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# **AP<sup>®</sup> Art History**

## **2015 Scoring Guidelines**

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# AP<sup>®</sup> ART HISTORY

## 2015 SCORING GUIDELINES

### Question 1

**Architectural form is often determined by the intended function and meaning of the structure.**

**Select and clearly identify two specific structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. At least one of your choices must come from beyond the European tradition. Using specific visual evidence, analyze how the architectural form was determined by both the intended function and meaning of the structure.**

**(30 minutes)**

#### Background

This question asks students to select and identify two specific structures in which the architectural form was determined by both the intended function and meaning of the structure. One of the structures must come from beyond the European tradition. For each structure, students must use specific visual evidence to analyze how the architectural form was determined by both the intended function and meaning of the structure. The intent of this question is to have students demonstrate an understanding about the relationship between architectural form, function, and meaning.

For purposes of this question, architectural form can be defined as including the spatial layout, design process, construction, decoration, relationship to location, and aesthetic or physical qualities. Students may choose structures with functions that embody, perform, or evoke political, social, sacred, cultural, fantastical, or abstract meanings. Students may choose examples that represent the relationship between architectural form and theory. Although not required, students may discuss the relationship of form, function, and meaning in terms of the appropriation of elements from earlier architectural traditions.

Architectural examples to answer this question exist in almost every period and culture in global art history, reflecting a variety of intended functions and meanings. Many religious structures have architectural elements with metaphorical meanings, such as the single inner chamber of the Temple of Vishnu at Deogarh, which acts as a home for the deity; or the sacred precinct of the Great Stupa at Sanchi, which encourages a circumambulatory path that symbolizes the Buddhist's spiritual journey toward enlightenment. In the Great Mosque at Damascus, the recessed niche of the mihrab indicates the qibla wall, which points the prayerful towards the Muslim holy site of Mecca. The respective sizes of these structures reflect devotional practices that are, on the one hand, solitary and private and, on the other hand, communal. Mortuary buildings and complexes, such as the Pyramids of Giza in Ancient Egypt and the Taj Mahal in India, incorporated symbolic formal elements in their designs to underscore religious beliefs and to aggrandize, commemorate, or memorialize the dead. In terms of urban planning, the Forbidden City in Beijing served as both a capital city and seat of earthly power, aligning the ceremonial spaces along a central axis and investing the common city grid plan with a sense of cosmic order and harmony. Similarly, Machu Picchu in Peru demonstrated the political authority of a royal residence, incorporated sacred geographical alignment, and utilized innovative agricultural engineering that responded to its specific mountain location.

Architectural forms from the European tradition are also determined by a wide range of intended functions and meanings. Religious structures in Greece and Rome, such as the Parthenon and the Pantheon, demonstrated through their imposing size, harmonious proportions, and the durability of marble the centrality of religion and, by extension, the divine order of the gods. During the Gothic period, the towering external height, soaring vaults, and increased size of the clerestory windows of cathedrals such as Chartres signaled a change from apocalyptic theology and communicated God's presence through the symbolic use

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### Question 1 (continued)

of light. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, civic and government buildings mimicked earlier historical styles of architecture to signify the function of government as a moral, stabilizing force. Twentieth-century architects, such as Le Corbusier and Frank Lloyd Wright, employed modern materials to achieve divergent objectives in the realm of domestic architecture. Whereas Le Corbusier used concrete and steel to build a house that was a “machine for living in” — the Villa Savoye — Frank Lloyd Wright used these same materials in Fallingwater to open up the walls to the surrounding landscape to create a structure that seemed to grow out of its setting and promote the home as a sanctuary against the combative forces of modern life.

#### Three Tasks for Students

1. Select and clearly identify two specific structures in which the architectural form was determined by both the intended function and meaning of the structure. One of the structures must come from beyond the European tradition.
2. Use specific visual evidence to analyze how architectural form was determined by the intended function of the structure.
3. Use specific visual evidence to analyze how architectural form was determined by the intended meaning of the structure.

#### Points to Remember

For a structure to be appropriate for this question, it must be possible to analyze how the architectural form was determined by both the function and meaning of the structure. This will be easier to achieve with actual works of architecture, as opposed to representations of architectural forms in paintings.

Discussions of generic architectural types (such as a church, pyramid, mosque, or palace) are unlikely to yield the specific visual evidence needed for an appropriate analysis.

The identification of each structure must be clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the structure.

Structures may date from any time period. At least one of the structures must come from beyond the European tradition.

If two structures from beyond the European tradition are selected, the structures must come from different cultures. If two structures are selected from the same culture, the stronger response should be scored.

If a student provides more than two structures, the two strongest responses should be scored, keeping in mind that one structure must still come from beyond the European tradition.

Prehistoric examples, such as Stonehenge, about which little information regarding the culture that produced it is available, are not acceptable choices and should not be scored.

Students are not asked to compare or contrast the two structures.

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

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### Question 1 (continued)

#### Scoring Criteria

##### 9-8 points

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

The student clearly and correctly identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. Using specific visual evidence, the student analyzes how the architectural form was determined by both the intended function and meaning of the structure. The response may include minor errors that do not have a meaningful effect on the analysis.

The score of **8** may be earned when the response is slightly unbalanced — with a stronger analysis of either one structure or the other, although both are represented — and/or includes several minor errors that do not have a meaningful effect on the analysis.

##### 7-6 points

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

The student correctly identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. Using specific visual evidence, the student analyzes how the architectural form was determined by both the intended function and meaning of the structure. However, the response may be somewhat unbalanced and/or may include minor errors that have some effect on the analysis.

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

##### 5 points

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

The student identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. Using visual evidence, the student addresses how the architectural form was determined by both the intended function and meaning of the structure. However, the response is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the structures may be mostly accurate, whereas the discussion of the other structure includes errors that affect the response.

**OR**

The student clearly and correctly identifies **only one** appropriate structure, but the response demonstrates thorough knowledge and understanding by using specific visual evidence to analyze how the architectural form was determined by both the intended function and meaning of the structure.

**NOTE:** This is the highest score a response can earn if the student identifies and analyzes only one appropriate structure correctly and coherently.

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### Question 1 (continued)

#### 4-3 points

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

The student identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. The identification of the structures may be incomplete, implied, and/or contain errors. Using visual evidence, the student addresses how the architectural form was determined by the intended function and/or meaning of the structure. However, the response is limited, digressive, overly unbalanced, and/or contains significant errors.

**OR**

The student correctly identifies **only one** appropriate structure, but the response demonstrates sufficient knowledge and understanding by using visual evidence to analyze how the architectural form was determined by both the intended function and meaning of the structure.

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

#### 2-1 points

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

The student identifies two appropriate structures from different cultures in which the architectural form was determined by both the intended function and meaning of the structure. The identification of the structures may be incomplete, implied, and/or contain errors. The response demonstrates general familiarity with the issues raised by the question. However, the discussion is weak, overly descriptive, and/or contains significant errors.

**OR**

The student identifies **only one** appropriate structure, but the response demonstrates some knowledge and understanding by using evidence to address how the architectural form was determined by the intended function and/or meaning of the structure.

A score of **1** may be earned, even with two or more appropriate structures, when the discussion is 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 attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable structures, 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 2

**Depictions of the male figure often support or challenge attitudes toward men within their cultural contexts.**

**Select and clearly identify two works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. The works may be in any media. One work must date before 1700 C.E. and one must date after 1700 C.E. Using specific evidence, analyze how each work supports or challenges attitudes toward men within its cultural context. (30 minutes)**

#### Background

This question asks students to select two works of art, one dating before 1700 C.E. and one dating after 1700 C.E., that depict the male figure. Students are then asked to use specific evidence to analyze how each work either supports or challenges attitudes toward men within its cultural context. The intent of this question is to provide students with the opportunity to analyze how cultural attitudes about gender roles are visually expressed. More specifically, students are being asked to explore how art plays a role in the construction of male identity within a given culture.

Cultural attitudes are informed by the inherited ideals, beliefs, and values of a particular group of people and are expressed in both the legal and civic codes of a given community and in the informal behaviors of community members. Artists communicate cultural attitudes about gender both directly and through more oblique representations of their subjects. More specifically, works of art that depict the male figure have served either to support or to resist social, political, or religious traditions of male identity. In all historical contexts, images of men exist that support cultural ideas and attitudes or that challenge these ideas. Ideals of masculine power and strength have been communicated through various means, including the portrayal of muscular, idealized bodies, hierarchic scale, or attributes indicating divine access or status. Challenges to male cultural ideals frequently appear as bodies that seem more vulnerable, include physical distortions, or convey a subjective, individualized image of maleness opposed to the official veneer of masculine power or privilege.

Prior to 1700 C.E., works that support or challenge attitudes toward men often appear in the context of cultural leadership or in the form of physical ideals. For example, in Egyptian statuary, such as *King Menkaura and queen* (c. 2490-2472 B.C.E.), the unyielding image of the pharaoh, forward facing and placed slightly ahead of his wife, stresses the rightness and continuity of male rule in the region, and even beyond into the afterlife. *Akhenaten, Nefertiti, and three daughters* (c. 1353-1335 C.E.) on the other hand, challenges these conventions by presenting the pharaoh with a different body type and in a family setting, in part to convey the pharaoh's institution of a monotheistic belief system that also changes the pharaoh's cultural status. In ancient Greece, statues such as *Doryphoros (Spear Bearer)* (original c. 450-440 B.C.E.) depict an athletic male figure in the nude in harmonious proportion, exalting the idealized body and the artist's specific pursuit of beauty and truth as an expression of the emerging cultural ideals of humanism. These ideals were revived in Roman culture, and often joined with ideas of cultural leadership or to commemorate qualities of specific rulers, as in *Augustus of Prima Porta* (early first century C.E.). They were also revived in the Renaissance in works like Michelangelo's *David* (1501-1504 C.E.) and used to assert the male figure as a representation of civic triumph and as God's perfect creation.

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### Question 2 (continued)

After 1700 C.E. works of art that support cultural attitudes of men continue to be produced. For example, Jacques-Louis David's *The Oath of the Horatii* (1784 C.E.) provides an example of masculine virtue, heroism, and self-sacrifice, expressed in the solid geometries and balanced forms of the composition and contrasting the men's stoicism and the women's emotional collapse. Male identity is also presented as an assertive confidence or swagger, as in Auguste Rodin's *Monument to Balzac* (1891-1897 C.E.) or Chuck Close's *Big Self-Portrait* (1967-1968 C.E.).

Challenges to cultural attitudes about men often appear as a kind of anxious masculinity associated with modernity. In Edvard Munch's *The Scream* (1893 C.E.), for instance, the male figure has been isolated and stripped of any individual characteristics, reverberating with the psychic horrors of social alienation and overcrowding rampant in the modern city. That cultural anxiety frequently focused on men's role as military personnel responsible for war and destruction, as in Ernst Ludwig Kirchner's *Self-Portrait as a Soldier* (1915 C.E.). In the 20<sup>th</sup> century and beyond, sociologists and psychologists also began to analyze gender as a social construction, and artists from a variety of cultural backgrounds explore concepts of masculinity from this perspective. For example, Robert Mapplethorpe's *Self-Portrait* (1980 C.E.) investigates homosexual identities through a physical presentation that subverts gender binaries and combines visual qualities conventionally associated with both masculinity and femininity. Felix Gonzales-Torres's *Untitled (Portrait of Ross in L.A.)* (1991 C.E.) presents his lover's body implicitly through a disappearing pile of candy that evokes the physical wasting of the body associated with HIV as well as the homophobic rejection of gay men with AIDS in 1980s America.

### Two Tasks for Students

1. Select and clearly identify two works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. One work must date before 1700 C.E. and one must date after 1700 C.E.
2. Use specific evidence to analyze how each work supports or challenges attitudes toward men within its cultural context.

### Points to Remember

For a work to be appropriate for the question, it must depict a male figure or figures in such a way that supports or challenges attitudes toward men within its cultural context. This means that a male figure must be present in the work.

To answer the question successfully, students will need to identify at least one attitude toward men that is supported or challenged. If students do not identify an attitude toward men, it will be difficult for them to analyze evidence in a manner relevant to the question.

Discussions of generic sculptural types (such as kouroi) are unlikely to yield the specific evidence needed for an appropriate analysis.

The identification of each work must be 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 media, but one work of art must date before 1700 C.E. and one must date after 1700 C.E. If both works date before 1700 C.E. or both works date after 1700 C.E., the stronger response should be scored.

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**Question 2 (continued)**

If a student identifies more than two works, the two stronger responses should be scored, keeping in mind that one work must date before 1700 C.E. and one must date after 1700 C.E.

Students are not limited to examples from the European tradition. They may select works from a larger global perspective, provided one work dates before 1700 C.E. and one dates after 1700 C.E.

Prehistoric examples about which little information regarding the culture that produced them is available are not acceptable choices and should not be scored.

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

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



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### Question 2 (continued)

#### Scoring Criteria

##### 9-8 points

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

The student clearly and correctly identifies two appropriate works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. Using specific evidence, the student analyzes how each work supports or challenges attitudes toward men within its cultural context. The response may include minor errors that do not have a meaningful effect on the analysis.

The score of **8** may be earned when the response is slightly unbalanced — with a stronger analysis of either one work or the other, although both are represented — and/or includes several minor errors that do not have a meaningful effect on the analysis.

##### 7-6 points

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

The student correctly identifies two appropriate works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. Using specific evidence, the student analyzes how each work supports or challenges attitudes toward men within its cultural context. However, the response may be somewhat unbalanced and/or may include minor errors that have some effect on the analysis.

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

##### 5 points

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

The student identifies two appropriate works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. Using evidence, the student addresses how each work supports or challenges attitudes toward men within its cultural context. However, the response 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 work includes errors that affect the response.

##### **OR**

The student clearly and correctly identifies **only one** appropriate work of art depicting the male figure, but the response demonstrates thorough knowledge and understanding by using specific evidence to analyze how the work supports or challenges attitudes toward men within its cultural context.

**NOTE:** This is the highest score a response can earn if the student identifies and analyzes only one appropriate work correctly and coherently.

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### Question 2 (continued)

#### 4-3 points

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

The student identifies two appropriate works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. The identification of the works may be incomplete, implied, and/or contain errors. Using evidence, the student addresses how each work supports or challenges attitudes toward men within its cultural context. However, the response is limited, digressive, overly unbalanced, and/or contains significant errors.

##### **OR**

The student correctly identifies **only one** appropriate work of art depicting the male figure, but the response demonstrates sufficient knowledge and understanding by using evidence to analyze how the work supports or challenges attitudes toward men within its cultural context.

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

#### 2-1 points

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

The student identifies two appropriate works of art depicting the male figure that support or challenge attitudes toward men within their cultural contexts. The identification of the works may be incomplete, implied, and/or contain errors. The response demonstrates general familiarity with the issues raised by the question. However, the discussion is weak, overly descriptive, and/or contains significant errors.

##### **OR**

The student identifies **only one** appropriate work of art depicting the male figure, but the response demonstrates some knowledge and understanding by using evidence to address how the work supports or challenges attitudes toward men within its cultural context.

A score of **1** may be earned, even with two or more appropriate works depicting the male figure, when the discussion is 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 attempts to respond, but the response is without merit because it simply restates the question, includes no appropriate or identifiable structures, and/or consists entirely of incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

— This is a blank paper only.

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### Question 3

**The work shown is an example of a mihrab.**

**Analyze how specific characteristics of this mihrab reflect the beliefs of Islam. How would this mihrab have facilitated religious practices? (10 minutes)**

#### Background

This question asks students to analyze the characteristics of a 14<sup>th</sup>-century tiled mihrab that was once installed in the mosque of an Islamic religious school, the Madrasa Imami in Isfahan, Iran (1354-55 C.E.). The intent of this question is to prompt students to analyze how visual characteristics reflect religious beliefs and how an architectural feature can facilitate religious practices.

As a type, the mihrab is a feature of Islamic architecture that consists of a shallow, empty niche placed into a wall to indicate the direction of the Kaaba in Mecca, the holiest place in the Islamic world. Muslims turn in prayer in the direction of Mecca five times over the course of a day, with the prayer direction itself being called the qibla and the wall in which the mihrab is placed, the qibla wall. The mihrab is the central feature around which all mosques are built, and as the center of focus for Muslim prayer, the mihrab is often richly ornamented to draw attention to its presence. Variations in the style of the mihrab exist depending upon the culture in which it is created. In this case, the cobalt blue of the mihrab's tilework reflects the abundance of cobalt in Iran, as does the use of turquoise glaze, which is also common to Persian ceramics. The shape of the mihrab's wide, pointed arch is based upon architectural styles in the region. Art from the Islamic lands also has a certain cohesiveness in its preference for aniconism in works created for religious use.

A number of Islamic beliefs are reflected in the characteristics of this mihrab. This mihrab features a decorative program of intricate and extensive abstract geometric, vegetal, and calligraphic forms created through a mosaic of cut, glazed ceramic tiles laid into plaster. The repeating abstract geometric forms that seem to extend in infinite patterns, known as tessellations, are one of the most recognizable decorative aspects of Islamic art, and students may address them as a representing unity, harmony, and a belief in divine order and expansiveness. The vegetal motifs, including the use of a jointed patterns created from arabesque vines, are a reference to the lush garden of paradise awaiting the believer. The calligraphic forms are verses from the Qur'an written in the cursive *muhaqqaq* script on the outer frame of the mihrab, verses from the hadith written in an angular *kufic* script framing the niche, and a blessing and statement "The mosque is the abode of the pious" in *kufic* and *thuluth* scripts the center of the niche. The presence of these inscriptions in this mihrab reflects a belief in and reverence for the holy book of Islam and the sayings of the Prophet Mohammed and also references both the education and literacy of Islamic cultures and the flourishing book arts created during this period in Iran.

While it is often thought that Islam forbids the depiction of the figure and, in particular, the Prophet Mohammed, the Qur'an itself has no explicit prescription against figuration, only idolatry. However, the hadith, a collection of teachings, deeds, and sayings of the Prophet Mohammed written down after the Prophet's death, expresses concerns with the artist attempting to mimic the creative role of God as well as with the idolatry of graven images. The concerns with idolatry arose in the polytheistic environment in which Islam developed and flourished. As such, figurative images are condemned in Islamic rituals and in holy texts; however, figuration does appear elsewhere. Because this mihrab is associated with a religious ritual — prayer — the decorative program of the mihrab eschews figuration.

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### Question 3 (continued)

Additionally, students may discuss the placement and orientation of the mihrab as an indication of the belief in the holiness of Mecca as the sacred center of Islam and a reminder of the *hajj*. While the mihrab is certainly not a symbolic depiction of Mohammed, students may state that a mihrab serves as a distant reminder of the first mosque at the Prophet Mohammed's house in Medina, where he would have stood before the faithful for prayer.

In terms of religious practices, students may refer to specific features of all mihrabs as they relate to the practice of the Five Pillars of Islam: sole devotion to Allah through the Prophet Mohammed's teachings (*shahadah*); ritual prayer towards Mecca five times a day (*salat*); giving of alms to the poor (*zakat*); fasting during the holy month of Ramadan (*sawm*); and pilgrimage to Mecca (the *hajj*) at least once in a person's lifetime.

Students may also analyze the mihrab's function in relation to the practice of prayer. The intended purpose and location of the mihrab along a qibla wall enables worshippers to orient themselves in prayer toward Mecca five times a day, in addition to the Friday mosque's communal prayers given by an imam from a minbar to the side.

Students may correctly surmise that this mihrab displays inscriptions from the Qur'an and therefore promotes the central belief in the practice of daily worship of Allah, and the traditional recitation from Islam's sacred text. Students may also suggest that some of the inscriptions relate to the hadith. If students know the content of the inscriptions on this particular mihrab, from the Qur'an (sura 9:18-22) and the hadith, they may comment in detail about how these inscriptions reinforce specific practices in Islam: the Five Pillars; the building, maintenance and support of mosques; the support of pilgrims and the Al-Haram Mosque in Mecca; and the belief in the promise of paradise.

Note that many of the beliefs and practices of Islam are closely related. For example, the Five Pillars of Islam can be addressed as a belief in the tenets of the faith as well as a series of practices. The successful response will clearly state when it is referring to an aspect of Islam as a belief or as a practice.

### Two Tasks for Students

1. Analyze how specific characteristics of this mihrab reflect the beliefs of Islam.
2. Explain how this mihrab would have facilitated religious practices.

### Points to Remember

This question asks students to combine skills of both formal and contextual analysis to analyze a specific work of art. While aspects of this question may be answered accurately in general terms, it is essential for students to analyze specific characteristics of the mihrab shown to earn full credit.

The highest score a response can earn if it does not both analyze how specific characteristics of this mihrab reflect the beliefs of Islam and explain how this mihrab would have facilitated religious practices is 2 points.

Students are not required to identify the mihrab shown, although some students may include such details in their responses.

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### Question 3 (continued)

#### Scoring Criteria

##### 4 points

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

The response clearly and accurately analyzes how specific characteristics of this mihrab reflect the beliefs of Islam and explains how this mihrab would have facilitated religious practices. The response may include minor errors that do not have a meaningful effect on the analysis.

##### 3 points

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

The response accurately analyzes how specific characteristics of this mihrab reflect the beliefs of Islam and explains how this mihrab would have facilitated religious practices. However, the response may be somewhat unbalanced, with either a stronger analysis of how specific characteristics of this mihrab reflect the beliefs of Islam or a stronger explanation of how this mihrab would have facilitated religious practices, although both are represented. The response may include minor errors that have some effect on the analysis.

##### 2 points

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

The response accurately addresses how characteristics of this mihrab reflect the beliefs of Islam and explains how this mihrab would have facilitated religious practices, but the response is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how characteristics of this mihrab reflect the beliefs of Islam may be mostly accurate, whereas the discussion of how this mihrab would have facilitated religious practices may include errors that affect the response.

##### OR

The response clearly and accurately analyzes how specific characteristics of this mihrab reflect the beliefs of Islam or explains how this mihrab would have facilitated religious practices, but not both.

**NOTE:** This is the highest score a response can earn if it does not both analyze how specific characteristics of this mihrab reflect the beliefs of Islam and explain how this mihrab would have facilitated religious practices.

##### 1 point

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

The response demonstrates some general familiarity with the issues raised by the question by discussing how characteristics of this mihrab reflect the beliefs of Islam and/or how this mihrab would have facilitated religious practices. However, the response is weak, overly descriptive, and/or contains significant errors.

##### 0 points

**Response demonstrates no discernible knowledge and 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.

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### Question 4

**The work shown is an Etruscan sculpture of Aulus Metellus from the early first century B.C.E.**

**Which elements tie the work to Classical Greek sculpture? Which elements deviate from Classical Greek sculpture? (10 minutes)**

#### Background

This question asks students to describe elements of Aulus Metellus that tie the Etruscan sculpture to Classical Greek sculpture as well as elements that deviate from Classical Greek sculpture. The term “Classical” refers to the Classical period of ancient Greece: 480-323 B.C.E. As such, responses should engage with sculptural elements of the Early, High, and/or Late Classical periods, as opposed to the Archaic or Hellenistic periods. The intent of this question is to have students demonstrate an understanding of artistic tradition and change; in this case, the positioning of Etruscan sculpture as both adhering to and departing from the traditions of Classical Greece.

Defined by a careful observation of nature, a new concern for the mechanics of the body, and the pursuit of ideal forms, Classical Greek sculpture represents a radical departure from the compact forms and upright poses of Archaic male nudes. Whereas Early Classical works such as Kritios Boy demonstrate close attention to the musculoskeletal structure of the body and the kinetic potential of poses and shifts in weight, sculptors working during the High Classical period sought an ideal for representing the human body. In his famous treatise the *Canon*, Polykleitos proposed a set of rules for constructing the ideal human figure to achieve “the beautiful” and “the perfect or the good” through mastery of *symmetria*, the perfect “commensurability” of all parts of the statue to one another and to the whole. Polykleitos also claimed that the dynamic and asymmetric arrangement of parts of the body resulted in a balanced harmony of opposites, and in much of Classical Greek sculpture, shifts of weight from one leg to another are echoed throughout the body in an arrangement that conveys a sense of life and movement. In Late Classical sculpture, the desirable canon of proportions was slightly altered. Figures assumed expressions of wider emotional range, and, in their gestures and poses, broke free into their surrounding space. However, during all of the periods defined as Classical, Greek sculpture was generally reserved for the idealized representation of mythological subjects, warriors, and athletes, with the latter often having the appearance of gods. Such male figures were often depicted in the nude, although when clothed, the drapery frequently clung to the body to reveal the form beneath.

With regard to Aulus Metellus, certain stylistic elements clearly tie the Etruscan work to the traditions of Classical Greek sculpture. The refined arrangement of mobile limbs and slightly turned head recalls the balance of much of Classical Greek sculpture. The suggestion of natural motion through the figure’s contrapposto stance and the engagement with the viewer across space, rather than in a purely frontal manner, also recalls the conventions of Classical Greece. As well, the naturalism of the figure is clearly indebted to the Greek style. Students may also comment on other stylistic aspects of the work. For instance, the drapery has been fashioned to conform to the body of the figure, which may elicit favorable comparison to the Greek practice. In terms of medium, Aulus Metellus is a life-size cast bronze sculpture that falls within the tradition begun by the Greeks during the Classical period.

While Etruscan sculptors were indebted to their Greek counterparts, Aulus Metellus is not entirely influenced by Classical art. Created in the early 1<sup>st</sup> century B.C.E. toward the end of the Roman conquest of the Etruscan city-states, Aulus Metellus was created during a period when Etruscan art was subsumed under Roman rule. At this time, Etruscan artists, highly praised for their sophistication in casting and engraving on bronze, were sought after by Roman patrons for Roman commissions. Aulus Metellus, for

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## 2015 SCORING GUIDELINES

### Question 4 (continued)

instance, is a life-sized bronze portrait of a Roman official, whose name, Aule Metele, and position as a Roman magistrate have been inscribed in Etruscan letters on the hem of his garment. Rather than an idealized figure from Classical mythology or a model of graceful and idealized athleticism, Aulus Metellus is a specific individual rooted in history with particular traits. In keeping with Roman sculptural traditions, his facial features are specific rather than general, and the lines and wrinkles on his face indicate a man of mature age, communicating his wisdom and experience. Other personalized touches in this statue are conveyed through the figure's folded Roman toga, his gold ring, and his leather sandals, which provide evidence of his high social and political status. The lively gesticulating figure has antecedents in earlier Etruscan terracotta sculpture, but in the context of the Roman Republic, the arm raised in a gesture of address and greeting effectively signals Aulus Metellus's prowess as an orator and is a sculptural trope not seen until this period. The inscription notes that the statue was dedicated in recognition of Aulus Metellus' service to the public. It is thought that the work was created close to his lifetime, and possibly honored his peacekeeping role as an effective communicator between the Roman Republic and the Etruscan people, just as the statue itself communicates both Classical and non-Classical traits.

### Two Tasks for Students

1. Describe elements of Aulus Metellus that tie the work to Classical Greek sculpture.
2. Describe elements of Aulus Metellus that deviate from Classical Greek sculpture.

### Points to Remember

This is a formal analysis question that requires an understanding of the traditions of Classical Greek sculpture. Without that understanding, students will not be able to answer the question.

The highest score a response can earn if it does not describe elements of Aulus Metellus that are tied to Classical Greek sculpture and that deviate from Classical Greek sculpture is 2 points.

Students are not asked to compare Aulus Metellus to specific examples of Classical Greek sculpture, although some students may include such details in their responses.

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## 2015 SCORING GUIDELINES

### Question 4 (continued)

#### Scoring Criteria

##### 4 points

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

The response clearly and accurately describes elements of Aulus Metellus that are tied to Classical Greek sculpture and that deviate from Classical Greek sculpture. The response may include minor errors that do not have a meaningful effect on the discussion.

##### 3 points

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

The response accurately describes elements of Aulus Metellus that are tied to Classical Greek sculpture and that deviate from Classical Greek sculpture. However, the response may be somewhat unbalanced, with a stronger description either of elements that are tied to Classical Greek sculpture or of elements that deviate from Classical Greek sculpture, although both are represented. The response may include minor errors that have some effect on the discussion.

##### 2 points

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

The response describes elements of Aulus Metellus that are tied to Classical Greek sculpture and that deviate from Classical Greek sculpture, but the response may be overly general, simplistic, or unbalanced. For example, the description of elements that are tied to Classical Greek sculpture may be mostly accurate, whereas the description of elements that deviate from Classical Greek sculpture may include errors that affect the response.

##### OR

The response clearly and accurately describes either elements of Aulus Metellus that are tied to Classical Greek sculpture or elements that deviate from Classical Greek sculpture, but not both.

**NOTE:** This is the highest score a response can earn if it does not describe elements of Aulus Metellus that are tied to Classical Greek sculpture and that deviate from Classical Greek sculpture.

##### 1 point

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

The response demonstrates some general familiarity with the issues raised by the question by describing elements of Aulus Metellus that are tied to Classical Greek sculpture and/or elements that deviate from Classical Greek sculpture. However, the response is weak, limited, and/or contains significant errors.

##### 0 points

**Response demonstrates no discernible knowledge and 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.

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## 2015 SCORING GUIDELINES

### Question 5

The work shown is the *Virgin of Paris*, created during the fourteenth century.

Using specific contextual evidence, analyze how the subject of the *Virgin of Paris* is characteristic of the late Gothic period. Using specific visual evidence, analyze how the form of the *Virgin of Paris* is characteristic of the late Gothic period. (10 minutes)

#### Background

This question asks students to use evidence to analyze how both the form and the content of a work of art are characteristic of a particular art-historical period; in this case, the late Gothic. The intent of this question is to give students an opportunity to apply skills of formal and contextual analysis to demonstrate their understanding of key aspects of works produced during a specific art-historical period.

The sculpture shown is the Virgin and Child, commonly known as the *Virgin of Paris*, carved in the 14<sup>th</sup> century for the Chapelle Saint-Aignan in the Canons' Cloister on the Île de la Cité, Paris. Its present location is against the southwestern column in the sanctuary of the church. This location had been the site of an altar dedicated to the Virgin since the 12<sup>th</sup> century.

The subject of the *Virgin of Paris* is characteristic of the late Gothic period in its emphasis on the importance of Mary. While the subject of the Virgin and Child was not invented in the Gothic era, the popularity of the cult of the Virgin Mary at this time was both fostered and served through sermons, prayers, offices, masses, and popular hagiographies. The 12<sup>th</sup>-century Cistercian monk Saint Bernard of Clairvaux wrote numerous homilies, sermons, and prayers dedicated to the Virgin that circulated throughout Europe. Later medieval texts, such as the 13<sup>th</sup>-century *Golden Legend*, provided embellished accounts of Mary's hagiography that came to serve as the basis for liturgical plays and artistic cycles of the various events in Mary's life. In the later Middle Ages, prayers and accounts of Mary's life comprised the Hours of the Virgin, which were placed in books of hours made for private devotional practice. The change in dedication from Saint-Étienne to the Virgin Mary of Paris's cathedral, which functioned not only as the seat of the diocese but also as the Parisian church of Europe's kings, is further evidence of the rise of Marian devotion in the Gothic era. With the expanded focus on Mary's humanity, her role as benevolent intercessor was increasingly emphasized.

Visually, in the *Virgin of Paris*, Mary embodies this role as intercessor by physically presenting the Christ Child to all of humanity. At the same time, her powerful spiritual connection to Christ has been humanized through the tender interaction between a mother and child. Having been assumed into Heaven, Mary has become a bridge between the faithful of this world and that of her Son, and is thus portrayed as participating in both the terrestrial and heavenly realms. Significantly, the *Virgin of Paris* also presents Mary as the Queen of Heaven, as befits a statue placed in a church in such close proximity to France's royal seat of power. Mary's elaborate dress, elegant proportions, and graceful gestures have been shaped by the proximity and patronage of the French royal court, which commissioned luxury items for both public and private Christian worship, collected relics, and sponsored the building of churches dedicated to the Virgin in several cities during the Gothic period. To convey clearly her status as Queen of Heaven, the Virgin is portrayed with the material trappings of a worldly queen. She is adorned in lavish garments and wears a large, bejeweled crown embellished with fleurs-de-lis, the emblem of the Capetian monarchy. She is thus portrayed in accord with perceptions and expectations of royal appearance. Similarly, Christ is garbed in lavish robes with fine trim, like an infant prince. He holds an orb of the world, echoing on a cosmic level the orb of terrestrial rule held by the king. With its dimple on one side, this object might also

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## 2015 SCORING GUIDELINES

### Question 5 (continued)

be interpreted as a fruit such as a pomegranate, a symbol of the Passion, or an apple, referring to the pair's role in redeeming original sin.

Stylistically, the form of the *Virgin of Paris* is characteristic of the late Gothic period through its elegance and courtly refinement. The elongated figure of the Virgin stands in an accentuated S-curve (sometimes referred to as the Gothic sway), an exaggerated form of the classic pose of contrapposto. However, the sculptor of the *Virgin of Paris* did not choose this pose to depict a naturalistic shift in the body's weight from one leg to another. Rather, the S-curve is intended to be more decorative, elongating the body to slender, elegant proportions and imbuing the statue with a delicacy and lyricism that is present across artworks during this period: in gilt objects, manuscript illumination, and the tracery in stained glass. The lavish drapery indicates splendor, as it cascades in abundant, crisp, linear folds that accentuate the play of patterns in the Virgin's garments. Other elements of the sculpture appeal to the human experience. The figures have relatively naturalistic features and turn toward one another, interacting in a more relaxed manner than was common in pre-Gothic figural sculpture. Despite the figures' impassive facial expressions, details such as the Christ child playing with the clasp of his mother's mantle and the tender way in which the Virgin supports her child render these figures more lifelike and approachable than in earlier eras.

### Two Tasks for Students

1. Using specific contextual evidence, analyze how the subject of the *Virgin of Paris* is characteristic of the late Gothic period.
2. Using specific visual evidence, analyze how the form of the *Virgin of Paris* is characteristic of the late Gothic period.

### Points to Remember

This question asks students to combine skills of both formal and contextual analysis to analyze a specific work of art. While aspects of this question may be answered accurately in general terms, it is also essential for students to analyze specific characteristics of the *Virgin of Paris* to earn full credit.

The highest score a response can earn if it does not use specific evidence to analyze how both the subject and the form of the *Virgin of Paris* are characteristic of the late Gothic period is 2 points.

Note that the name of the sculpture, the century of its creation, and its art-historical period are all provided in the question.

Students are not required to identify the sculpture's present location at the Cathedral of Notre Dame, although some students may include such details in their responses.

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## 2015 SCORING GUIDELINES

### Question 5 (continued)

#### Scoring Criteria

##### 4 points

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

The response clearly and accurately uses specific contextual evidence to analyze how the subject of the *Virgin of Paris* is characteristic of the late Gothic period. The response clearly and accurately uses specific visual evidence to analyze how the form of the *Virgin of Paris* is characteristic of the late Gothic period. The response may include minor errors that do not have a meaningful effect on the analysis.

##### 3 points

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

The response accurately uses specific contextual evidence to analyze how the subject of the *Virgin of Paris* is characteristic of the late Gothic period. The response accurately uses specific visual evidence to analyze how the form of the *Virgin of Paris* is characteristic of the late Gothic period. However, the response may be somewhat unbalanced, with a stronger analysis of how either the subject or the form is characteristic of the late Gothic period, although both are represented. The response may include minor errors that have some effect on the analysis.

##### 2 points

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

The response uses contextual evidence to address how the subject of the *Virgin of Paris* is characteristic of the late Gothic period. The response uses visual evidence to address how the form of the *Virgin of Paris* is characteristic of the late Gothic period. However, the response is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how the subject of the *Virgin of Paris* is characteristic of the late Gothic period may be mostly accurate, whereas the discussion of how the form of the *Virgin of Paris* is characteristic of the late Gothic period may include errors that affect the response.

##### OR

The response clearly and accurately uses specific evidence to analyze how either the subject or the form of the *Virgin of Paris* is characteristic of the late Gothic period, but not both.

**NOTE:** This is the highest score a response can earn if it does not use specific evidence to analyze how both the subject and the form of the *Virgin of Paris* is characteristic of the late Gothic period.

##### 1 point

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

The response demonstrates some general familiarity with the issues raised by the question by addressing how the subject and/or the form of the *Virgin of Paris* is characteristic of the late Gothic period. However, the response is weak, overly descriptive, and/or contains significant errors.

##### 0 points

**Response demonstrates no discernible knowledge and 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.

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## 2015 SCORING GUIDELINES

### Question 6

**The work shown is the Virginia State Capitol in Richmond, constructed between 1785 and 1789 C.E.**

**Attribute the building to its specific art-historical style. Justify your attribution by discussing characteristics of the building that are commonly associated with that art-historical style. What was the significance of the use of that art-historical style in the United States during this period? (10 minutes)**

#### Background

This question asks students to correctly attribute a building to its specific art-historical style. Students are asked to justify the attribution by discussing characteristics of the building that are commonly associated with that art-historical style and to explain the significance of the use of that art-historical style in the United States during this period. The intent of this question is to have students apply their knowledge of both the characteristics and the significance of a style to their discussion of a presumably unknown work.

The work shown is the Virginia State Capitol in Richmond, constructed between 1785 and 1789 C.E. The intended stylistic attribution is Neoclassical, though Classical Revival, Federalist, and Jeffersonian are acceptable responses.

Prevalent in Europe and North America from roughly 1740 to 1820 C.E., Neoclassicism was inspired by ancient Greek and Roman sources. At this time, a renewed interest in antiquity had been fueled by the Grand Tour and by archeological excavations of sites such as Pompeii and Herculaneum. Additionally, the decline of the influence of the church, the troubled state of monarchy across Europe, and the rejection of absolutism by scientists and philosophers in favor of empirical knowledge resulted in a renewed appreciation of ancient Greek and Roman civilizations as models of intellectual integrity and enlightened government. Greek and Roman forms were used to offer contemporary lessons in liberty, moral behavior, and civic virtue. Neoclassical architecture celebrated harmony, clarity, and balance in terms of style and were intended to inspire patriotism, nationalism, and courage in defense of the state.

In 1785 C.E., the Directors of Public Buildings of the Commonwealth of Virginia asked Thomas Jefferson to design the new Virginia State Capitol building. Jefferson's knowledge of classical architecture was extensive, and he championed the Neoclassical style as a way to construct new symbolic forms and to promote the ideals of democracy in the new republic. Jefferson suggested that the building be modeled after the Maison Carrée, the best preserved Roman Republican temple in Europe dating from 16 B.C.E. Since Jefferson did not visit the Maison Carrée until 1787 C.E., his choice was most likely based on the architectural drawings of Charles-Louis Clérisseau, who had recently published a book on antiquities in Nîmes. Jefferson believed that the Maison Carrée "was the most perfect and precious remain of antiquity in existence." He admired the purity of its form and its simple geometry, and he understood that architecture had the power to communicate noble ideals to the public.

The result in the Virginia State Capitol building was a reinterpretation of the classical temple type as civic architecture for a democratic government. Jefferson embraced the monumentality of classical architecture and chose for the capitol's site Shockoe Hill in Richmond, where it would occupy the most prominent place in the city. Consequently, rather than elevating the importance of religion, Jefferson used the classical temple form to signal the civilizing force of the new government and to anchor that government in the forms and ideals of classical Greece and republican Rome.

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## 2015 SCORING GUIDELINES

### Question 6 (continued)

Jefferson's original building is the middle structure of the present day capitol complex. At the center of the capitol is the rotunda, a two-story space capped by a dome and illuminated by skylights. The dome was added to the building in 1794 C.E. Between 1904 and 1906 C.E., architect John K. Peebles completed Jefferson's original architectural intent by adding the wide front steps to the building. In addition, Peebles complemented the original capitol with the compatible classical wings for each house of the Virginia General Assembly, flanking the original temple structure.

In justifying the attribution, students may cite a range of visual characteristics that connect the Virginia State Capitol to formal or conceptual features found in classical architecture. They may observe architectural elements of Greek or Roman temples such as columns, orders, entablatures, friezes, architraves, and pediments. They may note the stairs and deep porch that focus attention on the entrance to the building, or the site, on top of a hill. Some may focus on the solemn dignity of the building achieved through its proportion, symmetry, and balance or reference the white color that recalls the white marble of classical temples. Students may observe similarities between ancient Greek or Roman models and the Virginia State Capitol.

### Three Tasks for Students

1. Correctly attribute the Virginia State Capitol to its specific art-historical style.
2. Justify the attribution by discussing characteristics of the building that are commonly associated with that art-historical style.
3. Explain the significance of the use of that art-historical style in the United States during this period.

### Points to Remember

This is an attribution question. The question requires attribution to a specific art-historical style. The intended stylistic attribution is Neoclassical, though Classical Revival, Federalist, and Jeffersonian are acceptable responses. The highest score a response can earn if the Virginia State Capitol is not correctly attributed is 2 points.

When a response is granted partial credit, attention should be paid to the plausibility of the evidence cited for the incorrect art-historical style and whether such evidence could reasonably be applied to the Virginia State Capitol. In general, an incorrect attribution that references classicism will be a stronger response than an incorrect attribution to a style that shares no formal similarities with the Virginia State Capitol.

The highest score a response can earn if it does not both discuss characteristics of the building that are commonly associated with that art-historical style and explain the significance of the use of that art-historical style in the United States during this period is 2 points.

Note that the name of the building, its location, and the dates of its construction are all provided in the question.

Students are not required to identify Thomas Jefferson, although some students may include such detail in their responses.

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## 2015 SCORING GUIDELINES

### Question 6 (continued)

#### Scoring Criteria

##### 4 points

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

The Virginia State Capitol is clearly and correctly attributed to its specific art-historical style. The response justifies the attribution by discussing characteristics of the building that are commonly associated with that art-historical style and explains the significance of the use of that art-historical style in the United States during this period. The response may include minor errors that do not have a meaningful effect on the discussion.

##### 3 points

###### **Response demonstrates sufficient knowledge and understanding of the question.**

The Virginia State Capitol is correctly attributed to its specific art-historical style. The response justifies the attribution by discussing characteristics of the building that are commonly associated with that art-historical style and explains the significance of the use of that art-historical style in the United States during this period. However, the response may be somewhat unbalanced, with a stronger discussion of either the characteristics of the building that are commonly associated with that art-historical style or the significance of the use of that art-historical style in the United States during this period, although both are represented. The response may include minor errors that have some effect on the discussion.

##### 2 points

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

The Virginia State Capitol is correctly attributed to its art-historical style, although this attribution may be implied rather than stated directly. The response justifies the attribution by discussing characteristics of the building that are commonly associated with that art-historical style and/or explains the significance of the use of that art-historical style in the United States during this period, but the discussion may be overly general, simplistic, or descriptive. The response includes errors that affect the discussion.

##### **OR**

The Virginia State Capitol is attributed to an incorrect art-historical style, but the characteristics of the building cited as justification and the significance of the use of that art-historical style in the United States during this period can reasonably be applied both to the Virginia State Capitol and to the incorrect art-historical style.

**NOTE:** This is the highest score a response can earn if it does not correctly attribute the Virginia State Capitol to its art-historical style **OR** if the response does not discuss both the characteristics of the building that are commonly associated with its art-historical style and the significance of the use of that art-historical style in the United States during this period.

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**Question 6 (continued)**

**1 point**

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

The Virginia State Capitol is correctly attributed to its art-historical style, but there is no other discussion of merit.

**OR**

The Virginia State Capitol is attributed to an incorrect art-historical style. The response includes an attempt at justification, but the discussion may be overly general, simplistic, or descriptive, even if the characteristics of the building cited as justification and/or the significance of the use of that art-historical style in the United States during this period can reasonably be applied both to the Virginia State Capitol and to the incorrect art-historical style.

**0 points**

**Response demonstrates no discernible knowledge and 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.

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## 2015 SCORING GUIDELINES

### Question 7

**The work on the left is Ernst Ludwig Kirchner's *Street, Dresden* (1908). The work on the right is Fernand Léger's *The City* (1919).**

**Both works show interpretations of the modern urban environment in the early twentieth century. Using specific evidence, analyze how the works reflect the artists' contrasting interpretations of the modern urban environment. (10 minutes)**

#### Background

This question asks students to analyze two contrasting interpretations of the modern urban environment painted by Ernst Ludwig Kirchner and Fernand Léger during the early twentieth century. The intent of the question is to prompt students to consider differing artistic presentations of the same theme; in this case, the modern city.

Ernst Ludwig Kirchner was a founding member of *Die Brücke* ("The Bridge"), a collective formed by four architecture students in Dresden, Germany, in 1905 C.E. The name was influenced by the German philosopher Friedrich Nietzsche, who wrote in *Thus Spoke Zarathustra*, "What is great in man is that he is a bridge and not an end." The artists of *Die Brücke* sought an authenticity of expression that they felt was increasingly lost with urbanization, and they protested the material decadence and increasingly homogenous character of capitalist society. Stylistically, *Die Brücke* found inspiration in the Arts and Crafts and *Jugendstil* movements, the so-called primitive arts, and specifically the German woodcut. A direct connection can also be made to the work of the Norwegian painter Edvard Munch, whose haunting images of love, anxiety, and death had widely circulated in print form throughout Germany.

Such ideas are present in Kirchner's *Street, Dresden* (1908), which depicts the crowded city's fashionable Königstrasse. Devoid of the architectural elements of a city, Kirchner's painting is defined instead by its figures, whose garish, unnatural presentation creates a kind of visual assault. The dissonant chorus of colors mirrors the painting's disorienting and chaotic composition. The shoppers, some of whom are cropped by the frame, move in all different directions. Other elements of the composition, such as its steep perspective and massing of forms, stress claustrophobic conditions. The paint itself is applied unevenly with bold strokes, patches of acidic color, and flat areas surrounded by heavy contour lines. All these elements combine to suggest the artificiality and heightened spectacle of the commercial street at dusk. More broadly, in this work Kirchner presents a raw, authentic, and even nightmarish urban experience that captures the agitation of modern life by depicting a place where the individual feels alone in the crowd.

By contrast, the French artist Fernand Léger offers a very different take on the theme of the city. Léger had moved to Paris from Normandy in 1900 C.E. and quickly abandoned architecture for painting, arriving at a form of Cubism inspired by Picasso and Braque. Léger was mobilized for World War I in August 1914, and his experiences as a frontline soldier, seeing some of the war's most violent conflicts, had a significant effect on his work. Many artists who had previously been enamored by the speed, dynamism, and power of machines abandoned such imagery after witnessing the technologically destructive side of war, yet Léger's postwar paintings are surprisingly harmonious visions of man and machine.

In *The City*, Léger drew upon his earlier experimentation with mechanical forms as well as the collagist elements of Picasso's and Braque's Synthetic Cubism to suggest the happy syncopation of a vibrant, humming city. Unlike the disturbing figures who dominate Kirchner's painting, humans are a small part of Léger's overall cityscape. The two figures who do appear in Léger's painting have been rendered as



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### Question 7 (continued)

abstract, mechanical forms and painted shades of gray and black to suggest that humans operate as cogs in the city's well-oiled machine. While Kirchner's painting represents the urban environment almost solely through the image of a crowd, Léger's painting is populated with details from the city's physical infrastructure. Scaffolding around the perimeter suggests bridges and skyscrapers; ascending or descending staircases through its center evoke railroad and metro stations. Other forms resemble turbines, electrical wires, and radio towers. Unlike the discordant palette used by Kirchner, Léger's vibrant colors — yellow, blue, green, red, pink, black, and white — are meant to captivate viewers with their pulsating energy. In Kirchner's painting, distortion of forms, skewed perspective, and an inconsistent painting technique had together contributed to a feeling of uneasiness. In Léger's painting, traditional modeling is also almost entirely absent, yet depth and movement are created through a playful overlapping of forms. Large, stenciled letters that suggest signage on shipping containers, railroad cars, or advertising, create a link between Léger and earlier experiments in collage. Abstracted human figures, possibly from street signs, are playfully juxtaposed with real pedestrians. In essence, Léger attempts to capture the frenetic pace and sensory overload of the modern city — the staccato rhythm, sights, and sounds of everyday Paris in 1919 — yet he does so in a way that stands in sharp contrast to the disjointed, alienated city of Kirchner. In *The City*, Léger paints a buoyant vision of technological progress, while Kirchner in *Street, Dresden* sees the spread of urbanization as a kind of illness — an unwelcome encroachment on his idyllic vision of a pastoral way of life.

### Two Tasks for Students

1. Identify specific evidence from each work that reflects the artist's interpretation of the modern urban environment.
2. Analyze how the two works reflect the artists' contrasting interpretations of the modern urban environment.

### Points to Remember

This is a comparative analysis question that emphasizes differences rather than similarities; in this case, two artists' contrasting interpretations of the modern urban environment. As such, students must analyze how the two works are different. A response that analyzes only one of the two works is not, by definition, an exercise in contrast.

The highest score a response can earn if it analyzes the artist's interpretation of the modern urban environment in only one work is 2 points.

The artists, titles, and dates of the paintings are provided in the question.

Evidence may be defined as either visual or contextual or both.

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## 2015 SCORING GUIDELINES

### Question 7 (continued)

#### Scoring Criteria

##### 4 points

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

Using specific evidence, the response clearly and accurately analyzes how the works reflect the artists' contrasting interpretations of the modern urban environment. The response may include minor errors that do not have a meaningful effect on the analysis.

##### 3 points

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

Using specific evidence, the response accurately analyzes how the works reflect the artists' contrasting interpretations of the modern urban environment. However, the response may be somewhat unbalanced — with a stronger analysis of either Kirchner's *Street, Dresden* or Léger's *The City*, although both are represented — and/or may include minor errors that have some effect on the analysis.

##### 2 points

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

Using evidence, the response accurately addresses how the works reflect the artists' contrasting interpretations of the modern urban environment, but the discussion of that evidence is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of Kirchner's *Street, Dresden* may be mostly accurate whereas the discussion of Léger's *The City* may include errors that affect the response.

**OR**

Using specific evidence, the response clearly and accurately analyzes how one of the works reflects the artist's interpretation of the modern urban environment.

**NOTE:** This is the highest score a response can earn if it analyzes the artist's interpretation of the modern urban environment in only one work.

##### 1 point

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

The response demonstrates some general familiarity with the issues raised by the question by attempting to address how either or both works reflect the artists' contrasting interpretations of the modern urban environment. However, the response is weak, overly descriptive, and/or contains significant errors.

##### 0 points

**Response demonstrates no discernible knowledge and 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.

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## 2015 SCORING GUIDELINES

### Question 8

In his *Notebooks*, Leonardo da Vinci wrote the following:

**“The painter is lord of all types of people and of all things. If the painter wishes to see beauties that charm him it lies in his power to create them, and if he wishes to see monstrosities that are frightful, buffoonish or ridiculous, or pitiable he can be lord and god thereof. . . . In fact whatever exists in the universe, in essence, in appearance, in the imagination, the painter has first in his mind and then in his hand; and these are of such excellence that they can present a proportioned and harmonious view of the whole, that can be seen simultaneously, at one glance, just as things in nature.”**

**What does Leonardo’s statement suggest about the role of the artist in the creative process during the High Renaissance? Select and clearly identify one High Renaissance work that reflects Leonardo’s ideas. Making specific reference to both the quotation and to the selected work, analyze the role of the artist in the creative process during the High Renaissance. (10 minutes)**

#### Background

This question asks students first to analyze how an artist [makes a claim for art making] during a particular art-historical period, and then to select and clearly identify a work created during that period that reflects the artist’s ideas. To answer the question successfully, students must think critically about Leonardo’s words from his *Notebooks* and how they relate to the role of the artist in the creative process during the High Renaissance. The intent of the question is to prompt students to analyze how statements made by an artist are visually expressed in work created during the same period.

The Italian artist, scientist, and engineer Leonardo da Vinci (1452-1519 C.E.) lived and worked during the art-historical period known as the High Renaissance, roughly spanning the years 1495 to 1520 C.E. The style during this period is characterized by an emphasis on linear perspective, classical proportion, and compositional harmony, as well on the creative genius of the artist’s imagination. Leonardo da Vinci, Michelangelo Buonarroti, and Raphael Sanzio are key representatives of the High Renaissance style in Italy.

In the mid-1480s, while employed as a court artist to the Duke of Milan, Leonardo began to fill notebooks with drawings, designs, inventions, and musings, as well as sophisticated theories about natural phenomena. The scientific bias of Leonardo’s approaches accords with the intellectual ambit of the Milanese court comprised of doctors, mathematicians, and military engineers, among other courtiers. In his writings, Leonardo offers general views on the nature of art and the science of painting, as well as advice on studio practice. Leonardo believed that direct observation was a critical component of an artist’s training. He insisted that Nature, as the handwork of God, must be the artist’s ultimate guide, and that no aspect of the material world was unworthy of consideration. To this end, Leonardo carefully observed and recorded the dynamic interaction of natural processes, such as the muscular movements of animals. He also turned to the direct observation of human physiognomy through dissections, resulting in his famed anatomical drawings. While informed by medieval scientific knowledge, Leonardo’s understanding of natural workings demonstrated a marked commitment to firsthand observation and deductive reasoning. His approach to the observable world neatly carried over into the realm of artistic practice and theory in his work.

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### Question 8 (continued)

In the specific quotation cited in the question, Leonardo insisted on the godlike nature of the artist's imagination: in creation, the mind of the artist, for Leonardo, resembles the mind of God. As Leonardo notes, the intellect is a bountiful source of imagery, and the artist has the authority to draw from the mind anything that may be conjured. To this effect, Leonardo's fantastical drawings of grotesque heads, battle scenes, and mythological compositions demonstrate how he explored this principle about the role of the artist in the creative process. Leonardo believed that the artist must not only recreate the semblance of that which he sees, but also select and use his observations with harmonious intention. The proportional relationship among parts is what brings together the whole and pleases the senses. This assertion derives from ancient architectural principles, such as those found in the treatise of Vitruvius, and it is perhaps most famously demonstrated in Leonardo's drawing of the *Vitruvian Man*: a man inscribed within a circle and a square. With proportion, which lay at the root of Renaissance aesthetics, the physically perfect man could become the measure of all beauty.

Leonardo's confidence in the artist's combined intellectual and practical skills marked a shift during this period from the role of the artist as a mere craftsman to a wider practitioner of the liberal arts, and it indicates one of the defining changes in the conception of the artist between the Early to the High Renaissance periods.

To answer the question, students may select from a range of works associated with the High Renaissance. Examples of appropriate works that combine observation with imagination include Michelangelo's fresco cycle for the Sistine Ceiling; Michelangelo's *Pietà*; Michelangelo's *David*; Michelangelo's *Slaves*; Raphael's *School of Athens*; Leonardo's *Last Supper*; and Leonardo's drawings of natural phenomena and grotesque figures from his notebooks. Although some works by High Renaissance artists, such as Leonardo's *Virgin of the Rocks* and Michelangelo's *Last Judgment*, fall outside the conventional High Renaissance time frame of 1495 to 1520 C.E., they are still acceptable choices as they demonstrate how the creative process was aligned with the artistic goals of the High Renaissance. Students may cite the use of harmonious composition, idealized human form, monumental scale, innovative treatment of space, and evidence of direct observation to support the view that the creative process of the High Renaissance artist was governed not only by the laws of nature but also their God-given capacity for artistic excellence.

### Three Tasks for Students

1. Analyze what Leonardo's statement suggests about the role of the artist in the creative process during the High Renaissance.
2. Select and clearly identify one High Renaissance work that reflects Leonardo's ideas.
3. Making specific reference to both the quotation and to the selected work, analyze the role of the artist in the creative process during the High Renaissance.

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**Question 8 (continued)**

**Points to Remember**

This is a text-based question that addresses not only Leonardo's artistic practice but also that of other artists working within the High Renaissance. To answer the question successfully, students will need to address, at least implicitly, the role of the artist in the creative process during the High Renaissance.

Students do not need to select a work by Leonardo. Work by any artist active during the High Renaissance in any medium is acceptable, provided the work reflects Leonardo's ideas.

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

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### Question 8 (continued)

#### Scoring Criteria

##### 4 points

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

The response clearly and correctly identifies one High Renaissance work that reflects Leonardo's ideas. The response accurately analyzes what Leonardo's statement suggests about the role of the artist in the creative process during the High Renaissance. Making specific reference to both the quotation and the selected work, the response analyzes the role of the artist in the creative process during the High Renaissance. The response may include minor errors that do not have a meaningful effect on the analysis.

##### 3 points

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

The response correctly identifies one High Renaissance work that reflects Leonardo's ideas. The response analyzes what Leonardo's statement suggests about the role of the artist in the creative process during the High Renaissance. Making specific reference to both the quotation and the selected work, the response analyzes the role of the artist in the creative process during the High Renaissance. However, the response may be somewhat unbalanced, with a stronger analysis of either the quotation or the selected work, although both are represented. It may include minor errors that have some effect on the analysis.

##### 2 points

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

The response identifies one Renaissance work that reflects Leonardo's ideas, although the identification may be implied rather than stated directly. The response explains, at least implicitly, what Leonardo's statement suggests about the role of the artist in the creative process during the Renaissance. Making reference to both the quotation and the selected work, the response addresses the role of the artist in the creative process during the Renaissance, but that discussion is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of the selected work may be mostly accurate, whereas the discussion of the quotation may include errors that affect the response.

##### OR

The response identifies one High Renaissance work that reflects Leonardo's ideas. Making specific reference to either the quotation or the selected work, the response analyzes the role of the artist in the creative process during the High Renaissance.

**NOTE:** This is the highest score a response can earn if it does not discuss both the quotation and a selected work.

##### 1 point

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

The response demonstrates some general familiarity with the issues raised by the question. However, the response is weak, overly descriptive, and/or contains significant errors. If the response identifies an appropriate Renaissance work, then there is no other discussion of merit.

##### 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.