



AP[®] Art History 2002 Scoring Guidelines

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AP[®] ART HISTORY 2002 SCORING GUIDELINES

Question 1

Commentary on the Question and Scoring

Students have two tasks:

1. To identify the new architectural style that Abbot Suger introduced in the east end of this church.
2. To demonstrate the ways in which Suger's description of his church finds visual form in both the ground plan and in the interior of the apse.

Observations

This is a new kind of question, and it poses a challenge for students. They are working with two images, a written quotation, and a question requiring them to relate one to the other. From the interior view students should be able to observe and to mention visible elements that became standard components of the new artistic style we now call Gothic. (The style at first was known as *opus francigenum* or *opus modernum*.)

To receive full credit, students should make comments about both the plan and the elevation, and relate these observations, either directly or indirectly, to Suger's remarks. Within the plan, the side aisles of the old church correspond to a two-aisled or double ambulatory. A string of seven connected radiating chapels forms the contour of the east end, eliminating the additive arrangement of former Romanesque chapels. The chapels open freely into one another, forming the second aisle of the continuous ambulatory. The weight of the vaults is concentrated on points of masonry columns on the interior and on wall buttresses on the exterior. From the interior one sees pointed ribbed groin vaults that keep the crown of the vaults at the same height; one also sees the largest ever, for its time, stained-glass windows that fill the spaces between supports. For the first time, the walls of the east end of the church completely give way, admitting the *lux nova* (new light) that Suger maintained "transported [him] from this inferior to that higher world."

Among the Gothic characteristics in the plan and elevation, the following may be mentioned:

- Double ambulatory
- Radiating chapels that flow into one another
- Exterior apse, with its regularized, continuous contour
- Pointed, ribbed, groined vaulting (that allows for irregular formation of vaults)
- Interior space and its openness
- Windows filling all available wall space between supports, up to the ribs of the vaults, admitting a field of colored light and images

Note: Although the question does not directly address Suger's philosophy of light, the very best answers will allude to it.

Note: Students who merely cite Gothic architectural characteristics (ribbed groined vaulting, buttressing, stained glass, etc.) without contextualizing them by using Suger's comments should not be given a higher score.

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Question 1 (cont'd.)

- 4** Identifies Gothic as the style and relates observations either directly or indirectly to Suger's text. Refers to both the plan and elevation and mentions at least **3** significant Gothic characteristics.
- 3** Identifies Gothic as the style and relates observations either directly or indirectly to Suger's text. Refers to both the plan and elevation and mentions at least **1** significant Gothic characteristic in **each**.

OR

Fails to identify Gothic as the style. Answer is otherwise a **4**.

- 2** Identifies Gothic as the style and relates observations either directly or indirectly to Suger's text. Refers to at least **1** Gothic characteristic in the plan or elevation.

OR

Fails to identify Gothic as the style. Answer is otherwise a **3**.

- 1** Identifies Gothic as the style and relates observations either directly or indirectly to Suger's text. Fails to mention any Gothic characteristics.

OR

Fails to identify Gothic. Answer is otherwise a **2**.

- 0** Makes an attempt, but answer is without merit because it rewrites the question or makes only incorrect statements.

— This is a non-response, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 2

Commentary on the Question and Scoring

Students have two tasks. First, they must identify the region in which Hugo Van de Goes's painting was created. Second, they must compare the regional tradition it represents with that of the Italian High Renaissance.

Textbooks usually categorize Hugo and his colleagues (Jan van Eyck, Robert Campin, Rogier van der Weyden, etc.) as late Gothic or Early Renaissance painters. But our question asks for a *regional* identification. Hugo is a Northern European painter from Ghent; technically his regional identification is Flanders (making him Flemish) or the Netherlands (making him Netherlandish). However, some students are genuinely bewildered by the idea of regional identification. We must also recognize that localization *is* difficult, since the name of Hugo's region changes throughout history, and therefore throughout the usual survey course.

Most importantly, students must realize that the comparison is between a Northern painting and an Italian one, and all that that entails. We expect classical (Roman or Greek) or antique-inspired characteristics in works of art from Italy in the High Renaissance. The heavily muscled nude bodies undergoing extreme physical torsion in Michelangelo's fresco derive from Hellenistic types, such as the Laocoön or the Belvedere Torso. The sculptural character of the figures, which are muscular, insistently three-dimensional, and powerfully physical, is also characteristic of the Italian regional style. Finally, the way in which the nude figures' athletic poses convey the emotional and narrative content of the scene are typical of Italian painting.

On the other hand, Hugo's painting is much more "medieval" in character, and therefore typical of Northern European art at this time. There are no overt references to the physicality or drama of classical sculpture. The figures of Adam and Eve are lean, delicate, and elegantly elongated. Indeed, the Northern figure types are in this way much more realistic than the idealized and, by comparison, super-human figures in the Italian example. The terms "realism" and "idealism" are tricky, however; students will use them interchangeably with few qualifiers. But this contrast of realism and idealism is crucial in differentiating the two regional styles. Some students relate this to regional ideals of beauty, contrasting the antique-inspired body types preferred in Italy with the slender, swaying, pot-bellied figures evident in the North.

Students may note that the northern painting displays a characteristic interest in landscape or nature (both microscopically detailed in the foreground and infinitely receding with atmospheric perspective in the background), while the Italian painting focuses almost exclusively on the figures via the importance of the individual (in accordance with humanistic tenets). Other students describe the differences apparent in medium and technique: the brilliant detailed colors of Hugo's oil painting versus the paler and more broadly painted forms of Michelangelo's frescoes, both typical of their respective regions.

Points to Remember When Scoring Question 2

- The question does not ask for the name of either artist, although many students will identify Michelangelo.
- The best responses understand that a key issue is the different regional relationship to the classical past; however, good answers can ignore this aspect entirely and still list a number of important regional characteristics.
- This is a 10-minute question.

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Question 2 (cont'd.)

4 Correctly identifies the region of the painting on the left. Compares the two paintings, citing at least three regional characteristics to establish the comparison, with reference to both paintings. Discussion is balanced and has no significant errors.

3 Correctly identifies the region of the painting on the left. Compares the two paintings, citing at least two regional characteristics to establish the comparison, with reference to both paintings. Discussion may be somewhat unbalanced and minor errors are possible.

OR

Does not identify the region of the painting on the left but is otherwise a 4.

2 Correctly identifies the region of the painting on the left. Cites at least one regional characteristic but refers to only one painting. Discussion may be unbalanced and errors are possible.

OR

Does not identify the region of the painting on the left but is otherwise a 3.

NOTE: The highest score a student can earn for an answer that only discusses one painting's regional characteristics is a 2.

1 Correctly identifies the region of the painting on the left but includes no other discussion of merit.

OR

Does not identify the region of the painting on the left but is otherwise a 2.

0 Makes an attempt, but answer is without merit because it fails to identify either regional style or makes only incorrect statements.

— This is a non-response, such as blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 3

Commentary on Question and Scoring

Students have two tasks:

- (1) To name the art historical period of the work shown.
- (2) To set the work in its context as a royal portrait, explaining how it contains traditional and nontraditional aspects of that genre.

Points to Remember When Grading Question 3

General comments: This is an example of a contextual question. Students are not expected to have encountered the question before or to have in any way prepared an answer. A good answer requires students to consider what they know and to apply this knowledge in their response.

Identification: Students must name the art historical period. A correct identification of the art historical period requires a term applicable to the 18th century. Rococo and Neoclassical are both acceptable. Vigée-Lebrun worked during years strictly defined as Neoclassical, but her style has strong affinities with the Rococo. Rococo is often treated as an outgrowth of the Baroque; Baroque is an acceptable answer.

Discussion: Students have a complex task. They must first think about the genre of the royal portrait: its appearance and its purpose. To do this, they will have to recall other examples of royal portraiture they have studied and to examine them for similarities among themselves, and with this picture. Students will then have to decide in what ways Vigée-Lebrun's group portrait departs from tradition. (A list of royal portraits whose characteristics students may discuss appears at the end of this commentary. Note that students are likely to have seen few portraits of female rulers.) Among the usual features in a royal portrait are: splendor and luxury in dress, coiffure, and setting; domination of composition by royal personage; a perception of strength; links to history and to heritage, via attributes (a crown, regalia, robes, a throne, or a setting that is clearly a palace). Vigée-Lebrun's work adheres to traditional notions of the royal portrait in most of these respects. Her dress and coiffure are elegant, and the children are similarly attired in velvets, silks, and lace. The setting, with its vast interior space, columns, enormous draped window, and figured carpet, is a palace. Marie-Antoinette does not wear a crown, however, and there are no obvious references to the French royal insignia. This royal portrait also differs from traditional examples in using the Queen's role as a mother to connect her to history and to heritage. Also unusual is the particular approach taken to maternity. Marie-Antoinette was intended to be seen as both an exemplary figure (the mother of the heir to the throne) and as an ordinary person (a woman who had borne children and had known grief—e.g., the empty cradle).

Note: Students who simply describe the painting without identifying which elements are traditional or nontraditional should not receive the higher scores.

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Question 3 (cont'd.)

Other royal portraits to which students might refer include:

- Jean Clouet, *Francois I*
- Holbein, *Henry VIII*
- Velázquez, *Philip IV of Spain*
- Velázquez, *Las Meninas* (a nontraditional approach from the 17th century)
- Rubens, Marie de' Medici series
- Van Dyck, *Charles I Dismounted*
- Rigaud, *Louis XIV*
- David, *The Coronation of Napoleon (Le Sacré)*
- Goya, *The Family of Charles IV*

4 Response correctly identifies the art historical period of the work and discusses **fully** at least one traditional and one nontraditional aspect of the painting in the context of royal portraiture.

3 Response correctly identifies the art historical period of the work and discusses **generally** at least one traditional and one nontraditional aspect of the painting in the context of royal portraiture.

OR

Response misidentifies the art historical period of the work and is otherwise a 4.

2 Response correctly identifies the art historical period of the work and discusses an aspect of the work in the context of royal portraiture.

OR

Response misidentifies the art historical period of the work and is otherwise a 3.

1 Response correctly identifies the art historical period of the work and discusses the portrait without specific or correct reference to royal portraiture.

OR

Response misidentifies the art historical period of the work and is otherwise a 2.

0 Makes an attempt, but response is without merit as it rewrites the question or makes only incorrect statements.

— This is a non-response, such as a blank paper, crossed-out words, drawings, notes on summer vacations, teachers, etc.

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Question 4

Points to Remember When Scoring Question 4

- Students are *not* required to identify this mosque.
- The Great Mosque of Qayrawan, Tunisia, shown in the slide, is characteristic of the general configuration of most mosques.
- Students should be familiar with the general practices of Islam and the relationship of these to mosque architecture.
- Responses may include discussion of typical mosque features not visible in these slides; provided the discussion links these features to religious practices, this is acceptable.

Commentary on the Question and Scoring

The word mosque, the place where Moslems gather for five daily prayers, comes from the Arabic *masjid*, a place for bowing down. The structure of a mosque includes a *qibla* wall, indicating the direction toward Mecca to orient prayers. Another important feature of a mosque is a semicircular niche, the *mihrab*, usually set into the qibla wall. The mihrab may indicate the honored place where the Prophet stood in his house at Medina when he led communal prayers. It may also symbolize a gateway into Paradise. During communal gatherings, the imam stands on a stepped pulpit known as a *minbar* near the qibla wall. From the *minbar*, the leader makes a speech including a sermon and a profession of the community's allegiance to its leader. The mosque in the slides has a single *minaret* from which the *muezzin* (crier) called the faithful to prayer. Congregational or great mosques, like the one shown in these slides, needed to be large enough to accommodate the entire population of the community for the Friday noonday prayer. (The mosque shown here would have had facilities for ritual cleansing before entering the consecrated space, a *sahn* or enclosed courtyard.) The plan indicates an enclosed space with a concentration of many columns beyond the sahn, in the direction of the qibla. This is the hypostyle hall where the congregation gathered.

The major texts discuss practices of Islam including a call to prayer, ritual cleansing, the requirement to face Mecca for individual and communal prayer, and an address by the *imam* or leader. Accommodation for large numbers of worshippers, orientation of the structure, the restrictions on ornamentation, and separate entrances for males and females are important aspects of a mosque. Ornamentation — not visible in this image — is usually based on plant motifs intermingled with geometric shapes (because the making of images that might be worshiped as idols is forbidden) and on elegant calligraphy of quotes from the Quran.

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Question 4 (cont'd.)

- 4** Correctly discusses at least **3** architectural features which served to accommodate Islamic religious requirements, and clearly relates at least one of the features to the religious requirements. No significant errors.
- 3** Correctly discusses **2** distinct architectural features and clearly relates at least one of the features to Islamic religious requirements. No significant errors.
- OR**
- Correctly discusses at least **3** architectural features but makes weak links to Islamic religious requirements. Discussion may contain some errors.
- 2** Correctly discusses **1** architectural feature and clearly relates that feature to Islamic religious requirements. May contain some errors.
- OR**
- Correctly discusses **2** architectural features and makes weak links to Islamic religious requirements. May contain significant errors.
- 1** Discusses **1** or more architectural features. Answer is brief and has no relationship to Islamic religious requirements. 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 non-response, such as a blank paper, crossed-out words, notes on summer vacations or teachers, etc.

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Question 5

Commentary on the Question and Scoring

Students have two tasks: to discuss the historical and social themes in Jacob Lawrence’s works, and to discuss how form is used to construct content. The paintings need NOT be identified, although the better answers identify them as part of “The Migration Series.” Identifying the paintings as only narrating slavery or other 19th century African-American social issues is historically inaccurate, since the themes of this series are specifically located within the 20th century. However, students may still achieve an upper score if they include a thorough discussion of additional themes belonging to the 20th century, such as the migration from the agrarian south to the industrial north in a search for employment and legalized segregation.

Historical and Social Themes

Students are expected to discuss Lawrence’s works as social commentaries on economic displacement (Great Migration) and segregation. A discussion of historical and social themes in Lawrence’s works may include references to the artist’s youth in Harlem and the influences of Harlem Renaissance philosopher Alain Locke and other polemicists such as W.E.B. Du Bois. They believed that African-American artists had an obligation to undermine black stereotypes through positive visual arts representations and through adaptations of the discipline and abstract forms of African art. Exceptional responses may also name other influences on Lawrence, such as Goya or the Mexican muralists, whose interests in the working class and the downtrodden as subject matter inspired Lawrence.

Constructing Narrative Through Form

Examples of formal elements found on the left include (1) the pyramid construction which creates formal stability and represents the travelers as a cohesive or communal group rather than a series of individuals; (2) the use of birds, which mirrors the pyramid form of the travelers below and alludes to the concept of migration, as in the annual migration of birds; (3) how the barrenness of the land, the bleakness of the sky, and the textured surface treatment suggest the hardships of the journey and economic despair; (4) how cubist-inspired flatness and simplicity of form/color help call direct attention to the narrative and create jazz-like movement; (5) how the slumped heads of several of the figures (enhanced in some cases by yellow outlines) imbue the characters with a sense of despair and weariness, and how this feature is offset by the forward-looking and hence hopeful profiles of others. The work on the right offers similar content/form relationships for discussion, as well as others such as; (1) the yellow rope which creates a spatial divide along race lines in the dining hall; (2) the steep perspective which destabilizes the space and enhances a more direct reading of a “world out of kilter”; (3) facial details appear on the white figures while black faces are rendered invisible; (4) the figures are placed either with their backs to one another or with their heads down, resulting in a lack of any human contact.

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Question 5 (cont'd.)

- 4** Correctly discusses **4** issues. Must discuss at least **2** social and/or historical themes in Lawrence's work AND **2** relationships between form and content. Discussion is full and contains no significant errors.

- 3** Correctly discusses **3** issues. Must discuss **both** the social/historical element of the question and the form/content element. Discussion is incomplete, unbalanced, and may contain significant errors.

- 2** Correctly discusses **2** issues. May ignore either the social/historical element of the question or the form/content element. May contain significant errors.

- 1** Correctly discusses **1** issue only. May contain significant errors.

- 0** Makes an attempt, but answer is without merit because it rewrites the question, merely describes the paintings, or makes only incorrect statements.

- This is a non-response, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 6

Commentary on the Question and Scoring

The students have two tasks. First, they must identify the sculptor who created this work. Second, they must discuss what is nontraditional about the work's late 19th century depiction of heroism.

Identification

Students must name the artist, Auguste Rodin.

Discussion

The discussion must show that the student understands in what ways Rodin's work differs from earlier representations of heroism. The essay must imply an awareness of conventional approaches to heroism and patriotism and be specific about how Rodin's sculpture departs from convention. Traditional representations of heroism, for example, have tended to elevate heroes and heroines on pedestals, and to represent them as exemplars, superior to ordinary people in appearance and in action. Traditional representations also stressed a hero's willingness to embrace martyrdom and sacrifice. Students will use terms like powerful, valor, savior, bravery, and honor to describe this tradition. Rodin's decision to set his figures on a sculpted ground, rather than a pedestal, and to depict the figures as ordinary human beings, facing death individually, at different stages of acceptance, marks a significant shift. Students will use terms like emotional, weak, downcast, and human to describe the ways in which Rodin's figures differ from traditional representations of heroes. Rodin's multi-figured composition is not a cohesive group, focused on collective experience and emotion. Instead, Rodin represented six individuals, each with a personal psychological response to extreme circumstances. The best discussions will confine themselves to comparisons of traditional work from before the 20th century. When reading this question, you need to be sure that the student writes with an authority that is more than simple description.

Points to Remember When Grading Question 6

- Students are given information about the sculpture's history and the subject represented.
- This is a complex question. It requires students to consider western concepts of the heroic, to recall earlier commemorations of heroism, and to contrast them with the work shown.

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Question 6 (cont'd.)

- 4** Correctly identifies Rodin. Discussion of Rodin's departure from traditional ideas about heroic sculpture is accurate and includes at least **3** relevant points. Most will identify a characteristic of traditional representation and a way in which Rodin's figures break with this tradition. To earn a **4**, students must make an additional point beyond the one-to-one comparison.
- 3** Correctly identifies Rodin. Discussion of Rodin's departure from traditional ideas about heroic sculpture is generally accurate, with minor errors possible. Includes at least **2** relevant points.
- OR**
- Fails to identify Rodin correctly and is otherwise a **4**.
- 2** Correctly identifies Rodin. Discussion of Rodin's departure from traditional ideas about heroic sculpture is vague and may have significant errors. Includes at least **1** relevant point.
- OR**
- Fails to identify Rodin correctly and is otherwise a **3**.
- 1** Correctly identifies Rodin. Discussion is minimal and error-filled. Makes no significant points.
- OR**
- Fails to identify Rodin correctly and is otherwise a **2**.
- 0** Makes an attempt, but response is without merit because it rewrites the question or makes only incorrect statements.
- This is a non-response, such as a blank paper, crossed-out words, notes about summer vacations, teachers, etc.

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Question 7

Commentary on the Question and Scoring

Students have two tasks: They must clearly state which *architectural* and which *figural* elements in this work tie it to the classical tradition.

Architectural Elements

Clearly the front of this Early Christian sarcophagus is organized using classical architectural forms. The use of a continuous trabeation (flat lintel) on the upper register, and an alternation of gables and rounded arches on the lower one, is classical architectural vocabulary. These colonnades are supported by columns with Corinthian capitals whose shafts are articulated variously, also a classical mode. Finally, the student might comment on the architectural detail of the complete entablature of the upper level with its dentil, egg and dart, tendrils and running flat fascia ornament, and the complex decoration — perhaps derived from theatrical design — of the arches in the lower level.

Figural Elements

The figure types, although somewhat “stunted” in proportion, derive from the classical past; they are placed in classical contrapposto. Drapery is classical and figure-revealing, but references to togas alone should not be accepted. The nudes relate to the Greek ideal figure. The central figure of Christ both in the upper and lower register is young and beardless, an Apollo-type deity. Beneath Christ’s feet in the upper register is a personification of the heavens, the sky god (Caelus/Uranus). Decorating the columns on either side of Christ in both registers are figures of amorini playing among the grape vines, similar to Pompeian decoration. Some of the biblical figures derive from earlier classical “types,” such as the orator, the philosopher, the seated ruler, or the equestrian portrait.

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Question 7 (cont'd.)

- 4** Correctly identifies, with some specificity of detail and nomenclature, three elements linking the work to the classical past, of which at least one must be architectural and at least one figural.
- 3** Correctly identifies, with some specificity of detail and nomenclature, at least two elements linking the work to the classical past, of which at least one must be architectural and one figural.
- OR**
- Correctly identifies three elements, all either architectural or figural.
- OR**
- Correctly identifies three elements, divided two and one, one of which is less specific in detail or nomenclature.
- 2** Correctly identifies one element, either architectural or figural, and vaguely understands that the form of this early Christian work is dependent on the classical past.
- 1** Can only vaguely link either architecture or sculptural tradition to the classical past through general rather than specific details.
- 0** Makes an attempt, but answer is without merit because it rewrites the question or makes only incorrect statements.
- This is a non-response, such as a blank paper, crossed-out words, notes on summer vacations, teachers, etc.

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Question 8

Commentary on the Question and Scoring

Students have two tasks:

1. Fully identify two appropriate works of architecture from different cultures that convey power and authority, at least one from beyond the European tradition.

Note: a “full” identification may be accomplished by naming the work of architecture or by describing it completely enough to ensure identification.

2. Relate ways in which the form of each work of architecture functions to convey notions of power and authority held by the culture in which it was produced.

To answer this question well, students must choose appropriate examples, know something about the structure and decoration of the works of architecture, and understand the nature and manifestations of power and authority in the culture that produced the work. The architecture must be related to social and cultural aspects of power and authority.

Points to Remember When Scoring Question 8

- The choices students make are extremely important, and they **must** be works of architecture. Students must choose appropriate examples to earn credit. Works of sculpture or painting are **not** appropriate choices.
- This question does **not** ask for a comparison between the two choices.
- Students are not expected 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.
- Students who merely describe a work of architecture without specifically relating its form to its ability to convey power and authority should not earn the higher scores.

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Question 8 (cont'd.)

9/8

- Includes two good choices, identified as fully as possible. At least one must come from beyond the European tradition.
- Correctly discusses at least two issues for each work, relating its appearance to the culture's notions of power and authority.
- The lower grade is earned when an answer contains either a somewhat unbalanced discussion or minor factual errors.

7/6

- Includes two good choices, identified as fully as possible. At least one must come from beyond the European tradition.
- Correctly discusses at least two issues for each work, relating its appearance to the culture's notions of power and authority.
- Discussion will be less cogent and complete than a 9/8, and it may be unbalanced and include some errors.
- The lower grade is earned when the response shows real imbalance in the discussion, when extraneous matters are discussed, etc.

5

- Includes two good, fully identified choices, but badly flawed, limited, or incomplete discussion.
- Choices are discussed in a general way, usually unbalanced, and may include significant factual errors.
- Discussion may make only a weak attempt to relate the work of architecture to power and authority.

OR

- Only one choice is discussed, but the discussion is a full one.

Note: The highest score an answer can earn is a 5 if it deals with only one appropriate choice fully and correctly (e.g., if both examples come from the European tradition or if one example cannot be defended as conveying aspects of power and authority). Usually, the highest score an answer can earn is a 5 if the examples are only generically identified.

4/3

- Choices may be appropriate, but only loosely identified.
- Discussion is weak, mostly descriptive, meandering, and lacking an adequate understanding of the work of architecture and its relationship to power and authority.
- There will probably be significant errors of fact.
- A score of 3 is earned when a discussion deals only superficially with the question, uses generic or inappropriate examples with little discussion of specifics or with significant factual errors.

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Question 8 (cont'd.)

2/1

- May choose two good examples and have a discussion of no merit.
- Essay may list two generic or even inappropriate choices and discuss them irrelevantly, or essay may discuss only one work very poorly.
- Lower score is earned when essays do not include discussion, or include discussion with no examples.

0

Makes an attempt, but the answer is without merit because it restates the question, includes no identifiable choices, or makes only incorrect statements.

—

Indicates a non-response, such as a blank paper, crossed-out words, notes on summer vacations or teachers, etc.

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Question 9

Commentary on Question and Scoring

The students have two tasks:

- (1) Select two appropriate works of art from different time periods or art movements that combine images with text. **Works must date from after 500 C.E.**
- (2) Discuss the relationship between the text and image for each selection.

The intent of the question is to challenge the student to consider how text and images function in complex ways together beyond simply assigning to text the role of identification. Good discussions should fully describe the relationship between the images and text by offering specific examples of how they are combined. Ideal responses offer a conceptual argument for the relationship.

9/8

- Two appropriate works of art from two different periods are properly identified.
- Includes a thorough, balanced discussion of the way each work combines images with text.
- The lower score has minor errors or somewhat unbalanced discussion.

7/6

- Two appropriate works of art from two different periods are selected; at least one is properly identified.
- Good discussion of the ways each work combines images with text.
- There may be some factual errors, and the discussion is less full than a 9/8 score.
- The lower score has an unbalanced discussion or a greater number of factual errors.

5

- Two choices, which may or may not be equally appropriate or fully identified.
- The student may deal with two periods or cultures, rather than two specific works of art, but does so extremely well.
- Works may be discussed in a general way, with significant imbalance or factual errors.
- There is minimal discussion of the relationship between images and text.

OR

- Only one appropriate work of art is discussed, but is done well and fully.

Note: A score of 5 is the highest score an answer can earn when a student deals fully with one appropriate choice only.

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Question 9 (cont'd.)

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- One or two choices, which may or may not be appropriate or fully identified.
- Discussion is weak or significantly imbalanced, lacking any adequate discussion of the relationship between images and text.
- There may be significant errors of fact.
- The lower score does NOT discuss the relationship between images and text in a significant way.

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- Essay may list two works of art without discussing them, or may discuss them irrelevantly, with no consideration of the relationship between images and text.
- Essay may discuss only one work, and do so poorly.
- The lower score does not attempt discussion.

0

Makes an attempt, but the answer is without merit because it rewrites the question, includes no identification of a work of art, or makes only incorrect statements.

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This is a non-response, such as a blank paper, crossed-out words, notes on summer vacations or teachers, etc.