

# AP® ART HISTORY

## 2011 SCORING GUIDELINES

### Question 2

**Throughout history, art in a wide variety of media has been situated in outdoor public spaces to convey meaning to specific audiences.**

**Select and fully identify two such works. One of your examples must date before 1850 C.E., and one must date after 1850 C.E. For each work, analyze how the work and its placement conveyed meaning to its specific audience within its outdoor public space. (30 minutes)**

#### Background

This question asks students to analyze how art has been situated in outdoor public spaces to convey meaning to specific audiences. It requires students to think about how these outdoor works conveyed meaning within the context of a specific culture's beliefs, practices, concerns or values.

The question is broad in scope, allowing students to draw on their knowledge of global traditions in a variety of media. Students must select and fully identify two appropriate works of art and analyze how their outdoor placement conveyed social, political and/or religious meaning to their specific audiences.

Architecture may be an appropriate choice. However, students must analyze how the building and its placement explicitly communicate meaning to a specific audience. For example, an appropriate choice might be the Chrysler Building if there is analysis of how the skyscraper and its location in New York City communicate the rise of corporate power to an urban audience. Fallingwater is an inappropriate choice because it is a private home intended for a domestic audience.

#### Two Tasks for Students

1. Select and fully identify two appropriate works of art situated in outdoor public spaces, one from before 1850 C.E. and one from after 1850 C.E.
2. Analyze how each work **and** its placement conveyed meaning to its specific audience.

#### Points to Remember

A full identification means that the identity of the specific work analyzed is clear; however, identification may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

One of the works must date before 1850 and one after 1850. If both examples date from before 1850 or after 1850, the better analysis should be scored.

The specificity of placement will be relative to the works chosen.

The specificity of audience will be relative to the works chosen.

Works may be in any media, but they must be situated within an **outdoor** public space.

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## 2011 SCORING GUIDELINES

### Question 2 (continued)

#### Scoring Criteria

##### 9–8 points

**Response demonstrates thorough knowledge and understanding of the question.**

The student fully identifies two appropriate works of art situated in outdoor public spaces. The student uses specific visual evidence to provide a coherent analysis of how each work **and** its placement conveyed meaning to its audience. The response may include minor errors that do not have a meaningful impact on the analysis.

A score of **8** may be earned when the response is slightly unbalanced or contains several minor errors.

##### 7–6 points

**The response demonstrates sufficient knowledge and understanding of the question.**

The student fully identifies two appropriate works of art situated in outdoor public spaces. The student analyzes how each work and its placement conveyed meaning to its audience. The analysis may demonstrate clearer understanding of one of the works, its site, and how it conveyed meaning to its audience than of the other. Overall the analysis may be less coherent than a response that earns a higher score, include minor errors that have some impact on the analysis, or both.

A score of **6** may be earned in cases when the essay is noticeably unbalanced, there are more than a few minor errors within an analytical discussion, or there are significant errors with respect to one of the two representations.

##### 5 points

**Response demonstrates some knowledge and understanding of the question.**

The student identifies two appropriate works of art situated in outdoor public spaces. The discussion demonstrates that the student generally understands what is being asked, but it may, for example, be more descriptive than analytical; analyze the intended meaning but not relate that meaning directly to the placement of the work; not address the relationship between the work and its placement; or include significant errors.

**OR**

The student fully identifies **only one** appropriate work of art situated in outdoor public space, but the analysis of that work is at the level of a response that would otherwise earn a higher score.

Note: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate choice fully and correctly.

##### 4–3 points

**Response demonstrates limited knowledge and understanding of the question.**

The student identifies two appropriate works of art situated in outdoor public spaces, but the identifications may contain significant errors or omissions. Any attempted analysis of the works, their sites, and how they communicated meaning to their audiences is flawed.

**OR**

The student identifies only one appropriate work of art situated in outdoor public space, but the analysis is otherwise at the level of a response that would earn a score of 5 or 6.

A score of **3** may be earned if the analysis is minimal and contains significant errors.

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## 2011 SCORING GUIDELINES

### Question 2 (continued)

#### **2–1 points**

##### **Response demonstrates little knowledge or understanding of the question.**

The student identifies two appropriate works of art situated in outdoor public spaces, but the identification is incomplete or inaccurate. Although the response demonstrates some general familiarity with the issues raised by the question, the response is weak, is inaccurate, lacks analysis, or contains significant errors.

##### **OR**

The student identifies only one appropriate representation and the analysis is otherwise at a level that would earn a score of 3 or 4.

A score of **1** may be earned if there is an appropriate or identifiable choice but the analysis is too short to ascertain the level of knowledge and understanding.

#### **0 points**

##### **Response demonstrates no discernible knowledge or understanding of the question.**

The student attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable choices, or consists entirely of inaccurate or irrelevant statements.

— This is a nonresponse, such as a blank paper, crossed-out words or personal notes.

## Question 2

~~Marcus Aurelius~~  
Arch of Constantine

Spiral Jetty? ~~\*~~  
Bauhaus?  
Guggenheim?

2. Throughout history, art in a wide variety of media has been situated in outdoor public spaces to convey meaning to specific audiences.

Select and fully identify two such works. One of your examples must date before 1850 C.E., and one must date after 1850 C.E. For each work, analyze how the work and its placement conveyed meaning to its specific audience within its outdoor public space. (30 minutes)

The Arch of Constantine was a Roman triumphal arch of the late imperial era. It ~~was~~ consisted of a rectangular structure with 3 barrel vaults running through it. As a triumphal arch, it represented a continuation of the tradition of building triumphal arches to glorify the power of the Roman emperor and empire. It depicted military victories of Constantine and his armies, deifying Constantine to the public and ~~also~~ further glorifying the might of the empire. It was a work with eclectic antiquarianism, when art from previous cultures was taken and used in the creation of the work. ~~As such~~ By doing this, the Arch of Constantine showed not only the power and superiority of the Roman~~st~~ empire over earlier cultures (shown by using work from non-Roman cultures) but also how Constantine was a continuation of<sup>and built upon</sup> the

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greatness of the past's <sup>best</sup> ~~great~~ Roman emperors (shown by appropriating work ~~for~~ for monuments built by/for these rulers). Finally, the sheer size of the Arch of Constantine conveyed its power and grandeur.

The Arch of Constantine was located on a road that led through the center of Rome. This represented a few things: first, it ~~to~~ represented Constantine's central position as ruler of Rome. Because of its placement in such a public venue, it also made Constantine <sup>and his power</sup> a public ~~piece~~ <sup>image</sup> in Rome. Second, its placement on this road symbolized that just as Rome's roads extend throughout the Roman empire, so did Constantine's power extend throughout the empire, as well.

On the other hand, Spiral Jetty was a much later work, created by ~~an~~ <sup>an</sup> independent artist during the environmental movement of the 1960's and 1970's.

~~As an~~ It was an outdoor sculpture created in <sup>a</sup> specific environmental setting, characterizing it as an earthwork. Its spiral shape reflected the context of its surroundings in two ways: first, it reflected the spiral molecular structure of the salt in the Great Salt Lake on which it was built. Second, it reflected the artist's first

impressions of the Great Salt Lake as tempestuous, a "cyclone." <sup>this showed the importance of the environment in art and the context of an artist's work to its meaning.</sup> The Spiral Jetty was also wide enough for people to walk on, an example of the typical earthwork's encouragement of the observer interaction, symbolizing the importance of people's interaction in appreciating and preserving nature. Spiral Jetty

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Question 2 is repeated for your convenience.

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was built out of stone and material native to the local area, showing how the environment itself could affect and even embody art.

Spiral Jetty was placed on the Great Salt Lake in Utah in the location of an abandoned mining operation. The artist chose to construct it in this location in order to symbolize the dominance of nature over man, just as the environment had seemingly defeated the attempted mining operation.

Spiral Jetty's placement on such a large, imposing body of water furthered this symbolism. On an entirely random note, this ~~belief~~ philosophy of nature's dominance over man stretched all the way back to Chinese landscape paintings and Japanese prints such as The Great Wave, showing nature as huge and mighty compared to man's insignificance.

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## Question 2

Augustus of Prima porta  
Roman Forum

~~Jeane-Claude~~  
Orange Gates Central Park  
2000s  
Jeane-Claude and Christo

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Select and fully identify two such works. One of your examples must date before 1850 C.E., and one must date after 1850 C.E. For each work, analyze how the work and its placement conveyed meaning to its specific audience within its outdoor public space. (30 minutes)

One aspect that can add to a piece of artwork is meaning and significance is its placement. Many works throughout history have been displayed outdoors, adding a whole new element to the work and affecting how it is perceived by the audience. Two pieces that use the outdoor setting to their advantage are Augustus of Prima porta from Imperial Rome and the Orange Gates by Jeane-Claude and Christo. These works ~~use~~ use their surroundings to enhance the meaning and fully capture the attention of the audience.

Augustus of Prima Porta from high imperial Rome was displayed in the Roman Forum for citizens to see. The Forum was the market place, governmental meeting space, and general center

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of the city of Rome during its period of imperial power. Therefore, the placement of the statue that glorifies the emperor Augustus in this buzzing center of commerce was ideal. The statue itself portrays Augustus in an authoritative manner through his outstretched arm and military armor. He is also shown as divine because of Cupid at his feet, furthering his veneration. Essentially, it acts as a billboard, advertising the support of Augustus. By placing the statue in the Roman Forum, the message of Augustus' greatness could ~~be~~ be displayed for all Romans to see and adhere to. The use of outdoor space by Augustus of Prima porta augmented its meaning and spread the word of his glory for all Romans to see.

Another work that utilizes the outdoors as means of display is the Orange Gates of Central Park, New York. Constructed and conceptualized by the French duo, Jeanne-Claude and Christo, in the <sup>early</sup> ~~1900s~~ <sup>1980s</sup>, the Orange Gates were built specifically for Central Park. They are large orange gateways that lined the pathways of Central Park, each with an orange cloth draping from the top. The setting of the gates conveys the work's meaning because they are meant to interfere with the daily life of people. By placing them in a popular outdoor area, the artists caused a peaceful disruption that makes the people more aware of their

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Surroundings and of themselves. The gates themselves do nothing but stand in their place, with the cloths swaying in the wind, so it is entirely their placement that gives the project meaning.

Both Augustus of Prima porta and the Orange Gates were able to use their outdoor settings as means of conveying their message and purpose. Without the outdoor placement, both of these works would have had less meaning to their audiences.

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The Roman ~~work~~ "Column of Trajan" is a work that was situated in a public outdoor space to convey meaning. The column ~~was~~ made use of continuous narrative to ~~show~~ depict the events of the Dacian campaign. The continuous narrative was a relief sculpture that shows the Roman army's victories in the Dacian campaign and displayed the recurring image of the Roman Emperor Trajan. The column, constructed in the 3<sup>rd</sup> Century B.C.E, ~~it~~ was used as propaganda to show Trajan as a competent military commander of a powerful and well-run army. The figures of Trajan even appear ~~more~~ ~~larger~~ larger than any other figures to make him seem more important. The column

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would have been placed in an open environment to make it more noticeable to the public eye. ~~It was~~ Anyone passing by would have been able to see the glory of the Dacian campaign and the power of Trajan.

Another outdoor work of art is the Eiffel Tower. It was constructed in the late 19<sup>th</sup> Century C.E. ~~and~~ by Johannes Eiffel. The ~~work~~ tower was constructed outside because it was the tallest building in the world at the time and therefore, could not have been placed inside. The building showed the progression of architecture and ~~was~~ was the greatest ~~achievement~~ achievement in that field. It was meant to be a temporary display but it was such an immense source of pride for the French people that it became a permanent structure. The Eiffel Tower was an example of how impressive architecture could be at that time because of its all-metal construction and immense size.

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# AP<sup>®</sup> ART HISTORY

## 2011 SCORING COMMENTARY

### Question 2

#### Overview

This 30-minute essay question asked students to choose two works of art in outdoor public spaces, one prior to 1850 C.E. and one after 1850 C.E., and to discuss how each work conveyed meaning to its intended audience. The question required students to think about how these outdoor works conveyed meaning to their specific audiences within the context of their cultures' specific social, political and/or religious milieu.

#### Sample: 2A

##### Score: 9

The student demonstrates a thorough knowledge and understanding of the question by using specific visual evidence to provide a coherent analysis of how each work and its placement conveyed meaning to its audience. To achieve this, the student fully identifies two appropriate works of art situated in outdoor public spaces: the Roman *Arch of Constantine* (before 1850) and Robert Smithson's *Spiral Jetty* (after 1850). The *Arch of Constantine* is identified as being a late imperial era triumphal arch created to glorify the emperor. The response states that the arch was placed on a central road in Rome because its "placement in such a public venue ... also made Constantine and his power a public image in Rome." The student analyzes how the arch's "placement on this road symbolized that just as Rome's roads extend throughout the Roman empire, so did Constantine's power extend throughout the empire, as well." The student notes that the arch was a "work with eclectic antiquarianism [*sic*]" that incorporated works from older monuments. The response goes on to state that the work "showed not only the power and superiority of the Roman empire ... but also how Constantine was a continuation of and built upon the greatness of the past's best Roman emperors (shown by appropriating work for [*sic*] monuments built by/for these rulers)."

For *Spiral Jetty*, the student analyzes how the work was part of the environmental art movement of the 1970s and was created as a site-specific "earthwork." The relationship of *Spiral Jetty*'s placement to its meaning is articulated: "Its spiral shape reflected the context of its surroundings in two ways: first, it reflected the spiral molecular structure of the salt in the Great Salt Lake on which it was built. Second, it reflected the artist's first impression of the Great Salt Lake as tempestuous, a 'cyclone.'" The response indicates that "*Spiral Jetty* was placed on the Great Salt Lake in Utah in the location of an abandoned mining operation. The artist chose to construct it in this location in order to symbolize the dominance of nature over man, just as the environment had seemingly defeated the attempted mining operation." The role of the audience is discussed: Spectators are able to walk on the work "as an example of the typical earthwork's encouragement of observer interaction, symbolizing the importance of people's interaction in appreciating and preserving nature."

#### Sample: 2B

##### Score: 5

The student demonstrates some knowledge and understanding of the question by discussing how each work and its placement conveyed meaning to its audience. However, the discussion is unbalanced, with a stronger discussion of one example than the other. The response does identify two appropriate works of art situated in outdoor public spaces: the Roman *Augustus of Prima Porta* (before 1850) and Christo and Jeanne-Claude's *The Gates* in New York City (after 1850). The discussion of these examples is more descriptive than analytical and contains some significant errors, such as incorrectly placing *Augustus of Prima Porta* in the Roman Forum. (By contrast the slightly incorrect title for *The Gates* as "The Orange Gates" is not a significant error.) The response directly addresses the relationship

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**2011 SCORING COMMENTARY**

**Question 2 (continued)**

between each work and its placement, and the discussion demonstrates that the student generally understands what is being asked. However, more detail is provided for *Augustus of Prima Porta*: “[T]he message of Augustus’ greatness could be displayed for all Romans to see” and “[t]he use of outdoor space by Augustus of Prima porta augmented [the work’s] meaning and spread the word of his glory.” By contrast the discussion of *The Gates* is overly general and brief.

**Sample: 2C**

**Score: 4**

The student demonstrates limited knowledge and understanding of the question. The response identifies two appropriate works of art situated in outdoor public spaces: the *Column of Trajan* (before 1850) and the Eiffel Tower in Paris (after 1850). However, these identifications contain omissions of placement: The student does not place the *Column of Trajan* in the Forum of Trajan in Rome nor note that the Eiffel Tower is in Paris. For the *Column of Trajan*, the response discusses how the relief carvings of scenes from the Dacian campaign were “used as propaganda to show Trajan as a competent military commander of a powerful and well-run army. ... Anyone passing by would have been able to see the glory of the Dacian campaign and the power of Trajan.” For the Eiffel Tower, the student notes that the structure “was meant to be a temporary display but it was such an immense source of pride for the French people that it became a permanent structure.” This statement is promising but remains undeveloped. On the whole no real attempt is made to analyze how these works communicated meaning to their specific audiences through their placement in outdoor public spaces.