by her studies in Spain, Belgium and Rome at the Salon.

In 1877 Cassatt met Degas, and he invited her to exhibit with the Impressionists two years later. Cassatt also exhibited works in the Impressionist exhibitions of 1880, 1881 and 1886; and in 1889 she exhibited with the Society of Painters and Engravers at the Durand-Ruel Gallery in Paris. As a female member of Parisian society, she could not easily engage in the café lifestyle of her male Impressionist colleagues, so she chose as her subject matter the world of her extended family and her upper-class female friends — subjects that also paralleled the feminist political consciousness that was emerging at the time.

Cassatt began to add color to her graphic work after visiting an exhibition of 725 *Ukiyo-e* works at the École des Beaux-Arts in April 1890. Included in the exhibition were more than one hundred prints by Kitagawa Utamaro (1753–1806), an artist especially known for his *bijinga*, or images of beautiful women. *Ukiyo-e* (pictures of the floating world) was an art form that became popular in the metropolitan area of Edo during the seventeenth century. By the following century, the work had become popularized due to the use of printmaking techniques. Its subject matter dealt primarily with themes of modern life, intimate scenes of women at their toilette, and, particularly, scenes taken from entertainment districts, such as the Kabuki theater. After Japan signed a treaty to reopen trade with Europe and America in the mid-1850s, these woodblock prints and other material goods from Japan began to enter the European market. By 1872 the interest in Japanese art and the Japanese aesthetic was inspiring so many European artists that the French critic, collector and printmaker Philippe Burty termed the influence *Japonisme*.

Although Cassatt knew of these Japanese prints and the work of Utamaro prior to the 1890 École des Beaux-Arts exhibition, the impact of seeing so many works and observing the quality of the color in them had a profound impact. Following her visit to the exhibition, she wrote an enthusiastic letter to another Impressionist, Berthe Morisot, about the use of color in the Japanese prints.

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Question 7 (continued)

In 1891 Cassatt produced a suite of 10 color prints, several inspired by the exhibition. One of those prints, *Woman Bathing*, is the work students are asked to discuss in this essay. The influence of Japanese woodblock prints can be seen in Cassatt's use of pattern, cropping, flat planes of color with no modeling, and the oblique angle of the viewer to the subject. The ambiguous and complex use of spatial relationships (the mirror and the back of the top of the dresser, for example) against an essentially flat representation of an interior space, as well as the representation of the hair with linear regularity, also serve as reminders that this artist is looking at and synthesizing the visual influences of Japanese prints.

During Cassatt's time, Japanese prints that were faded from light exposure were considered of better quality and more "authentic" than those with bright color schemes and saturated colors. Some collectors, like Cassatt, expressed suspicion that the richer colored prints were modern forgeries. The soft color palette of *Woman Bathing* reflects Cassatt's preference for what scholars now know to be the more faded prints. In addition, the choice of subject itself, an intimate scene of a woman bathing, was taken from Japanese depictions of females performing personal activities, particularly bathing geishas.

Students have three tasks:

- (1) They must identify the movement as Impressionism or Post-Impressionism.
- (2) They must analyze how the work incorporates the influence of Japanese prints in terms of style.
- (3) They must analyze how the work incorporates the influence of Japanese prints in terms of subject matter.

The best responses will identify the movement as Impressionism or Post-Impressionism and will analyze the way that both style and subject matter incorporate the influence of Japanese prints. They will note elements of the Cassatt print that are related to elements of Japanese woodblock prints, such as the oblique angle of the viewer and the use of pattern and broad planes of color to articulate flattened form. They will also discuss similarities in subject matter, such as the representation of a woman engaged in a daily activity or women in an intimate setting. They might use the term *Japonisme* and mention particular artists and work from the Edo period in Japan as examples of this influence, or the representation of famous courtesans as subjects of several *Ukiyo-e*, though they are not asked to do so.

Weaker responses might complete the first task, identifying the movement, but will lack careful analysis of subject and style, often describing rather than analyzing the work. In these cases, students will not demonstrate a familiarity with Japanese woodblock prints. They might discuss Cassatt in general without addressing this particular image with specificity. They may discuss elements relating to Japanese culture, such as the vase or the floral elements, but not relate these specifically to Japanese prints.

Points to remember:

- Students are told in the question prompt that the work is a print by Mary Cassatt and asked to identify the movement with which she is associated. Impressionism or Post-Impressionism are the only appropriate answers to the first part of the question.
- Students are not required to identify the title of the print.
- Although students do not need to know this specific print to answer this question, they should refer to this image in their discussion of style and subject matter.
- This is a 10-minute question.

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Question 7 (continued)

Some specific points that show an understanding of the influence of Japanese woodblock prints in terms of style:

- Flattened patterning
- Defined outlines
- Cropping at edges/cutting off of elements (such as the reflection of a face in the mirror, the foot at the bottom)
- Flat planes of color with no modeling
- Oblique angle of the viewer to the subject
- Ambiguous/complex use of spatial relationships (the mirror reflection and the back of the top of the dresser, for example) against an essentially flat representation of an interior space
- Representation of the hair with linear regularity

Some specific points that show an understanding of the influence of Japanese woodblock prints in terms of subject:

- Theme of modern life
- Representation of a woman engaged in a daily activity
- Intimate scene of a woman at her toilette
- Connection to geishas found in Japanese prints

Scoring Criteria

Score Scale 0–4

- 4** Identifies the movement as Impressionism or Post-Impressionism. Fully analyzes how the work incorporates the influence of Japanese prints in both style **and** subject matter. There are no significant errors.
- 3** Identifies the movement as Impressionism or Post-Impressionism. Analyzes how the work incorporates the influence of Japanese prints in both style **and** subject matter, but analysis is less full and/or contains minor errors.
- OR**
Fails to identify Impressionism or Post-Impressionism as the movement but is otherwise a 4.
- 2** Identifies the movement as Impressionism or Post-Impressionism. Attempts to analyze how the work incorporates the influence of Japanese prints in style **and/or** subject matter, but discussion is weak, mainly descriptive and/or contains significant errors.
- OR**
Fails to identify the movement as Impressionism or Post-Impressionism but is otherwise a 3.
- Note: The highest score a response can earn if it does not analyze both style and subject matter is a 2.**
- 1** Identifies the movement as Impressionism or Post-Impressionism but makes no analysis of merit.
- OR**
Fails to identify the movement as Impressionism or Post-Impressionism but attempts to analyze how the work incorporates the influence of Japanese prints in style or subject matter. Discussion is weak, mainly descriptive and may contain significant errors.

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Question 7 (continued)

- 0** Makes an attempt, but the response is without merit because it 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: Jean-Antoine Houdon, *George Washington*, 1788–1792

Right: Blank

8. This sculpture of George Washington was made by Jean-Antoine Houdon at the end of the eighteenth century.

Identify the stylistic period of the work. Discuss the elements of the sculpture that place it within this stylistic period. Explain why these elements are used in this depiction of George Washington. (10 minutes)

Background:

This question asks students to do three things: identify the stylistic period of a work; analyze how elements of the work place it within that stylistic period; and explain why elements of that style were used to represent a national leader. The question requires students to think about the relationship between style and meaning in art.

In 1784 the French sculptor Jean-Antoine Houdon (1741–1828) was commissioned to make a full-length marble statue of George Washington; Benjamin Franklin and Thomas Jefferson were among those urging the choice of Houdon. The statue was meant to present a living hero whose patriotism and leadership recalled Roman Republican civic virtue. In addition to receiving academic training in Paris, Houdon was a Prix de Rome winner; his mastery of technique, including anatomy, coexisted with direct experience of Roman portrait traditions. Beginning in 1768 in Paris, Houdon began to produce sculpture in the prevailing academic mode — a realistic, Enlightenment-inflected, Classical style. This style, spurred in part by the discovery of Pompeii and Herculaneum earlier in the eighteenth century, is known today as Neo-Classicism. When the commission was awarded, Houdon insisted on studying Washington from life; he sailed with Franklin from Le Havre in the summer of 1785, arriving at Washington's home, Mount Vernon, in October. The completed marble, finished in Paris in 1792, was a realistic image of a famous American. Its appearance and iconography emphasized the new republic's aesthetic and political debts to antiquity. Houdon exhibited a small plaster model of the statue at the Salon of 1793. In 1796 the work was installed in the Virginia State Capitol at Richmond.

The statue shows Washington as commander-in-chief of the Revolutionary Army, wearing — allegedly at his request — contemporary dress. He holds a cane in his right hand, while his left hand rests on a *fasces*, a bundle of rods bound with an axe face that symbolized Roman authority. In Houdon's statue, the 13 rods allude to the 13 original states. Washington's sword is attached to the *fasces* and behind him one sees a plowshare, symbolic of agriculture and peace. Washington wears the badge of the Society of the Cincinnati; the Society, a fraternal order founded in 1783 by members of the Continental Army, associated itself with the fifth-century B.C.E. Roman soldier Cincinnatus, revered for having relinquished his military dictatorship to return to his farm. The militaristic accoutrements exemplifying Washington's heroic battlefield exploits are balanced by elements establishing his love for the land and his status as a peace-loving civilian leader in a new republic. (Houdon also made overtly Classical busts of Washington.)

Neo-Classical stylistic elements also reinforce the political meaning of the sculpture. The use of the exceptionally permanent material of marble, reliance on external support (the plowshare and the columnar *fasces*), the cloak draped over the *fasces*, and Washington's contrapposto all recall antique sculpture. The figure's serene expression derives from sculpted images of classical athletes, while its verism relates it to Roman portraiture. Overall, the work radiates the high moral purpose of a Roman senatorial portrait, translated to the time of its creation by the choice of contemporary dress and often associated with civic

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Question 8 (continued)

virtue. Houdon's choice of contemporary dress was, at the time, a subject of debate — whether a portrait should be timeless by not being clad in current dress or be dressed in current fashion to situate it within its historical context.

Students have three tasks:

- (1) They must correctly identify the stylistic period.
- (2) They must discuss the elements that place the sculpture in the period.
- (3) They must explain why those elements were chosen for this representation of George Washington.

Better responses will identify the style correctly, discuss elements of the sculpture that place it within its stylistic period, and analyze why those elements were chosen for this representation of George Washington.

Weaker responses will describe the sculpture and/or the subject matter without relating it to its period or to the choice of style.

Points to remember:

- The style is Neo-Classicism. Identifications of the style as eighteenth-century classical revival are also acceptable.
- Baroque, Rococo or Romanticism are **not** acceptable identifications.
- Academic style, Grand Manner, Enlightenment or Classicism by themselves are not acceptable identifications. However, they may be used in discussion of the work's overall identity.
- Students **must** discuss the purpose of Neo-Classical elements seen in the work, in the context of classically inspired national ideals.
- The question identifies Houdon as the artist and identifies the subject as George Washington. Students are not asked to identify the artist or title of the work.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

4 Correctly identifies the stylistic period. Discusses with a high degree of specificity how elements of this sculpture are characteristic of Neo-Classicism and Enlightenment political ideals. Explains why these elements are used in a depiction of Washington. Discussion is full, detailed and without significant errors.

3 Correctly identifies the stylistic period. Discusses how elements of this sculpture relate to its period. Explains why these elements are used in a depiction of Washington. Discussion is less specific, unbalanced and may contain errors.

OR

Fails to identify the stylistic period correctly but is otherwise a 4.

Note: The highest score an essay can earn if it does not correctly identify the stylistic period is a 3.

2 Correctly identifies the stylistic period. Describes the sculpture without relating it to its period or its purpose. Discussion is weak and may contain significant errors or omissions.

OR

Fails to identify the stylistic period correctly but is otherwise a 3.

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Question 8 (continued)

- 1** Identifies the stylistic period correctly but there is no discussion of merit.
OR
Fails to identify the stylistic period correctly 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 9

(No image provided)

9. In his 1912 book *Concerning the Spiritual in Art*, the Expressionist painter Wassily Kandinsky wrote the following.

“Generally speaking, color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.”

Select and fully identify at least one Expressionist painting that reflects Kandinsky’s ideas about art. Making specific reference to both the quotation above and your selected work, analyze how your example reflects Expressionist ideas. (10 minutes)

Background:

This question asks students to choose an Expressionist painting that reflects Kandinsky’s ideas and to analyze how the chosen work reflects Expressionism. It is intended to give students an opportunity to demonstrate their understanding of a major twentieth-century style and, in a wider context, a major artistic sensibility.

Kandinsky, a key figure of early-twentieth-century German Expressionism, was Russian by birth. He gave up a career in law to attend art school in Munich. In 1911 Kandinsky and a handful of other artists founded the Blue Rider (Der Blaue Reiter), an important group within early German Expressionism. Shortly afterward, he published *Concerning the Spiritual in Art*, an influential treatise on nonobjectivity that addressed the sensorial and symbolic properties of color. He proposed that each color has its own effect on the psyche and further argued that the artist is motivated by an inner necessity to create. He began to draw parallels between painting and music as art forms capable of conveying the spiritual.

Between 1909 and 1914, Kandinsky developed his mature style. His imagery turned from expressionistic landscapes to restless, energetic abstractions. Kandinsky moved from representation towards non-objectivity and began to use musical terms like “composition” and “improvisation” in the titles of his works. In a sweeping series of innovative paintings executed during the years before World War I, he attempted to translate the most profound human emotions into universally comprehensible symbols and visual sensations. Kandinsky’s works, along with his theoretical writings, were pivotal to future developments in Modernism.

Kandinsky was a broadly educated intellectual who left behind a wide variety of writings. He was influenced by theosophy, a religious philosophy that drew from sources as diverse as mysticism, Buddhism and Neo-Platonism in pursuit of an underlying universal harmony. In 1911 he began a correspondence with Arnold Schoenberg, a composer whose innovative ideas about music were radical and influential. This dialogue helped Kandinsky develop the idea that an artist can orchestrate color, line and shape to express inner feelings and spirit much as a composer of music can orchestrate sound. Kandinsky wrote, “Schoenberg’s music leads us into a new realm, where musical experiences are no longer acoustic, but purely spiritual. Here begins the ‘music of the future.’”¹ Kandinsky further

1. Kandinsky, W. (1994). *Complete Writings on Art*. De Capo Press.

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Question 9 (continued)

expanded on the correlation between art and music: “The richest lessons are to be learned from music. With few exceptions and deviations, music has for several centuries been the art that uses its resources not to represent natural appearances but to express the inner life of the artist and to create a unique life of musical tones.”²

Expressionistic art rejects naturalism in favor of subjective and emotional responses. This approach appears throughout the history of Western art. For example, the *Ebbo Gospels* and the *Röttgen Pietà*, as well as works by Grünewald and El Greco, can be examined in terms of expressionistic qualities. German Expressionism burgeoned during the early-twentieth century when related groups of artists simultaneously began to pursue a new visual language that was, in part, a reaction to Positivism, a prevalent philosophy centered on empiricism, objectivity and reason. The German Expressionists’ rejection of mimetic art mirrored shifting concepts of reality hypothesized in new scientific theories by thinkers such as Albert Einstein. Expressionism was also manifest in other genres of art such as literature and music.

Artists can pursue expressionistic aims through a variety of means that derive from what is personal and subjective. The emphasis on subjective feelings and inner psychological states makes Expressionist painting a departure from both Impressionism and Realism.

Students have 3 tasks:

- (1) Students must identify at least one Expressionist painting that reflects Kandinsky’s ideas about art.
- (2) Students must engage the quotation.
- (3) Students must address how the selected painting reflects Expressionist ideas.

Better responses will discuss an appropriate painting. These responses will apply an understanding of Kandinsky’s ideas to the analysis of the chosen work.

Weaker responses will simply repeat sections of the quote without demonstrating how the quote relates to Expressionist painting. These responses will have trouble linking the quote to the chosen work. In addition, weaker responses may discuss a work that is less appropriate or unsuitable.

Points to remember:

- The intent of the question is to give students an opportunity to demonstrate their understanding of Kandinsky’s ideas about art and to extend those ideas to the works of other Expressionist artists.
- An identification should include artist and title, but if a description shows that a student is referring to a specific work that can be identified, the student should earn credit.
- Appropriate examples include Expressionist works by Kandinsky, Marc, Matisse, Derain, Rothko and Newman.
- Other examples may include Kirchner, Kokoschka, Nolde, Pollock, Krasner and Bacon if the student connects Kandinsky’s ideas about art to Expressionistic qualities in a particular work.
- Artists that predate Kandinsky but are related to Expressionism may be appropriate selections, including late-nineteenth-century artists such as Whistler, Van Gogh, Gauguin and Munch.
- High-scoring essays will address both the use of color and the expression of feeling.
- Strong responses may address parallels of art and music.

2. Kandinsky, W. (1994). *Complete Writings on Art*. De Capo Press.

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Question 9 (continued)

- Students may discuss more than one painting.
- This is a 10-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Identifies an Expressionist painting that reflects Kandinsky's ideas about art. Analyzes with a high degree of specificity how the selected painting reflects Expressionist ideas. Analysis makes specific references **both** to the quotation **and** the selected painting. There are no significant errors.
- 3** Identifies an Expressionist painting that reflects Kandinsky's ideas about art. Analyzes with a fair degree of specificity how the selected painting reflects Expressionist ideas. Analysis makes specific references **both** to the quotation **and** the selected painting. The answer is less full and/or may be unbalanced.
- 2** Identifies an Expressionist painting that reflects Kandinsky's ideas about art. Attempts to analyze how the selected painting reflects Expressionist ideas. Discussion is weak and unbalanced or does not directly reference the quotation or the selected example.
- OR**
Fails to identify an Expressionist painting but engages the quotation and connects Kandinsky's ideas about art to Expressionism.
- Note: The highest score an essay can earn without identifying an appropriate painting is a 2. The highest score an essay can earn without engaging the quotation is a 2.**
- 1** Identifies an Expressionist painting that reflects Kandinsky's ideas about art but contains no other discussion of merit.
- OR**
Fails to select and identify a painting but attempts to engage the quotation and connect Kandinsky's ideas about art to Expressionism.
- 0** Makes an attempt, but the response is without merit because it fails to identify an appropriate Expressionist painting and makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words or personal notes.