



AP Art History 2000 Scoring Guidelines

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AP® ART HISTORY 2000 SCORING GUIDELINES

Question 1

Students have three tasks. They must name the culture from which this work came, say what its original placement would have been, and discuss its probable function.

The culture is Assyrian. Ancient Near Eastern or Mesopotamian are also correct. Figures like this winged, human-headed bull (Lamassu) were placed at palace entrances, gates, or doors. A palace complex formed part of a fortress, which was itself part of a city. Survey texts differ in their coverage of this work and in their emphases. Key issues include the work's role as guardian and protector against evil, its relationship to palace decoration, and its placement in palace entryways.

Points to Remember

- * The work is in all major texts and should be known to students.
- * Read the whole essay and assess its quality in addition to looking for specifics.
- * The culture from which the work came is Assyrian. The more generic designations Ancient Near Eastern or Mesopotamian are also acceptable. Note: Sumerian, Akkadian, Babylonian, and Neo-Babylonian are, clearly, not correct, but their mention in an otherwise excellent essay should not lower the grade. The choice of Egyptian, Greek, Minoan, or Mycenaean usually places an exam in the lower half of the scale. Rarely, the overall quality of the answer will justify a higher grade.
- * Placement can be discussed in various ways. Answers in the upper range mention the entry to a palace or ruler's residence; some mention the citadel or fortress within which the palace was set. Mention of city gates or entrances can form part of an upper-range answer, depending upon the quality of the answer overall. Answers discussing temple entrances or just cities or palaces without mention of entryways fall into the lower range.
- * For function, students must mention guardian status and capacity to protect. Some students will discuss the political authority embodied in palace-fortress complexes or the link between a ruler's authority and the guardian figure's powers.

Scoring Criteria (Score Scale 0-4)

- 4** Culture is correctly identified. Correctly discusses at least 1 issue related to the work's placement and 1 issue related to its probable function. Both issues are addressed. No significant errors.
- 3** Culture is correctly identified. Correctly discusses at least 1 issue related to the work's placement and 1 issue related to its probable function. Contains some significant errors.
- OR
- An incorrect Ancient Near Eastern culture is named. Correctly discusses at least 1 issue related to the work's setting and 1 issue related to its probable function. No other significant errors.
- 2** Culture is correctly identified. Correctly discusses at least 1 issue related to the work's setting or to its probable function. May contain significant errors.
- 1** Correctly identifies the culture. No other response of merit.
- OR
- Incorrectly identifies the culture and makes 1 response of merit about setting or function.
- 0** Makes an attempt but answer is without merit because it rewrites the question, merely describes the sculpture, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 2

Students have two tasks: to identify the work and to discuss how the work's style and technique relate to its function and subject. The work on the left must be identified as Justinian ("Justinian and his Attendants," "Emperor Justinian and his Attendants," "Justinian," or "Emperor Justinian" are all acceptable). Stating the name of the church in which the mosaic is installed (S. Vitale) is NOT a valid identification.

Style and Technique: Stylistically, the work exhibits distinctly Byzantine characteristics, such as flattened, two-dimensional bodies that are elongated and placed side by side, isocephalically, within a compressed space. Although there is a suggestion of overlapping in the figures on the left, the image is relatively flat. The stylized drapery forms do not reveal the bodies beneath, and the figures are frontal and nearly immobile, with huge staring eyes and tiny feet. The technique of the work is mosaic, using a gold background. It is in a church setting, flanking the altar.

Subject and Function: The subject is that of the imperial Byzantine court — the Christian Orthodox Emperor Justinian and his retinue of soldiers, high officials, and clergy. The group represents an offertory procession, with Justinian carrying a bowl containing the bread of the Eucharist. (Justinian's wife, the Empress Theodora, is installed on the facing wall of S. Vitale, and carries a goblet, symbolic of the wine of the Eucharist.) The mosaic of Justinian has been interpreted as a Christian service or mass. Justinian is identified as a patron of the Church and as a priest-king, or vicar, of Christ on Earth. The mosaic underscores the union of Justinian's political and spiritual authority, as well as Byzantine "divine kingship." The image proclaims Justinian's triumph over the Goths, his imperial power over the entire Western empire, and the supremacy of the Orthodox church.

Discussion: Discussions should relate style/technique to function/subject. It is not enough simply to list Byzantine characteristics. For example, the use of gold, in terms of technique, creates a golden translucency and the effect of a heavenly light, highlighting Justinian's role as Christ's representative on Earth. The frontal, isocephalic wall of figures represents an implacable or unbreachable wall of power (spiritual, military, and imperial). The location of the work in a church setting emphasizes the combined religious and political power of Justinian. The imperial robes, crown, and halo of Justinian emphasize his role as a priest-king. Students may come up with any number of other ways to relate style/technique to function/subject.

Points to Remember

- * Better essays may identify the work as Byzantine and the church as S. Vitale, but neither identification is required.
- * Some texts do not clearly differentiate their sections on Early Christian art from their sections on Byzantine art; therefore, some students may identify the work as "Christian" or "Early Christian." Such identifications should NOT be considered "significant errors."

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Scoring Criteria (Score Scale 0-4)

- 4** Correctly identifies the work. Discusses at least 3 ways in which style or technique reflects the function or subject of the work. There are no significant errors.
- 3** Correctly identifies the work. Discusses at least 2 ways in which style or technique reflects the function or subject of the work. May contain some errors.
- OR
- Incorrectly identifies the work. Correctly discusses at least 3 ways in which style or technique reflect the function or subject. The answer is otherwise a '4' response.
- 2** Correctly identifies the work. Discusses 1 way in which style or technique reflects the subject or function of the work. May contain some errors.
- OR
- Incorrectly identifies the work. Discusses at least 2 ways in which style or technique reflects the subject or function of the work. The answer is otherwise a '3' response.
- 1** Correctly identifies the work. No other response of merit.
- OR
- Incorrectly identifies the work. Discusses at least 1 way in which style of technique reflects the subject or function of the work.
- 0** Makes an attempt but answer is without merit because it rewrites the question, merely describes the sculpture, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

Question 3

Students have two tasks. They must identify the period in which the work was made and they must discuss ways in which the work departs from more typical artist concerns of this period.

This is a Renaissance (or Early Renaissance) work by the Florentine sculptor Donatello. This correct identification should prompt the student to say something about Renaissance art. Generally one looks for a Classical (Roman or Greek) source for works in the Renaissance Florence; the more typical definition for the period is one which revives, in some way, classical antiquity. Some papers may give examples of contrasting Renaissance sculpture.

On the other hand, Donatello's Magdalene is, in contrast, much more medieval in character. It has the emotional impact and expressive features of an *andachtsbild* (like a German *Pieta*) and does not refer to any discernable specific classical model. It also has a kind of emotional realism more associated with medieval models than with otherwise aloof and unemotional classical precedents or Renaissance contemporaries.

Points to Remember

- * The question does not ask for the artist to be identified.
- * Although not asked for specifically, the question implies some treatment of the characteristics of the Renaissance in order to discuss how the Magdalene differs. The key issue here is that the work has a distinctive medieval or emotional character, in great contrast to the standard way that the Renaissance is presented, through its revival of classical form and content.
- * Commonly cited characteristics of the Italian Renaissance include: idealized human figure, emotional calm, balance, beauty. Commonly cited characteristics that distinguished the Magdalene include: not idealized, haggard (old, ugly), emotional, made from wood.

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Scoring Criteria (Score Scale 0-4)

- 4** Period is correctly identified. Correctly discusses at least 2 ways the work departs from more typical artistic concerns of this period. The discussion is complete and there are no significant errors.
- 3** Period is correctly identified. Correctly discusses at least 2 ways the work departs from more typical artistic concerns of this period. The discussion is cursory and there may be some significant errors.
OR
Period is incorrectly identified. Correctly discusses at least 2 ways the work departs from more typical artistic concerns of this period. The discussion is complete and there are no significant errors (otherwise a 4).
- 2** Period is correctly identified. 1 additional response of merit. May contain significant errors.
OR
Period is incorrectly identified. 2 additional responses of merit. May contain significant errors.
- 1** Period is correctly identified. No other responses of merit.
OR
Period is incorrectly identified. 1 other response of merit.
- 0** Makes an attempt, but answer is without merit because it rewrites the question, merely describes the sculpture, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.
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Question 4

Students have two tasks: They must identify the artist as Artemisia Gentileschi (or Artemisia, or Gentileschi). (The painting is reproduced in the major texts.) They must discuss the uses and effects of light in both works.

Light is a central element of art from the Baroque period, in both the south (exemplified here by Gentileschi) and the north (exemplified here by Rembrandt). It was a stylistic characteristic, but it was also used to convey spiritual or dramatic meaning or to represent the physical world in acute detail. These two paintings demonstrate different uses of light, though both reflect the influence of Caravaggio. Essays should deal with the ways in which the artists use light to heighten the drama of the event or call attention to particular details; the question asks for more than one use or effect, so students must build up a discussion to earn all the points. In Gentileschi's painting it comes from the single candle and is partially blocked by Judith's hand; this enhances the colors and textures of the painting and adds to the anxiety of the moment prior to the escape of the two women from the enemy's camp. In Rembrandt's painting it reveals the old and wrinkled skin of the elderly artist (he was about 63 years old when he executed this self-portrait), providing a candid assessment of both his appearance and his personality.

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Points to Remember

- * Some students may be able to identify the second artist as Rembrandt, but they were not asked to do so and can not earn any points for it. The painting used on the examination is not in any of the standard texts, though Gardner, Stokstad, and Janson all show similar late self-portraits.
- * Students may have a significant amount of knowledge about the personal life of either Gentileschi or Rembrandt, but that knowledge is not applicable to the question. They may also try to narrate the apocryphal Old Testament story of Judith, but that knowledge also is not applicable to the question: Holofernes was the king of Assyria who laid siege on the Israelite town of Bethulia. Wanting to save her people, the virtuous widow Judith dressed in an elaborate costume and went to visit the king. He was seduced by her beauty, but fell into a drunken slumber before he could act upon it. As soon as he fell asleep, Judith and her maidservant, Abra, decapitated him and carried his head back to Bethulia, where they placed it on the city wall to frighten the Assyrians.
- * It is unlikely that students will distinguish between the uses and effects of light. Most typically, they will discuss light in a more general fashion. Look in particular for analysis using the terms chiaroscuro (the method of modeling using light and shade) or tenebroso (the dramatic use of dark areas); some students will, however, just toss out these words with no analysis. Furthermore, many students will describe the paintings; you will have to weed through descriptions to get at the analysis.

Scoring Criteria (Score Scale 0-4)

- 4** Artemisia Gentileschi is correctly identified. The student correctly discusses 3 ways in which the use and/or effect of light is conveyed in both paintings. There are no significant errors.
- 3** Artemisia Gentileschi is correctly identified. The student correctly discusses 2 ways in which the use and/or effect of light is conveyed in both paintings. There may be significant errors.
- OR
- Artemisia Gentileschi is not correctly identified, but the student correctly discusses 3 ways in which the use and/or effect of light is conveyed in both paintings. There may be significant errors. This answer would be a 4 if the artist had been identified correctly.
- 2** Artemisia Gentileschi is correctly identified. The student correctly discusses 1 way in which the use and/or effect of light is conveyed. There may be significant errors.
- OR
- Artemisia Gentileschi is not correctly identified, but the student correctly discusses 2 ways in which the use and/or effect of light is conveyed in both paintings. There may be significant errors.
- 1** Artemisia Gentileschi is correctly identified. The student makes no other response of merit.
- OR
- Artemisia Gentileschi is not correctly identified. But the student correctly discusses 1 way in which the use and/or effect of light is conveyed. There may be significant errors.
- 0** The student makes an attempt, but the response is without merit because it rewrites the question, merely describes the paintings, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 5

Students have two tasks: Clearly identify technological innovations that enabled the construction of skyscrapers. Specifically address features of this building that make it an example of International Style architecture.

Technological innovations that enabled the construction of skyscrapers include the I-beam steel frame or steel-reinforced-concrete-frame; floors that cantilever from that interior frame; a central core that carries the utilities for the building, as well as the vertical thoroughfares of elevators and stairs; and cladding, curtain or window walls, or ribbons often hung from the floor above, which carry no weight and serve primarily to keep out the weather.

The notion of form following function, as articulated by Louis Sullivan and the Chicago School, was reinforced by structure and design principles brought to the United States by architects and artists including Walter Gropius and van der Rohe, the last director of the Bauhaus. Cubism influences the geometric repetitions, with vertical and horizontal thrusts being reminiscent of Mondrian's late paintings.

The Seagram Building exemplifies van der Rohe's idea that "less is more" in the clean lines of its custom-made bronze and glass exterior that completely encases and hides the actual skeleton of the structure. Van der Rohe designed the building to conform to New York City's set-back law that required architects to terrace their structures back from the curb in order to allow sunlight to penetrate streets that were becoming dark canyons.

Points to Remember

- * Students are not required to identify the building or the architects.
- * Students should be familiar with this type of International Style building. Mies van der Rohe buildings are in all four major texts.
- * The Seagram Building is characteristic of the materials, construction and International Style of skyscrapers that dominated urban skylines after 1950.
- * Steel, not cast iron, was used in the construction of International Style skyscrapers.
- * There is overlap between technological innovations that enabled the construction of skyscrapers and features that characterize International Style buildings like Seagram.

Scoring Criteria (Score Scale 0-4)

- 4** Correctly discusses at least 4 distinctly International Style features. Must discuss both technological innovations and International Style characteristics. No significant errors.
- 3** Correctly discusses at least 3 distinctly International Style features, at least 1 of which must be a technological innovation of skyscrapers. May contain some errors.
- 2** Correctly discusses at least 2 International Style features and/or technological innovations. Discussion may be unfocused. Contains some errors.
- 1** Correctly discusses 1 International Style feature or technological innovation. Answer is brief, unclear, and often contains significant errors.
- 0** Makes an attempt, but the answer is without merit because it rewrites the question or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 6

Students have three tasks: to name Goya as the artist of the painting on the right and to say how each picture embodies a political response to a contemporary event. Students are not asked to identify Benjamin West or to give painting titles.

The question doesn't ask explicitly about the events represented. Students cannot discuss the political outlooks reflected without some understanding of the events' significance and the artists' relationship to them:

- * The West (1771) shows victorious General Wolfe's death in a key battle (1759) outside Quebec during the Seven Years War. British defeat of the French gained them control of much of North America. West, an American, worked in Britain, and served as President of the British Royal Academy.
- * The Goya (1814) shows members of invading French (Napoleonic) army executing Spanish civilians (May 3, 1808) in reprisal for a street uprising of the previous day. Goya lived in Madrid during the occupation. He was Court Painter to Carlos III, Carlos IV, and Ferdinand VII; his intellectual sympathies were French.

Texts — and students — make much of both artists' reliance upon compositional devices and figural treatments borrowed from Christian iconography (the "Lamentation" for West; Christ's or saints' martyrdom in both works). It's important that students connect these artists' strategies to political beliefs.

Points to Remember

- * Both works are illustrated in the major texts and should be well known to students.
- * The question requires only that the Goya be identified. Students need not identify West as the artist of the work on the left. Neither painting needs to be specifically identified by title. This is not a compare-contrast question.
- * A political point of view related to the event shown must be identified for each painting.

Scoring Criteria (Score Scale 0-4)

- 4** Correctly identifies Goya. Correctly discusses at least 1 way in which each work reflects a particular political point of view. Discussion is balanced. No significant errors.
- 3** Correctly identifies Goya. Correctly discusses at least 1 way in which each works reflects a particular point of view. Discussion may be unbalanced. Some significant errors.
OR
Artist incorrectly identified. Correctly discusses at least 1 way in which each work reflects a particular political point of view. No significant errors. (Response is otherwise a 4).
- 2** Correctly identifies Goya. 1 additional response of merit.
OR
Artist is incorrectly identified. Correctly discusses 1 way in which each work reflects a particular political point of view. Some significant errors. (Response is otherwise a 3).
- 1** Correctly identifies Goya. No additional responses of merit.
OR
Artist is incorrectly identified. 1 additional response of merit.
- 0** Makes an attempt but answer is without merit because it rewrites the question, merely describes the work, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 7

Students have two tasks. They must identify the work on the left as the earlier work; and they must explain their choice through a comparison of the two works. They are NOT required to identify either work, nor are they required to give dates for either work.

After identifying the slide on the LEFT (the Cimabue) as the earlier work, a comparison of the stylistic qualities of the works should follow — that is, a comparison of the neo-Byzantine or “Greek” Manner of the Cimabue work with the Renaissance style of the Raphael. Students may discuss the possible influences of the works of Leonardo and Michelangelo on Raphael’s composition versus the influence of Byzantine icons and mosaics on the Cimabue. The naturalism of the figures in the Raphael might be contrasted with the severity of design and expression in the Cimabue. The emphasis on the architectural throne in the Cimabue (while not an exclusively neo-Byzantine element) may also be contrasted with the naturalistic landscape setting of the Raphael. Other elements that may be contrasted are the stylized drapery of Cimabue vs. Raphael’s naturalistic drapery; the Gothic technique of tempera on panel painting vs. the Renaissance interest in oil painting; Cimabue’s flattened space vs. the deeply recessive space/use of perspective in Raphael’s painting; the hierarchic scale of the Cimabue vs. the realistic scale of the figures in the Raphael; Cimabue’s elongated, flattened, and stylized figures vs. Raphael’s solidly modeled, massive, 3-dimensional figures; Cimabue’s inexact understanding of anatomy vs. the Renaissance artist’s attention to anatomy; the stylized halos in the Cimabue vs. the near-invisible halo in the Raphael (more humanistic); and the clothed figure of the Christ child in the Cimabue vs. the Renaissance preference for a nude infant.

The exceptional essay may cite dates or talk about the actual periods involved (Late Gothic/Pre-Renaissance, etc. and the High Renaissance) and may name the artists, but this is not a requirement. The major task is to clearly differentiate between the Late Gothic and High Renaissance periods through a stylistic analysis of the works shown.

Scoring Criteria (Score Scale 0-4)

- 4** Correctly identifies the slide on the LEFT as the earlier work. Compares or contrasts at least 3 distinct elements that support the choice. Both images are equally discussed. There are no significant errors.
- 3** Correctly identifies the slide on the LEFT as the earlier work. Compares or contrasts at least 2 distinct elements that support the choice. Discussion may be weighted more heavily to one work than the other. May contain some errors.
- OR
- Incorrectly identifies the earlier work. Correctly compares and contrasts 3 issues supporting the correct choice. No significant errors.
- 2** Correctly identifies the slide on the LEFT as the earlier work. Compares or contrasts at least 1 element that supports the choice. Discussion may focus mainly one work and may contain some errors.
- OR
- Incorrectly identifies the earlier work. Correctly compares and contrasts 2 issues. May be significant errors.

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- 1** Correctly identifies the slide on the LEFT as the earlier slide but there is no other response of merit.
OR
Incorrectly identifies the slide on the right as the earlier slide, but makes an attempt to articulate at least 1 element that differentiates early and high Renaissance art, despite incorrect identification.
- 0** Makes an attempt, but the answer is without merit because it rewrites the question or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

Question 8

Students have two tasks: Clearly identify two specific images that convey power and authority and their respective cultures. At least one cultures and image must be non-European based. Identify specific ways in which each image conveys notions of power and authority held by the culture in which it was produced.

Points to Remember

- * This question does not ask for a comparison between the two choices.
- * The choices the student makes are extremely important.
- * It is probably not realistic to expect students to distinguish between power and authority or to discuss aspects of the works that denote one or the other. What one may call an aspect of power another may describe as showing authority.
- * The examples, particularly non-European based choices, do vary widely and may differ from standard textbook designations. Remember, they have much of world art to choose from.
- * Problems arise when a student chooses an image that is a general type such as an African mask, a Buddah, or Christian icon without specifying a specific image, as the question clearly states. Such answers should not receive a score higher than a 7.
- * Additional grading points should not be given to students who list multiple image choices from one or both cultures without discussing them.
- * Some students have chosen works that depict unfavorable portrayals of power and authority (weak or corrupt rulers, for example). This may be considered a “good choice” if a substantive argument is made to support the student’s choice.
- * Non-western cultures include the Ancient Near East, Egypt, Islam, Africa, the ancient Americas, Asia, and Oceania/the South Pacific.
- * Identifications of cultures generically as European or African, etc., while vague, are acceptable. The better essays will likely be more specific.

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Scoring Criteria (Score Scale 0-9)

- 9/8** Includes 2 good choices, at least one from a non-European based tradition. Clearly and fully identifies specific images and cultures. Correctly discusses as least 2 visual aspects for each image, directly related to how they convey notions of power and authority in each culture. Either explicitly or implicitly demonstrates an understanding of who has religious or secular power and authority in each culture. The lower grade is given for answers with minor errors or less substantive discussions. No significant errors.
- 7/6** Includes 2 good choices, at least one from a non-European based tradition. Adequately identifies images and cultures, with weaker discussion than 8/9. Answers that only vaguely identify choices may not receive a score higher than 7. Discusses both works, but vaguely identifies the specific visual aspects that convey power and authority. Focuses more on one work that is well presented, even if with minor errors; the other work may have significant errors. The lower grade is given when the answer discusses both cultures, but includes wrong factual information OR where there is a greater imbalance in the discussion.
- 5** Includes 2 good choices and cultures, which may or may not be clearly identified, but discussion is weak. Discussion is adequate, but includes only one good choice and culture and one less acceptable choice and culture. Does not include a choice from outside European traditions.
Note: A 5 is the highest score an answer can receive when a student deals fully with one appropriate choice only.
- 4/3** Includes only 1 good choice and culture, which may or may not be clearly identified, and it is presented adequately. Includes two good choices and cultures with minimal discussion of merit. The lower grade is given when the answer deals summarily with the question without responding to it in any significant way.
- 2/1** Includes only 1 good choice with little presentation or identification of cultures. The higher grade is given when two works are selected.
- 0** Makes an attempt, but the answer is without merit because it restates the question, merely describes the works, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

Question 9

Students have two tasks: Select two works by two different artists. Discuss how each artist radically departed from observation to achieve a personal vision.

Artists and works may come from the same period, culture, and time. Ancient works by anonymous artists are generally not appropriate, since the individual artist is unidentifiable and the transformation is more likely according to convention, not a personal vision. However, there may be individual artists who have interpreted a religious story or belief in a highly personal way, and this would be acceptable. The question lends itself to the 19th and 20th centuries.

Some ways of altering observation and experience include manipulation of color and form, fragmentation, simplification, abstraction of spatial setting, repetition of objects, hyper realism, and illogical/disorienting juxtapositions of objects.

Some reasons for altering observation and experience include heightened emotional or personal impact, investigation of visual perception, purposeful disorientation of the viewer, and communication of a personal religious, political, or ideological position.

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Point to Remember

- * Students are not asked to compare and contrast these works, and thus may deal with each individually.

Scoring Criteria (Score Scale 0-9)

- 9/8** 2 different artists and specific works identified. Thorough and balanced discussion of how each artist transformed observed reality in order to achieve a personal vision. The higher score has no significant factual errors; the lower score is given when there are minor errors or if discussion is somewhat unbalanced.
- 7/6** 2 different artists identified and at least one work is specifically identified. Adequate discussion of how each artist transformed observed reality in order to achieve a personal vision. There may be some factual errors and discussion is less full than 9/8; the lower score is given when discussion is unbalanced or includes more errors.
- 5** 2 choices, which may or may not be equally appropriate. Specific artists or works may or may not be mentioned. Works may be discussed in a general way, or with significant imbalance/imprecision.
- OR
- Only 1 artist and 1 work is discussed fully and well.
- Note: 5 is the highest score if the essay deals with only 1 appropriate choice fully and correctly, or if the essay does not demonstrate an understanding of how or why the artist's personal vision has transformed observed reality.*
- 4/3** 2 choices, which may or may not be equally appropriate. Specific works may or may not be mentioned. Discussion is weak, lacking an adequate understanding of the issue. There may be significant errors; the lower score is given to a discussion that is particularly superficial, unspecific, or insignificant.
- 2/1** May list 1 or 2 artists or works without discussing them, or discussion is irrelevant. May discuss 1 artist and/or work sketchily; lower score is given to students who do not attempt any discussion.
- 0** Makes an attempt, but the answer is without merit because it restates the question, merely describes the works, or makes only incorrect statements.
- This is a nonresponse, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.