



## AP<sup>®</sup> Art History 2000 Scoring Commentary

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**Question 1**

**Sample AA - Score 4**

The culture is identified correctly. In addition, the student understands placement and function and shows a general awareness of relevant aspects of the culture. The minor error of failing to mention the palace is compensated for by the sophistication and correctness of the answer overall.

**Sample BB - Score 2**

The culture is identified correctly. The setting is properly but incompletely identified, and there is no other response of merit.

**Question 2**

**Sample AA - Score 4**

The work is correctly identified. The full discussion includes among its three points: characteristics of Justinian's royal power, symbols of his sacred power, as well as identifying and preserving his power in this mosaic in this church.

**Sample BB - Score 3**

The work is correctly identified. The discussion includes two points which describe the sacredness of its heavenly space and identify Justinian as both noble and divine. The remainder of the essay describes the Byzantine style in general.

**Question 3**

**Sample AA - Score 4**

This essay begins with the correct identification of the period as Renaissance. The importance of classical models is noted. The fact that the Magdalene is not idealized and ways in which it raises an emotional response (i.e., pity) are given as specific examples of the ways in which the statue departs from the typical artistic concerns of its period.

**Sample BB - Score 2**

This essay correctly notes the period of the Renaissance. The student correctly mentions the subject's lack of beauty as an example of the way in which the sculpture departs from the artistic concerns of the period but lists no other examples. Furthermore, the discussion of departures is minimal.

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**Question 4**

**Sample AA - Score 2**

The student does not attempt to identify the artist. But the student does note that light created a suspenseful air on the right, as well as a clear and honest appraisal on the left.

**Sample BB - Score 4**

The student correctly identified the artist of the painting on the right. Furthermore, the student made three valid points regarding the uses and effects of light. First, light enhances the drama of the scene. Second, it adds a dimension of character to portraiture. And third, it helps develop a dynamic composition through diagonals.

**Question 5**

**Sample AA - Score 2**

The student identified steel as a technological innovation. The "ordinary" rectangular shape received credit.

**Sample BB - Score 4**

The student discussed technological innovations such as the elevator, production of steel, and more extensive use of glass. The student recognized the smooth, stark simplicity and reduction of ornamentation, the Bauhaus heritage, and the Minimalist features of the International Style.

**Question 6**

**Sample AA - Score 4**

Goya is correctly identified. There is a balanced discussion of both artists' works. The Goya is described as an expressive portrayal of a brutal scene in which Spanish civilians are the victims of Napoleon's soldiers. In contrast, the West is described as an idealized, heroic scene in the New World.

**Sample BB - Score 2**

The Goya painting is not identified. There is a general discussion of the stylistic qualities of Neoclassicism and Romanticism, along with formal analysis of each work, but no specific connection to the contemporary political events depicted in these two paintings.

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**Question 7**

**Sample AA - Score 4**

The earlier work is correctly identified. At least three comparisons are made between the two works: media (tempera vs. oil), space (flattened vs. recessional), form (from stylized toward natural). The discussion is framed within an understanding of the transition from an other worldly toward a humanistic way of depicting the same subject matter.

**Sample BB - Score 3**

The earlier work is correctly identified. The two comparisons made in the response include a discussion of form (stylized vs. natural) and space (moving toward landscape). This essay received a 3.

**Question 8**

**Sample AA - Score 3**

Includes 1 good choice, minimally discussed. Both the mosaic of *Justinian and His Attendants* from Ravenna, Italy and the *kouros* are from European-based cultures. The *kouros* is not specifically identified by culture and refers generically to a body of Greek sculptures. Incorrect and generalized statements are made regarding the *kouros*.

**Sample BB - Score 6**

Includes 2 good choices, one of which is incorrectly or incompletely identified as The Pharaoh and the Reeds. The Egyptian painting apparently refers to either the Scribe and Counter of Grain from Thebes, Ti Watching a Hippopotamus Hunt (neither of which depict pharaohs), or a similar work. The hierarchical scale and headdress of the main figure are related directly to concepts of power and authority, and the idealized body is mentioned. The sculpture of Augustus of Prima Porta is described in detail but not fully related to issues of power. The discussion is somewhat unbalanced, with stronger emphasis on the Roman work.

**Sample CC - Score 8**

Includes 2 good choices. Clearly describes the narrative elements of the Palette of Narmer that connote power and authority. The use of halos, detailed clothing, and the offering of bread in *Justinian and His Attendants* are examined, but their significance is not fully discussed.

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**Question 9**

**Sample AA - Score 9**

Two different artists and specific works were discussed thoroughly. The Picasso discussion was excellent and the choice of Klimt was very appropriate.

**Sample BB - Score 6**

Two different artists and specific works were discussed. The choices were good, but the discussion was less full than in Sample AA. The Monet discussion was somewhat muddled.

**Sample CC - Score 3**

Two appropriate artists and two specific works were selected. However, there was no discussion of how each artist transformed observed reality.