



AP[®] Art History 2012 Scoring Guidelines

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AP[®] ART HISTORY

2012 SCORING GUIDELINES

Question 1

Across the world, particular materials that have cultural significance have been used to shape the meaning of works of art.

Select and fully identify two specific works made from materials that have cultural significance. At least one of your choices must come from beyond the European tradition. For each work, analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of the work within its cultural context. (30 minutes)

Background

This question asks students to identify two specific works of art made from materials that have cultural significance. At least one work of art must come from beyond the European tradition. Students must then analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context. The intent of this question is to measure students' ability to analyze how the physical materials used in creating a work of art shape its meaning within a specific cultural context.

Particular materials shape not only the formal aspects of works of art but also the manner in which they convey meaning. For instance, the materials used to make a work of art may reflect the values, intentions, and expectations of its creator, its patron, and/or its intended audience. In this manner, consideration of the use of materials must extend beyond purely formal aspects to engage with broader questions related to the cultural context in which the selected works were produced and viewed.

To this end, students need to be able to explain why the materials used in the two specific works they have chosen are culturally significant. To do this, they must analyze the context for which the object was created. This might include a discussion of any ritual functions associated with that material and its uses and/or any symbolic significance the material possessed. Relics often have great cultural significance across cultures. If known, a particular work's reception in its original context could be analyzed to reinforce the material's cultural significance.

Many students might respond by selecting at least one work of art made from luxury materials, such as gold, which has been widely valued for its scarcity, its malleability, and especially its reflective properties, creating associations with light and the divine. As such, appropriate responses could include references to religious or funerary works of art made of gold, such as the Romanesque reliquary of Sainte Foy in France or the Silla Kingdom crowns excavated from royal tombs in South Korea. The use of lapis lazuli, diorite, and porphyry would also be appropriate. Works from cultures beyond the European tradition, such as those originating on the African continent, might include royal or ritual objects incorporating ivory, bronze, beads, gold, or certain kinds of wood. In pre-Columbian and Native American contexts, relevant imperial and religious works were often made of jade, ceramics, wood, feathers, and animal hide or paper. In Asia, culturally significant materials were often fashioned from bronze, jade, ceramics, and particularly porcelain, silk, wood, paper, or lacquer.

However, materials need not be precious to have cultural significance. Modern or contemporary examples might include works that use particular materials to comment on consumerism; for example, by using objects that are generally considered disposable, such as the rims of metal bottle caps woven into the hangings of El Anatsui or the magazine clippings in the collages of Richard Hamilton. Appropriated objects, such as Duchamp's *Fountain*, are acceptable materials. Similarly, the found objects used by Jaume Plensa, Pepon Osorio, and Chris Ofili all shape the meanings of their respective works within very specific cultural contexts. With all such works, the appropriateness of the example depends on the analysis of the materials and how the materials' cultural significance shapes the meaning of the particular work.

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Question 1 (continued)

Two Tasks for Students

1. Select and fully identify two specific works of art, at least one of which must come from beyond the European tradition. The works must be made from materials that have cultural significance.
2. Analyze how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context.

Points to Remember

Materials should not be confused with techniques or processes. For example, paper is a material; printmaking is a process.

For this question, it is important that works of art are linked to their correct materials, which are considered part of the work's identification and also impacts the accuracy of the analysis.

A full identification means that the identity of the specific work 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.

Works may be in any medium, from any time period, but at least one of the works must come from beyond the European tradition. Although ancient Egypt and the ancient Near East are acceptable choices, the intent of this question is to draw from areas such as Africa (beyond ancient Egypt), the Americas, Asia, Islamic cultures, and Oceania.

If a global contemporary work is chosen to serve as an example from beyond the European tradition, the student must clearly connect the artwork with the artist's cultural origins.

If a student provides more than two examples, the two better examples should be scored, keeping in mind that one example must still come from beyond the European tradition.

Students may write about the same culturally significant material in two different works.

Prehistoric examples, such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge, are not acceptable choices and should not be scored.

Notes written in the blank space above the essay should not be scored.

Students are not asked to compare and contrast the two works.

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Question 1 (continued)

Scoring Criteria

9–8 points

Response demonstrates thorough knowledge and understanding of the question.

The student fully identifies two appropriate works of art made from materials that have cultural significance. The student correctly identifies and coherently analyzes how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context. 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 — focusing more on one example than on the other, although both are well represented — and/or includes several minor errors that do not have a meaningful impact on the analysis.

7–6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student fully identifies two appropriate works of art made from materials that have cultural significance. The student correctly identifies and coherently analyzes how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context. However, the response may be somewhat unbalanced and/or may include minor errors that have some impact on the analysis.

The score of **6** may be earned when the essay is significantly unbalanced and/or contains several minor errors that have some impact on the analysis.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate works of art made from materials that have cultural significance. The response correctly identifies and discusses how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context; however, the discussion is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the works may be mostly accurate, whereas the discussion of the other includes errors that impact the response.

OR

The student identifies **only one** appropriate work of art, but the analysis demonstrates thorough knowledge and understanding of how the use of particular materials shapes the meaning (religious, social and/or political) of that work within its cultural context.

NOTE: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate work of art correctly and coherently.

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate works of art made from materials that have cultural significance. The identifications of the works and/or materials may be incomplete, implied, and/or contain errors. The response discusses how the use of particular materials shapes the meaning (religious, social, and/or political) of each work within its cultural context, but the discussion is limited, overly unbalanced, digressive and/or contains significant errors.

OR

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Question 1 (continued)

The student identifies **only one** appropriate work of art linked to its correct materials, but the discussion demonstrates sufficient knowledge and understanding of how the use of particular materials shapes the meaning (religious, social, and/or political) of that work within its cultural context.

The score of **3** may be earned if both examples are appropriate and linked to their correct materials but the discussion contains many significant errors.

2–1 point

Response demonstrates little knowledge and understanding of the question.

The student identifies two appropriate works of art made from materials that have cultural significance.

The identifications of the works and/or materials may be incomplete, implied, and/or contain errors.

Although the response demonstrates some general familiarity with the issues raised by the question, the discussion is weak, overly descriptive, unbalanced, digressive and/or contains significant errors.

OR

The student identifies **only one** appropriate work of art linked to its correct materials. The discussion demonstrates some knowledge and understanding of how the use of particular materials shapes the meaning (religious, social, and/or political) of that work within its cultural context.

A score of **1** may be earned, even with one or more appropriate works of art linked to their correct materials, when the discussion is either irrelevant or too limited to ascertain the student's level of knowledge and understanding.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student may identify two appropriate works of art but fails to identify the materials correctly. The student demonstrates no discernible knowledge or understanding of the relationships between materials and culture.

OR

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 incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 2

For a variety of reasons, artists throughout history have created works of art that depict domestic (household) space.

Select and fully identify two works of art that depict domestic space. One of your choices must date prior to 1700 C.E., and one must date after 1700 C.E. Using specific visual evidence, analyze how the depiction of domestic space in each work communicates meaning. (30 minutes)

Background

This question asks students to identify two specific works of art in which the depiction of domestic space communicates meaning. One of the works must date prior to 1700 C.E., and one must date after 1700 C.E. Students must use specific visual evidence to analyze how the depiction of domestic space in each work communicates meaning. Appropriate works may be drawn from a variety of media, including but not limited to painting, drawing, printmaking, photography, sculpture, and installation. The intent of the question is to have students demonstrate an understanding of how meaning is attributed to representations of domestic space in various historical and cultural contexts.

To answer the question successfully, students must think critically about artistic intent. They need to ask questions such as, why did the artist of each work choose to depict domestic space, and how does that depiction communicate meaning? To this end, the definition of “meaning” is intentionally open ended. It is up to the student to make interpretive connections by considering different aspects of each work, such as form, function, content, and context.

Successful responses will focus on works that explicitly depict domestic spaces (as opposed to actual domestic interiors). For instance, relevant examples prior to 1700 C.E. might depict devotional and religious subject matter set within a domestic space, such as Robert Campin’s *Merode Altarpiece* (circa 1425–1428) and Jan Van Eyck’s *Giovanni Arnolfini and His Wife* (1434). However, not all examples from this time period are sacred. Diego Velazquez’s *Las Meninas* (1656) would be an appropriate choice, as would many works by Vermeer or other Dutch genre painters.

After 1700 C.E. most appropriate examples are secular in focus. Works such as William Hogarth’s *Breakfast Scene* (1745), Vincent van Gogh’s *Bedroom in Arles* (1888), Richard Hamilton’s *Just What Is It That Makes Today’s Homes So Different, So Appealing* (1956), and some selections from Cindy Sherman’s *Untitled Film Stills* series of the late 1970s are all relevant choices.

Additionally, there are many works in which domestic space is only implied; for instance, the *Grave Stele of Hegeso* (circa 400 B.C.E.), Angelica Kauffman’s *Cornelia Presenting Her Children as Her Treasures* (circa 1785), and Jacques Louis David’s *Death of Marat* (1793). Although implied domestic space may not appear on the surface to be the best choice, students might be able to use such works to construct convincing arguments. With all such works, the appropriateness of the example depends on the analysis of the domestic space presented and how that depiction communicates a wider meaning.

By contrast, students who use inappropriate choices — such as works of art that depict interior scenes of a church, café, civic hall, or other spaces that are not part of a domestic household — will encounter great difficulties when attempting to construct meaningful arguments that respond to the issues posed. Along the same lines, responses that discuss domestic architecture rather than depictions of domestic space do not actually answer the question. For this reason, Fallingwater is an inappropriate choice because it is not a depiction but rather an actual work of architecture.

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Question 2 (continued)

Two Tasks for Students

1. Select and fully identify two specific works of art that depict domestic (household) space. One work of art must date prior to 1700 C.E., and one must date after 1700 C.E.
2. Use specific visual evidence to analyze how the depiction of domestic (household) space in each work communicates meaning.

Points to Remember

A full identification means that the identity of the specific work 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.

Works may be in any medium, but one work of art must date before 1700 C.E., and one must date after 1700 C.E. If both examples date from before 1700 C.E. or after 1700 C.E., the better analysis should be scored.

Similarly, if a student provides more than two examples, the two better examples should be scored, keeping in mind that one must still date from before 1700 C.E. and one after 1700 C.E.

Students are not limited to examples from the European tradition. They may select works of art from a larger global perspective, provided they adhere to the chronological requirement.

Prehistoric examples such as the *Woman of Willendorf*, the Caves of Lascaux, and Stonehenge are not acceptable choices and should not be scored.

Notes written in the blank space above the essay should not be scored.

Students are not asked to compare and contrast the two works.

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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 that depict domestic (household) space. Using specific visual evidence, the student correctly and coherently analyzes how the depiction of domestic space in each work communicates meaning. 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 — focusing more on one example than the other, though both are well represented — and/or includes several minor errors that do not have a meaningful impact on the analysis.

7–6 points

Response demonstrates sufficient knowledge and understanding of the question.

The student fully identifies two appropriate works of art that depict domestic (household) space. Using specific visual evidence, the student correctly and coherently analyzes how the depiction of domestic space in each work communicates meaning. However, the response may be somewhat unbalanced, and/or may include minor errors that have some impact on the analysis.

The score of **6** may be earned when the essay is significantly unbalanced and/or contains several minor errors that have some impact on the analysis.

5 points

Response demonstrates some knowledge and understanding of the question.

The student identifies two appropriate works of art that depict domestic (household) space. The response uses visual evidence to discuss how the depiction of domestic space in each work communicates meaning; however, the discussion is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the works may be mostly accurate, whereas the discussion of the other includes errors that impact the response.

OR

The student identifies **only one** appropriate work of art, but the analysis demonstrates thorough knowledge and understanding of how the depiction of domestic space communicates meaning.

NOTE: This is the highest score an essay can earn if the student identifies and analyzes only one appropriate work of art correctly and coherently.

4–3 points

Response demonstrates limited knowledge and understanding of the question.

The student identifies two appropriate works of art that depict domestic (household) space. The identification may be incomplete, implied and/or contain errors. The response uses visual evidence to discuss how the depiction of domestic space in each work communicates meaning, but the discussion is limited, overly unbalanced, digressive and/or contains significant errors.

OR

The student identifies **only one** appropriate work of art, but the discussion demonstrates sufficient knowledge and understanding of how the depiction of domestic space communicates meaning.

The score of **3** may be earned if both examples are appropriate but the discussion contains many significant errors.

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Question 2 (continued)

2–1 point

Response demonstrates little knowledge and understanding of the question.

The student identifies two appropriate works of art that depict domestic (household) space. The identifications may be incomplete, implied, and/or contain errors. Although the response demonstrates some general familiarity with the issues raised by the question, the discussion is weak, overly descriptive, unbalanced, digressive, and/or contains significant errors.

OR

The student identifies **only one** appropriate work of art, but the discussion demonstrates some knowledge and understanding of how the depiction of domestic space communicates meaning.

A score of **1** may be earned, even with two appropriate works of art, when the discussion is either irrelevant or too limited to ascertain the level of the student's 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, and/or consists entirely of incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 3

These are details of the *Ara Pacis Augustae* in Rome. What was the political agenda of the work's patron, Augustus? Analyze how the sculpted figures depicted in both details convey Augustus' political agenda. (10 minutes)

Background

This question asks students to analyze how a particular work of art conveys the political agenda of its patron. Specifically, the question asks students to identify Augustus's political agenda and to analyze the ways in which this agenda is conveyed by the sculpted figures depicted in two details shown from the *Ara Pacis Augustae* (Altar of Augustan Peace). The intent of this question is to prompt students to analyze how both allegory and historic representation are used in the creation of political propaganda.

Begun in 13 B.C.E. and consecrated in 9 B.C.E., the *Ara Pacis Augustae* commemorates the benefits of the imperial rule established by Augustus. Its sculptural imagery presents a propagandistic statement of Rome's political and cultural supremacy, foregrounding the emperor's central role in maintaining the welfare of Rome. In both style and placement, the procession frieze recalls the frieze of the Parthenaion procession on the Parthenon in Athens. By asserting this association with a perceived Golden Age (in this case, the Golden Age of Pericles in Athens), the *Ara Pacis Augustae* suggests that Augustus is inaugurating a new golden age of Augustan Peace — ultimately the *Pax Romana*. Not only does this connection to Pericles aggrandize Augustus's imperial authority, it also suggests visually that Rome is the rightful inheritor of the legacy of Classical Antiquity. This suggestion of a natural progression situates Rome as the logical (and thus rightful) culmination of a perceived line of cultural succession, which validates Rome's imperial pretention. The *Ara Pacis Augustae* thus appropriates Greek forms and conscripts them into the service of glorifying the establishment of the Roman Empire.

Significantly, the procession frieze on the *Ara Pacis Augustae* winds around the walls, apparently echoing the ceremony of the consecration of the altar. In this way, the frieze is linked directly to Augustus's establishment of the *Pax Romana* while simultaneously visualizing the ritualized performance of imperial beneficence. Although not shown in these details, Augustus himself appears in the sculptural program of the *Ara Pacis Augustae* leading the procession in his role as *Pontifex Maximus* (supreme priest). In assuming this title, Augustus is fusing absolute religious authority with absolute political authority and situating this power in the person of the emperor. The ideas of rightful imperial rule are thereby couched within particular historical actions. On the opposite side of the *Ara Pacis Augustae*, a procession of senators demonstrates Augustus's acknowledgment of the traditional noble power base of Rome while also suggesting its recognition of the new imperial authority invested in Augustus.

More specifically, in the detail on the left, the procession depicts the imperial family, including women and children. The novel and prominent placement of children adds a dynastic element, suggesting Augustus's desire not only to establish imperial rule but to secure its continuity through dynastic succession within his extended family. The presence of children accompanied by their mothers and fathers also recalls Augustus's passage of moral legislation in response to a recent decline in birthrate among the Roman nobility. These laws promoted an idealized vision of the family by encouraging marriage and child rearing while punishing marital infidelity and celibacy. The naturalistic portrayal and anecdotal aspects of the relief, typical of Roman art, cast this larger political message in a seemingly quotidian realm. The message of peace, prosperity, and benevolent rule is embedded within a portrayal of perceptible daily life. The fidgeting children in particular add a sense of plausibility, as the depiction thus echoes actual human behavior. In this manner, the processional frieze on the *Ara Pacis* epitomized and thereby promoted Augustus's political agenda in a readily accessible manner.

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Question 3 (continued)

Below the procession frieze, a supporting bas relief of scrolling acanthus tendrils with faunal inhabitants suggests the fecundity and prosperity enjoyed by the Roman Empire under Augustus's beneficent rule. This notion is most fully articulated in the seated figure, frequently identified as Tellus, shown in the detail on the right. Whether Tellus, Italia, or peace personified, the sculpted figure provides an allegorical assertion of the abundance and prosperity that are enjoyed under Augustus's rule. Holding two infants, she is flanked by personifications of the winds and surrounded by abundant vegetation and placid animals. The latter may allude to the animals sacrificed at the actual altar within the *Ara Pacis Augustae*, but the image presented is primarily one of harmony and bounty. Elements of earth, wind, and water are included, suggesting the blossoming fertility of the entire world under Imperial Roman rule, and specifically that of Augustus, who established this bountiful era. It is a peaceful world because order is maintained by Rome, guided by Augustus. The reliefs of the *Ara Pacis Augustae* thus utilize both specific anecdotal narrative and symbolic portrayals of the institution and benefits of the *Pax Romana*, which are linked directly to the person of Emperor Augustus and his benevolent rule.

Two Tasks for Students

1. Identify Augustus's political agenda correctly.
2. Analyze how the sculpted figures depicted in both details convey Augustus's political agenda.

Points to Remember

This is a contextual question that addresses political propaganda. Since students are given the title and patron of the work, they should be able to focus their responses on analyzing how the sculpted figures convey Augustus's political agenda.

Although students may address both stylistic and iconographic elements of the sculpted figures, they are not required to do so. Stylistic analysis can help provide a more thorough discussion of Augustus's political agenda, but it is not essential to answering the question. Iconography is. Without a discussion of iconographic content, it is impossible to analyze fully Augustus's political intent with this monument.

If students do not address Augustus's political agenda, it will be difficult for them to analyze the sculpted figures in a manner relevant to the question.

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Question 3 (continued)

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response clearly and correctly identifies Augustus's political agenda. The response uses specific visual evidence to analyze the sculpted figures depicted in both details with regard to how they convey Augustus's political agenda. The response may include minor errors that do not have a meaningful impact on the analysis.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response correctly identifies Augustus's political agenda. The response uses visual evidence to analyze the sculpted figures depicted in both details with regard to how they convey Augustus's political agenda. However, the response may be somewhat unbalanced — focusing more on one detail than on the other, although both are represented — and/or may include minor errors that have some impact on the analysis.

2 points

Response demonstrates some knowledge and understanding of the question.

The response correctly identifies Augustus's political agenda, although the identification may be implied rather than stated directly. The response refers to visual evidence to discuss how the sculpted figures convey Augustus's political agenda, but the discussion of that evidence is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of one of the details may be mostly accurate, whereas the discussion of the other includes errors that impact the response.

OR

The response correctly identifies Augustus's political agenda, but the specific visual evidence used in the analysis focuses entirely on one of the details.

NOTE: This is the highest score a response can earn if it discusses only one of the two details.

1 point

Response demonstrates little knowledge and understanding of the question.

Although the response demonstrates some general familiarity with the issues raised by the question, the response is weak, overly descriptive, and/or contains significant errors. If the response correctly identifies Augustus's political agenda, then there is no other discussion of merit.

OR

The response does not identify Augustus's political agenda even in a general way, but the response does include some relevant discussion of at least one of the details shown.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements about the *Ara Pacis Augustae*. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 4

Attribute the painting to the artist who painted it. Justify your attribution by discussing specific visual characteristics of the painting that are commonly associated with the work of that artist. (10 minutes)

Background

This question asks students to correctly attribute a painting to the artist who painted it. Students are asked to justify the attribution by discussing specific visual characteristics of the painting that are associated with the work of that artist. The intent of this question is to have students apply their knowledge of the visual characteristics of an artist's paintings to their discussion of a presumably unknown work.

The painting is *Rain, Steam and Speed: The Great Western Railway* (1844) by Joseph Mallord William Turner (1775–1851). A late painting of Turner's, *Rain, Steam and Speed* combines his signature open brushwork and use of overlapping layers of light paint with a modern subject: a recently completed Brunel railway bridge near Maidenhead and a rushing steam locomotive on the Great Western Railway, which had opened its passenger service in 1838. In this painting Turner has devised a dynamic composition that uses diagonal lines to suggest the train rushing toward the viewer as a dark gash that emerges suddenly from a sun-dappled, blue-skied, seemingly idyllic countryside over which a summer rainstorm drifts. The prominent brushstrokes imbue the painting's surface with an energetic immediacy that matches the movement of the locomotive and the changeability of the weather. The tiny skiff with its motionless fisherman floating, as if stationary, in the lower left-hand area of the canvas provides a delicate contrast to the speeding, modern, and anonymous engine.

Significantly, Turner's earlier paintings, whether histories in dramatically lit settings or meditations on the explosive power of nature explored through storms and shipwrecks, consistently privilege the sky and sea over minute figures. Glowing sunsets, stark contrasts of light and dark, foaming sea, and frothy sky are all tools Turner used to inject events with immediacy and drama. In his professional life as well, Turner embraced the dramatic, providing virtuosic painting performances to audiences at exhibitions. In his late paintings such as *Rain, Steam and Speed*, this prioritizing of process over finish came to a head. In addition, the passion and energy of Turner's later works reveal his Romantic sensibilities and his desire to capture the Sublime, a concept defined by the 18th-century philosopher Edmund Burke as something that strikes awe and terror into the heart of the viewer.

In justifying the attribution, students may cite a range of specific visual characteristics that connect *Rain, Steam and Speed* to formal or conceptual features found in other works by Turner. Students may cite the dynamic composition, brilliant light, loose and energetic brushwork, layered paint, blazing and emotive color, and haziness of forms. With regard to subject matter, students may situate Turner in terms of both the broader category of Romantic landscape painting and this particular painting's presentation of the natural world during the Industrial Age. The violent rainstorm, the modern steam engine rushing over a manmade bridge, and the tiny human figures dominated by the landscape are all commonly associated with other works by Turner. That said, it is Turner's direct engagement with industrialism that separates his work from that of other Romantic painters, who typically protested the Industrial Revolution by emphasizing its opposite: an idyllic agrarian past. In addition, Turner's work departs from typical Romantic landscape scenes through his distinctively loose and fluid brushwork, his lack of outlines or edges for the objects depicted, and the exaggerated scale of natural elements in comparison to the manmade. Therefore, although many aspects of Turner's work can be related to Romantic preferences, the manner in which they are depicted is expressly and uniquely Turner's and should be acknowledged as such in any connection between Turner and Romanticism.

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Question 4 (continued)

Two Tasks for Students

1. Correctly attribute the painting to Turner.
2. Justify the attribution by discussing specific visual characteristics of the painting that are commonly associated with the work of Turner.

Points to Remember

This is an attribution question. The question requires an attribution to a specific artist, not to an art-historical movement or period. The correct answer is Turner. The highest score a response can earn if the painting is not correctly attributed to Turner is 2 points.

Students may imply an attribution to Turner by identifying the artist as the same artist who painted works such as *The Slave Ship*. The highest score this kind of attribution can earn is 2 points.

Some students may mistakenly attribute the work to an art-historical period rather than to an artist. The highest score this kind of attribution can earn is 2 points.

When a response is granted partial credit, attention should be paid to the plausibility of the evidence cited for the incorrect artist or art-historical period and whether such evidence could reasonably apply to Turner's *Rain, Steam and Speed*. In general, an incorrect attribution to another 19th-century artist, or a period attribution such as Romanticism or Impressionism, will be a stronger response than one to an artist or period outside of Turner's era.

Note that students are not required to identify the painting or to provide a specific comparison to another work by Turner, although some students may include such details in their responses.

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Question 4 (continued)

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The painting is correctly attributed to Turner. The response justifies the attribution by citing specific visual characteristics of the painting that are commonly associated with other works by Turner. The response may include minor errors that do not have a meaningful impact on the discussion.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The painting is correctly attributed to Turner. The response justifies the attribution by citing visual characteristics of the painting that are commonly associated with other works by Turner. However, the response may be somewhat general and/or include minor errors that have some impact on the discussion.

2 points

Response demonstrates some knowledge and understanding of the question.

The painting is correctly attributed to Turner, although this attribution may be implied rather than stated directly. The response justifies the attribution by referring to visual characteristics of the painting that are commonly associated with other works by Turner; however, the response may be overly general, simplistic, or descriptive. The response may contain errors that impact the discussion.

OR

The painting is attributed incorrectly, but the specific visual characteristics cited as justification can reasonably be applied both to this painting and to the work of the incorrect artist or art-historical period.

NOTE: This is the highest score a response can earn if it does not correctly attribute the painting to Turner.

1 point

Response demonstrates little knowledge and understanding of the question.

The painting is correctly attributed to Turner, but there is no other discussion of merit.

OR

The painting is attributed incorrectly. The response includes an attempt at justification, but the discussion may be overly general, simplistic, or descriptive, even if the visual characteristics cited as justification can reasonably be applied both to this painting and to the work of the incorrect artist or art-historical period.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements about the painting. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 5

The images show a plan and an exterior view of Francesco Borromini's San Carlo alle Quattro Fontane.

Identify the art-historical period during which San Carlo alle Quattro Fontane was constructed. Analyze how the formal qualities of both the plan and the exterior exemplify the style of that art-historical period. (10 minutes)

Background

This question asks students to make a correct art-historical period identification of a work of architecture. Students are then asked to analyze how the formal qualities of both the plan and the exterior of the building exemplify the style of that art-historical period. The intent of this question is to give students an opportunity to identify and explain stylistic elements that relate to a specific art-historical period.

An iconic example of Italian Baroque architecture, San Carlo alle Quattro Fontane was designed and built between 1638 and 1641 by Francesco Borromini (1599–1667). The church was the Italian architect's first independent work after assisting on projects for his uncle, Carlo Maderno, and his eventual architectural rival, Gianlorenzo Bernini. It also became one of Borromini's last works, as he returned to complete the façade nearly 30 years later, circa 1665–1667.

Commissioned by the Spanish Trinitarian Order in Rome at the behest of Cardinal Francesco Barberini, San Carlo alle Quattro Fontane is located on the southwest corner of the intersection of Strada Pia and Strada Felice. A fountain marks each of the four corners of this intersection; thus the reference to the “quattro fontane” in the church's name is a reference to its location. The church is also known by the name “San Carlino” (little Saint Charles) because of the awkwardly small plot on which it was constructed. The church is dedicated to the Trinity and to San Carlo Borromeo, the Counter-Reformation Archbishop of Milan.

The plan for San Carlo alle Quattro Fontane demonstrates Baroque aesthetic sensibility because of its innovative spatial geometry. The oblong or “pinched oval” plan deviates from the Classical geometry that is characteristic of previous High Renaissance architectural plans. The main altar is situated in direct sight line of the main entrance to the church. Two side altars form a squeezed cross-plan, while the columns and entablatures of the wall decoration offer undulating and rhythmic lines throughout the interior space. Instead of a rounded dome, Borromini stretched the church's dome to heighten the tension of the space. The interior decoration of the dome contributed to this tension by exaggerating the implied perspective of the coffers as they move toward the central lantern at its apex. Hidden windows, a characteristic feature of Baroque architectural and sculptural complexes, are fitted into the base of the dome to illuminate its interior.

Similarly, the exterior of San Carlo alle Quattro Fontane deviates from the Classical architectural vocabulary that was revived by High Renaissance architects in the period before it was built. Instead, Borromini chose distinctly curvilinear forms that contribute to the dramatic visual vocabulary of the Catholic Church during the Baroque period. Notably, Borromini's façade for San Carlo alle Quattro Fontane is distinguished by its alternating concave and convex bays, which ebb and flow in sculptural rhythm and suggest a greater continuity between exterior and interior space than High Renaissance flat façades. The undulating line of the cornice divides the lower and upper stories of the façade, whereas Corinthian columns thrust the design upwards. Deep niches feature Antonio Raggi and Sillano Sillani's sculptures of San Carlo Borromeo as well as sculptures of the founders of the Trinitarian Order, Saint John of Matha and Saint Felix of Valois, both of whom were accorded special cult status by the pope in the 1660s. The façade has deeply cut

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Question 5 (continued)

recesses that emphasize light and shadow and give an overall sculptural feeling to the building. It is crowned with a large cartouche echoing the oval form. A second façade faces the corner and incorporates a preexisting fountain.

Importantly, with San Carlo alle Quattro Fontane, Borromini did not copy a Baroque style so much as create one. Both the plan and the exterior of the church were imitated in northern Italy, northern Europe, and European colonies. In this way San Carlo alle Quattro Fontane set a precedent for Baroque architecture that helped to define the style as intense and theatrical, characterized by dramatic explorations of form.

Two Tasks for Students

1. Identify the art-historical period in which San Carlo alle Quattro Fontane was constructed as Baroque.
2. Analyze the formal qualities of both the plan and the exterior in relation to the Baroque style.

Points to Remember

This is a style question. As part of a discussion of style, the question requires attribution to a specific art-historical period. The correct answer is the Baroque or the Italian Baroque. Although students may write “17th century,” “Counter-Reformation,” or “Catholic Reformation” to describe the time period when the church was constructed, the only correct answer is the specific art-historical period term “Baroque.” The highest score a response can earn if San Carlo alle Quattro Fontane is not correctly identified as Baroque or Italian Baroque is 1 point.

Students must analyze both the plan and the exterior of the church. The highest score a response can earn if only one image is discussed is 2 points.

Students may refer to the plan as the “interior” or the “design.”

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Question 5 (continued)

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The art-historical period is correctly identified as Baroque or Italian Baroque. The response uses specific visual evidence to analyze how the formal qualities of both the plan and the exterior exemplify the Baroque period. The response may include minor errors that do not have a meaningful impact on the analysis.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The art-historical period is correctly identified as Baroque or Italian Baroque. The response uses visual evidence to analyze how the formal qualities of both the plan and the exterior exemplify the Baroque period; however, the response may be somewhat unbalanced — focusing more on either the plan or the exterior, although both are represented — and/or may include minor errors that have some impact on the analysis.

2 points

Response demonstrates some knowledge and understanding of the question.

The art-historical period is correctly identified as Baroque or Italian Baroque. The response refers to visual evidence to discuss how formal qualities of both the plan and the exterior exemplify the Baroque period, but the discussion is less analytical than descriptive. The discussion may be overly general, simplistic, or unbalanced and may include errors that impact the response. For example, the discussion of either the plan or the exterior may be mostly accurate, whereas the discussion of the other includes errors that impact the response.

OR

The art-historical period is correctly identified as Baroque or Italian Baroque. The response uses specific visual evidence to analyze how the formal qualities of either the plan or the exterior exemplify the Baroque period; however, the response focuses entirely on one image.

NOTE: This is the highest score a response can earn if it discusses only one of the two images.

1 point

Response demonstrates little knowledge and understanding of the question.

The response correctly identifies the art-historical period as Baroque or Italian Baroque, but there is no other discussion of merit.

OR

The period is plausibly identified as Mannerism, 17th century, or Counter-Reformation, and the formal qualities of either the plan or the exterior cited as justification can reasonably be applied both to this church and to that period.

NOTE: This is the highest score a response can earn if it does not identify the art-historical period as Baroque or Italian Baroque.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements about San Carlo alle Quattro Fontane. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 6

Both images shown are from the illuminated manuscript known as the *Très Riches Heures du Duc de Berry*.

Compare and contrast the two images to analyze how social class is portrayed and how this portrayal relates to the meaning of the manuscript as a whole. (10 minutes)

Background

This question asks students to compare and contrast how social class is portrayed in two manuscript illuminations. Students are then asked to relate this portrayal of social class to the meaning of the manuscript as a whole. The intent of this question is to prompt students to relate two contrasting depictions of social class to issues of patronage and audience. As a private devotional book for the duke, the manuscript was intended to please its patron, reflect his refined tastes, and affirm his privileged position within a feudal social order.

Created primarily between 1413 and 1416, the manuscript known as the *Très Riches Heures du Duc de Berry* (*The Very Sumptuous Hours of the Duke of Berry*) is a functional luxury object commissioned by Jean of Valois, the Duke of Berry and also the brother of the king of France. The manuscript is a book of hours — a type of prayer book for laypersons that was used at particular times of the day and also as a calendar for the feast days of saints. The immense material value of the *Très Riches Heures du Duc de Berry* may be discerned from its extensive size and the elaborateness of its decorative content. The book contains over 416 pages of fine vellum with more than 131 miniatures and 300 decorated initials, as well as historiated initials and elaborate border decorations. While the illuminations were begun by three court artists — the brothers Jean, Paul, and Herman de Limbourg — the manuscript was left incomplete at their death, possibly by plague, in 1416. As a result, other artists, including Barthélemy van Eyck and Jean Colombe, continued to work on the manuscript for nearly a century.

The best-known and most unusual feature of the *Très Riches Heures du Duc de Berry* is the elaborate illustrations of the months. Each month is depicted with a full-page representation of a seasonal 15th-century activity, usually set on one of the duke's personal or familial properties and populated by members of his court or local laborers. Arched diagrams of the zodiac and the month's lunar calendar are found at the top of each page, while the list of feast days appears on the facing folio. The months alternate between scenes depicting nobility and peasantry.

The month of January is shown in the illumination on the left. It features a lavish banquet set inside one of the duke's many residences, possibly the Hôtel Bicêtre near Paris. Dressed in royal blue robes that are embroidered with gold threads, and wearing a fur collar and hat, the duke is seated at the table in profile. He interacts with courtiers, clergymen, and servants who surround him. His *chasseur* (page) stands at his side in elegant red robes to regulate the duke's interactions with food, wine, and people, urging guests to join the duke with the words "*aproche, aproche*" (approach, approach) written in gold above his head. Luxury objects indicate the opulence of the feast. These include the large boat-shaped saltcellar on the table as well as the vessels and bowls stacked on the buffet and circulating in the hands of courtiers. The hanging tapestries decorated with chivalric battle scenes as well as the dais with its alternating striped patterns were luxury features of the Renaissance court and were used particularly in the cold winter months to help insulate palace walls. Additionally, the duke is shown in the optimal place for warmth, seated directly before the fire. His bear and swan symbols are featured on the hearth, as is the Valois *fleur-de-lis*. As a whole, the scene radiates warmth, wealth, and conviviality.

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Question 6 (continued)

By contrast, the month of February, shown in the illumination on the right, is marked by frigid winter weather as experienced by the peasant laborers on the duke's property. Three figures sit by an open fire in a wooden hut. They raise their robes to warm their feet and ankles, as well as their exposed genitals, while laundry dries above their heads. Outdoors, animals in thatched-roof pens huddle together for warmth. Other figures chop wood for the fire or trek through the snow en route to the town, which is represented in the distant background. Whereas the January page is distinguished by its bright palette and rich depiction of material goods, the February page is muted and somber, presented in delicate grays and browns. The scene is one of simplicity, with the peasants shown in their everyday roles, as opposed to the festal culture and leisurely activities of the duke. Moreover, whereas the behavior of the courtiers in the January scene is marked by the politesse prescribed by court etiquette, the behavior of some of the peasants in the February scene is uncouth.

Jonathan Alexander, in his article "*Labeur and Paresse: Ideological Representations of Medieval Peasant Labor*" (1990), has suggested that such contrasts in the depiction of the duke and his laborers were intended to underscore the duke's perceived dominion over the land and to elevate the duke in social stature through the demeaning imagery of his subjects. More recent scholars, however, have noted that the peasants do not appear particularly deprived or unhappy; and that in context, these images of the peasantry can be interpreted as showcasing the duke's munificence, to emphasize a vision of the duke as a generous master. The peasants' dwellings are tidy, and even the birds have food. Although the figures look cold, as would be expected in a snowy scene, they are not destitute. Rather, they are presented in a manner that would have flattered the duke and celebrated his place within the feudal social order.

Two Tasks for Students

1. Compare and contrast the two manuscript illuminations to analyze how social class is portrayed.
2. Analyze how this portrayal of social class relates to the meaning of the manuscript as a whole.

Points to Remember

This is a compare-and-contrast question. Students must compare and contrast the portrayal of social class in both images shown. A response that discusses only one of the two images is not, by definition, an exercise in compare and contrast.

The meaning of the manuscript as a whole is a critical component of the question. Students must make an attempt to discuss how the two depictions relate to the meaning of the manuscript as a whole, but this meaning can be interpreted broadly. Students are not required to analyze the entire content of the book by citing other calendar pages, prayers, or psalms, but they do need to articulate correctly the relationship between these images and issues of patronage or audience. The highest score a response can earn if it does not relate the portrayal of social class to the meaning of the manuscript as a whole is 2 points.

The images feature representations of individuals; however, the materials and production of the manuscript can serve as important indicators of social class. As such, they are valid topics for discussion. Students may also bring in knowledge of the Duke of Berry and his extensive art patronage (specifically of books) to support general claims about social class, but they are not required to do so.

Students are not required to identify the names of the artists, to provide the dates of the manuscript's creation, nor to identify the particular months represented in these two illuminations — although some students may include such information in their responses. Students are given the title of the illuminated manuscript; the title includes the name of the patron, the Duke of Berry.

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Question 6 (continued)

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response uses specific visual evidence to compare and contrast the two images in order to analyze how social class is portrayed and how this portrayal relates to the meaning of the manuscript as a whole. The response may include minor errors that do not have a meaningful impact on the analysis.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response uses visual evidence to compare and contrast the two images in order to analyze how social class is portrayed and how this portrayal relates to the meaning of the manuscript as a whole. However, the response may be somewhat unbalanced, focusing more on one image than on the other, or more on how social class is portrayed than on how this portrayal relates to the meaning of the manuscript as a whole — although all are represented. The response may include minor errors that have some impact on the analysis.

2 points

Response demonstrates some knowledge and understanding of the question.

The response refers to visual evidence to compare and contrast the two images in order to discuss how social class is portrayed and how this portrayal relates to the meaning of the manuscript as a whole, but the discussion of that evidence is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how social class is portrayed in the two images may be mostly accurate, whereas the discussion of how this portrayal relates to the meaning of the manuscript as a whole may be mostly implied or tenuous and/or include errors that impact the response.

OR

The response uses specific visual evidence to compare and contrast the two images in order to analyze how social class is portrayed, but this portrayal is not related to the meaning of the manuscript as a whole.

NOTE: This is the highest score a response can earn if it does not relate the portrayal of social class to the meaning of the manuscript as a whole.

1 point

Response demonstrates little knowledge and understanding of the question.

The response demonstrates general familiarity with the issues raised by the question by attempting to compare and contrast how social class is portrayed in the two images. However, the discussion is weak, overly descriptive, and/or contains significant errors. If the portrayal of social class is related to the meaning of the manuscript as whole, the discussion of the manuscript's meaning may be so weak as to be without merit.

OR

The response uses specific visual evidence to analyze how social class is portrayed in one of the two images, but the response does not relate this portrayal to the meaning of the manuscript as a whole.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements about the *Très Riches Heures du Duc de Berry*. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 7

Identify the work shown. What was its intended meaning? Analyze how formal and symbolic elements are used in the work to communicate its intended meaning. (10 minutes)

Background

This question asks students to identify a work of art and its intended meaning. Students are then asked to analyze how formal and symbolic elements are used in the work to communicate its intended meaning. The intent of this question is to measure students' ability to examine the formal and symbolic elements of a work and to show how these elements contribute to its meaning.

The work shown is the *Stele of Naram-Sin*, a six-foot, seven-inch-tall slab of rose limestone that was carved circa 2254–2218 B.C.E. The stele was intended for public display to commemorate the victory of the Akkadian King Naram-Sin over the Lullubi people in the mountains of what is now day Iran. An inscription in cuneiform declares that Naram-Sin had led his army with this victory to “where no other king had gone before him” and further names Naram-Sin with a divine determinative. Naram-Sin is a godlike “King of the Four Regions”; in other words, the entire world. Historians believe that Naram-Sin was the first Mesopotamian king to claim such divinity. The intention of this work was therefore not only to commemorate an important battle but also to consolidate Naram-Sin’s power by asserting his divine right to rule.

In formal terms, the stele communicates this meaning first and foremost by representing Naram-Sin in hieratic scale. As the largest and most important figure in the stele, Naram-Sin stands tall and victorious next to the topmost mountain. Three solar deities (which have been partly damaged) shine upon him. The inclusion of these deities suggests that the gods have sanctioned Naram-Sin’s military triumph, thereby conferring celestial approval. In symbolic terms, Naram-Sin wears a horned headdress, previously the sole privilege of the gods, clearly announcing his claim to divinity.

With regard to figuration, Naram-Sin is shown in a composite view: his shoulders are frontal, but his hip and head are in profile. Below him to the left, the Akkadian soldiers share this same composite representation as they march up the narrow mountain path in neat, stiff rows. The effect of this presentation is to convey that the Akkadians are proud, glorious, and upright, marching ever upward toward their gods. By contrast, the Lullubi (carved below Naram-Sin and to the right) are portrayed as a chaotic group descending or being cast off the mountain in a variety of more naturalistic positions. In contrast to the neatly chiseled forms of the Akkadians, the Lullubi twist and contort, connecting them more with the earth than with the sky. Their defeat is obvious: Naram-Sin is shown stamping on one of his vanquished enemies, while another Lullubi pleads for mercy. Another is attempting to pull a spear from his neck. Yet all these figures, whether the conquering Akkadians or the conquered Lullubi, look upward at Naram-Sin, further enhancing his importance as the central, commanding figure of the work.

The stele is innovative in presenting a dynamic scene of upward motion that reflects both the steep, wooded landscape of the mountains where the battle actually took place as well as Naram-Sin’s symbolic ascent to godhood. Specifically, the Akkadian army’s ascent up the mountain is parallel to Naram-Sin’s personal ascent to the heavens, an artistic conceit that had already been employed in the region through the soaring architectural forms of the ziggurats. Significantly, this story of divine victory is not told through what was then the established artistic convention of layered horizontal registers.

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Question 7 (continued)

Ultimately this imagery — both formal and symbolic — is conscripted into the service of asserting Naram-Sin's divine right to be king. More than just memorializing an important military success, the *Stele of Naram-Sin* also shows how the victorious ruler has succeeded in capturing the approbation of the gods. Naram-Sin is now a god-king. His divinely sanctioned victory and right to rule grant order and security to the Akkadian world.

Three Tasks for Students

1. Correctly identify the work as the *Stele of Naram-Sin*.
2. Correctly identify the intended meaning of the *Stele of Naram-Sin*.
3. Analyze how formal and symbolic elements are used to communicate the intended meaning of the *Stele of Naram-Sin*.

Points to Remember

This is both a formal and a contextual question. If a student cannot identify the intended meaning of Naram-Sin as a commemoration of a battle and/or a glorification of the divine right of a ruling king, it will be difficult to analyze the formal and symbolic elements of the work in a manner relevant to the question.

The highest score a student can earn if the intended meaning is not identified even in a general way is 2 points.

The highest score a student can earn if the work is not identified as the *Stele of Naram-Sin* is 2 points.

Students are not required to discuss the subsequent history of the work — how the stele was pillaged and repurposed in the 12th century B.C.E. by the Elamite king Shutruk-Nahhunte, who added his own inscription stating that the monument was seized during the sack of Sippar and taken back to what is now Iran. However, if students do include such discussion and contextualize it within the original intended meaning of the *Stele of Naram-Sin*, such information could be relevant.

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Question 7 (continued)

Scoring Criteria

4 points

Response shows thorough knowledge and understanding of the question.

The work is correctly identified as the *Stele of Naram-Sin*. Its intended meaning is identified completely and correctly. The response uses specific visual evidence to analyze how formal and symbolic elements of the work are used to communicate its intended meaning. The response may include minor errors that do not have a meaningful impact on the analysis.

3 points

Response shows sufficient knowledge and understanding of the question.

The work is correctly identified as the *Stele of Naram-Sin*. Its intended meaning is identified with general correctness. The response uses visual evidence to analyze how formal and symbolic elements of the work are used to communicate its intended meaning. However, the response may be somewhat unbalanced — focusing more on formal or symbolic elements, although both are represented — and/or may include minor errors that have some impact on the analysis.

2 points

Response shows some knowledge and understanding of the question.

The work is correctly identified as the *Stele of Naram-Sin*. The response uses visual evidence to analyze formal and/or symbolic elements of the work, but this analysis is not connected to the work's intended meaning even in a general way.

OR

The work is not correctly identified. The intended meaning of the *Stele of Naram-Sin* is identified with general correctness, although this meaning may be incomplete or implied. The response refers to visual evidence to discuss how formal and/or symbolic elements of the work are used to communicate its intended meaning. However, the discussion is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of formal elements may be mostly accurate, whereas the discussion of symbolic elements may include errors that impact the response.

NOTE: This is the highest score a response can earn if it does not discuss the intended meaning of the *Stele of Naram-Sin*.

1 point

Response demonstrates little knowledge and understanding of the question.

The work is correctly identified as the *Stele of Naram-Sin*, but there is no other discussion of merit.

OR

The response fails to identify the work or the meaning even in a general way, but the response demonstrates some familiarity with the issues raised by the question through some relevant discussion of the formal and/or symbolic elements of the work. The discussion is weak, overly descriptive, and/or contains significant errors.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements about the *Stele of Naram-Sin*. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 8

The work shown is *Guernica* by Pablo Picasso.

In the book *Theories of Modern Art: A Source Book by Artists and Critics*, Picasso is quoted as making the following statement.

“What do you think an artist is? An imbecile who has only eyes if he’s a painter . . . ? On the contrary, he’s at the same time a political being, constantly alive to heartrending, fiery, or happy events, to which he responds in every way. . . . No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy.”

Making specific reference to both the quotation and the painting, analyze how Picasso expresses both emotional and political content in *Guernica*. (10 minutes)

Background

This question asks students to analyze a work of art based on statements made by the artist. Specifically, students must reference both the quotation and the painting to analyze how Picasso expresses both emotional and political content in *Guernica*. The intent of this question is to give students the opportunity to analyze how statements made by an artist are visually expressed in the work of that artist.

Pablo Picasso (1881–1973) painted *Guernica* in 1937 in response to a specific event associated with the Spanish Civil War. The conflict had begun the previous year when a rebel coup attempted to unseat the elected government of the Spanish Second Republic. Starting in 1937 the rebels, now known as the Nationalists and led by Francisco Franco, began a protracted war of attrition, fighting against Republican forces. The Nationalists had the support of Nazi Germany and the Kingdom of Italy, namely, the European powers that would form the Axis alliance in the coming Second World War.

Picasso, a Spaniard, who was living in Paris at the time, had at first taken no political stance regarding the conflict, although by early 1937 his opposition to Franco became more pronounced. In January 1937 Picasso wrote a poem accompanied by a suite of 18 etchings titled *Dream and Lie of Franco*. The poem and etchings comprised a bitter satire of the Nationalists’ leader. In the same month Picasso received an invitation from the Spanish architect Josep Sert to contribute a large mural for a proposed Spanish Pavilion at the 1937 World’s Fair that would emphatically demonstrate the existence and contributions of the elected Spanish Republic. Although Picasso originally seemed ambivalent about the project, the horrific bombings of the Basque town of Guernica on April 26, 1937, provided him with both the inspiration and subject matter for the mural project. Guernica — believed to have been the epicenter of Republican resistance — was bombed by Nazi warplanes of the German Luftwaffe, at the request of Franco’s forces. Germany used this as an opportunity to test out new weapons and tactics, related to the later Blitzkrieg. Approximately 1,600 civilians were killed, mostly women and children. Parisian newspapers carried close-up photographs of woman and children killed in the attack, and protests erupted in support of the Spanish Republican forces. Against this highly charged emotional and political backdrop, Picasso created *Guernica*.

Measuring nearly 12 x 26 feet, the sheer scale of the *Guernica* mural marks that it was “not done to decorate apartments.” Instead, its monumentality evokes the tradition of academic history painting and suggests that it carries the same intellectual heft. Yet rather than engaging in the history of past events, *Guernica* protests the present, demonstrating how Picasso “is a political being, constantly alive to heartrending, fiery . . . events.” Visually, Picasso’s *Guernica* is a complex composition filled with

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Question 8 (continued)

idiosyncratic details. The color palette is black, white, and gray — perhaps referencing the newspaper reports of the event that Picasso most certainly would have read. Compositionally, the central pyramidal grouping, capped by the figure of a wounded horse, is flanked on the left side by a mother clutching her dead child, iconographically recalling the composition of a *pietà*. To the right, a woman seems to fall from a burning building. In his book *Picasso's Guernica*, Herschel B. Chipp interprets the various figures in multiple symbolic ways. In literal terms, the central figure extending the oil lamp over the scene seems to illuminate the horror of the bombing of the Spanish town, but she could also allude to the potential light of liberty beckoning the figures away from the scene. Significantly, the composition contains no direct reference to the actual bombing of Guernica. Rather it presents a visceral depiction of terror, chaos, and grief.

From the time it was first exhibited in 1937, *Guernica* was embraced as “an instrument of war for attack and defense against the enemy.” It was hung in the Spanish Pavilion in Paris alongside the works of other artists sympathetic to the cause of the Spanish Republic, such as Alexander Calder and Joan Miró. Postcards of *Guernica* along with several of Picasso's anti-Franco etchings were also distributed. Supporters then sent *Guernica* on an international tour to create awareness for the Spanish Republican cause and to raise funds to resist Franco.

Two Tasks for Students

1. Analyze how Picasso expresses both emotional and political content in *Guernica*.
2. Support that analysis with specific references to both the quotation and the painting.

Points to Remember

This is essentially a contextual question. Since students are given the title and artist of the work, they should be able to focus their responses on how Picasso expresses emotional and political content in *Guernica*.

Students are not given the date, but to answer the question they will need to be able to place the work within its general political and historical context. While the Spanish Civil War is the most correct answer, it is acceptable for students to refer to the rise of Franco or to Spain's support for Nazi Germany at the onset of the Second World War.

Students must engage with both the quotation and the painting. A response that fails to do both is not fully answering the question. The highest score a response can earn if it does not discuss both the quotation and the painting is 2 points.

In student responses, the political content of the work may be imbedded in its context. Picasso intended for *Guernica* to be viewed as a large mural in the very public arena of a World's Fair, and that in and of itself is political content.

It is important to remember that interpretations of *Guernica* vary widely, and this will be reflected in the student responses.

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Question 8 (continued)

Scoring Criteria

4 points

Response shows thorough knowledge and understanding of the question.

The response uses specific evidence from both the painting and the quotation to analyze how Picasso expresses both emotional and political content in *Guernica*. The response may include minor errors that do not have a meaningful impact on the analysis.

3 points

Response shows sufficient knowledge and understanding of the question.

The response uses evidence from both the painting and the quotation to analyze how Picasso expresses both emotional and political content in *Guernica*. However, the response may be somewhat unbalanced, focusing more on the painting than on the quotation, or more on the emotional than on the political content, although all are represented. The response may include minor errors that have some impact on the analysis.

2 points

Response shows some knowledge and understanding of the question.

The response refers to evidence from both the painting and the quotation to analyze how Picasso expresses both emotional and political content in *Guernica*. However, the discussion of this evidence is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of the painting's emotional content may be mostly accurate, whereas the discussion of political content may have errors that impact the response. References to the quotation may be mostly implied rather than stated directly.

OR

The response uses specific evidence to discuss how either social or political content is expressed in *Guernica*, but not both. If both are discussed, the response refers either to the quotation or to the painting, but not both.

NOTE: This is the highest score a response can earn if it does not make reference to both the quotation and the painting OR if it does not discuss both the emotional and the political content of *Guernica*.

1 point

Response shows little knowledge and understanding of the question.

The response demonstrates some general familiarity with the issues raised by the question by attempting to discuss the emotional and/or political content of *Guernica*. However, the discussion is weak, overly descriptive, and/or contains significant errors. The response may not engage with the quotation even in a general way.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

— This is a blank paper only.