

AP[®] ART HISTORY

2014 SCORING GUIDELINES

Question 1

The creation or representation of landscape (both the natural and/or built environment) is a cultural construct. Different cultures use a variety of approaches to create or represent landscape to communicate meaning.

Select and clearly identify two examples of the creation or representation of landscape, in any medium, from two different cultures. At least one of your choices must come from beyond the European tradition. Using specific evidence for each of your examples, analyze both how that landscape is created or represented and how that landscape communicates meaning within the culture that produced it. (30 minutes)

Background

This question asks students to identify two examples of the creation or representation of landscape that communicate meaning within the cultures that produced them. At least one example must come from beyond the European tradition. Using specific evidence for each example, students must analyze both how that landscape is created or represented and how that landscape communicates meaning within its culture. The intent of this question is to measure students' ability to analyze how works are created as well as how visual and contextual characteristics of those works are used to communicate meaning within specific cultural contexts.

For purposes of this question, landscape can be defined as both the natural and/or built environment. The landscape may be the primary subject, background scenery, or conceptual basis of a work. The representation may be highly detailed and naturalistic, or it could be abstract, symbolic, picturesque, or painterly. Some works present real or imagined landscapes, incorporate natural materials, or intervene in the experience or physical appearance of an existing landscape. Other works are landscape themselves: famous works of landscape architecture such as the gardens of Versailles or the gardens of the Taj Mahal are appropriate examples.

Likely examples from beyond the European tradition include Egyptian tomb reliefs such as *Ti Watching a Hippopotamus Hunt*; Ancient Near Eastern reliefs such as the *Assurbanipal and His Queen in the Garden* from the Palace of Nineveh; Song Dynasty *Shan Shui* ("pure landscape") ink paintings such as Fan Kuan's *Travelers Among Mountains and Streams* and Ma Yuan's *On a Mountain Path in Spring*; Chinese and Japanese literati painting; and Japanese *ukiyo-e* prints such as Katsushika Hokusai's *The Great Wave off Kanagawa*. Both Islamic and Zen gardens provide strong examples of the creation of landscape for very specific religious meanings. Examples from the indigenous Americas might include the Serpent Mound in Ohio, the city of Teotihuacan, and the Incan site of Machu Picchu.

Frequently mentioned examples from the European tradition include Roman frescos, such as those found at the Villa of Livia; Ambrogio Lorenzetti's *The Allegory of Good and Bad Government* in Siena; Pieter Brueghel's *Return of the Hunters*; Dutch landscape paintings such as Jacob van Ruisdael's *View of Haarlem from the Dunes at Overveen*; as well as the landscape traditions of the Impressionists and Hudson River School artists. Significantly, many good examples go beyond painting, such as Frank Lloyd Wright's Fallingwater, Robert Smithson's *Spiral Jetty*, Maya Lin's Vietnam Veterans Memorial, and the works of Andy Goldsworthy.

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Question 1 (continued)

Successful responses will address both tasks identified in the question: both how the landscape is created or represented and how the landscape communicates meaning within the culture that produced it. Analysis of the creative process will depend on the work chosen and is likely to include discussion of perspective systems, brushwork, texture, materials, and/or construction techniques. Analysis of the particular meaning will also vary, and may include political, social, philosophical, religious, symbolic, or conceptual meanings. Some works will express the experience of the sublime; others, civic, regional, or national pride. Still others provide a source of contemplation or inspiration, while yet others are an outward manifestation of an inward emotional state.

Three Tasks for Students

1. Select and clearly identify two examples of the creation or representation of landscape, in any medium, from two different cultures. At least one example must come from beyond the European tradition.
2. Using specific evidence for each example, analyze how that landscape is created or represented.
3. Using specific evidence for each example, analyze how that landscape communicates meaning within the culture that produced it.

Points to Remember

For an example to be appropriate for this question, it must involve the creation or representation of a landscape. Landscape may be the primary subject, background scenery, or conceptual basis of a work. It can be defined as either the natural or the built environment.

To answer the question successfully, students must identify the meaning of the landscape within the culture that produced it, in at least a general way. If students do not identify the meaning of the landscape, it will be difficult for them to analyze evidence in a manner relevant to the question.

The identification of each example 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.

Examples may be in any medium, from any time period. At least one of the examples must come from beyond the European tradition.

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

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

Prehistoric examples, such as the Caves of Lascaux, 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 examples.

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 examples of the creation or representation of landscape. Using specific evidence for each example, the student analyzes both how those landscapes are created or represented and how those landscapes communicate meaning within the cultures that produced them. 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 example 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 examples of the creation or representation of landscape. Using specific evidence for each example, the student analyzes both how those landscapes are created or represented and how those landscapes communicate meaning within the cultures that produced them. 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 examples of the creation or representation of landscape. Using evidence for each example, the student discusses both how those landscapes are created or represented and how those landscapes communicate meaning within the cultures that produced them. However, the discussion is less analytical than descriptive. It may be overly general, simplistic, digressive, or unbalanced. For example, the discussion of one of the examples may be mostly accurate, whereas the discussion of the other includes errors that affect the response.

OR

The student identifies **only one** appropriate example of the creation or representation of landscape, but the response uses specific evidence to demonstrate thorough knowledge and understanding of both how that landscape is created or represented and how that landscape communicates meaning within the culture that produced it.

NOTE: This is the highest score a response can earn if the student identifies-and analyzes only one appropriate example of the creation or representation of a landscape 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 examples of the creation or representation of landscape. The identification of these examples may be incomplete, implied, and/or contain errors. Using evidence for each example, the student discusses how those landscapes are created or represented and/or how those landscapes communicate meaning within the cultures that produced them. However, the discussion is limited, digressive, overly unbalanced, and/or contains significant errors.

OR

The student identifies **only one** appropriate example of the creation or representation of landscape, but the response uses evidence to demonstrate sufficient knowledge and understanding of both how that landscape is created or represented and how that landscape communicates meaning within the culture that produced it.

The score of **3** may be earned if both examples 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 examples of the creation or representation of landscape. The identifications of the examples 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 example of the creation or representation of landscape, but the response uses evidence to demonstrate some knowledge and understanding of how that landscape is created or represented and/or how that landscape communicates meaning within the culture that produced it.

A score of **1** may be earned, with one or more appropriate examples of the creation or representation of landscape, 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 examples of the creation or representation of landscape, 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.

1A

ART HISTORY
SECTION II—Part A

Time—1 hour

2 Questions

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

Read the questions carefully and take time to think about what the questions ask. You can receive full credit only by directly answering the questions. Therefore, spend a few minutes organizing or outlining your responses in the blank space provided above the questions. Notes written in the blank space will not be scored. You must answer each question on the lined pages of this booklet. Analyze each question thoroughly and choose appropriate examples for your responses. Identify your examples as fully as possible.

Note: This exam uses the chronological designations B.C.E. (before the common era) and C.E. (common era). These labels correspond to B.C. (before Christ) and A.D. (anno Domini), which are used in some art history textbooks.

~~the~~ Constable, *The Haywain*,
nineteenth cent, oil on
canvas

Dwelling in the Qingyang Mountains
1600s
China

1. The creation or representation of landscape (both the natural and/or built environment) is a cultural construct. Different cultures use a variety of approaches to create or represent landscape to communicate meaning.

Select and clearly identify two examples of the creation or representation of landscape, in any medium, from two different cultures. At least one of your choices must come from beyond the European tradition. Using specific evidence for each of your examples, analyze both how that landscape is created or represented and how that landscape communicates meaning within the culture that produced it. (30 minutes)

Landscapes are often highly representative of the culture or society that creates them, and they tend to convey that society's reaction to nature and the world around them. From Romantic Britain to dynastic China, landscapes portray both the artist's perception of nature and the way society treats and changes the surrounding world.

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The nineteenth-century Romantic period in Europe was characterized by extreme emotion, exotic locales and subjects, and, perhaps most notably, the dominance of nature over man. One such ~~was~~ artist that depicted the supremacy of nature was John Constable, a British painter best known for his tranquil rural scenes advocating a return to rustic values. Constable's *The Haywain*, a nineteenth-century oil on canvas painting, served as a reaction to the fast-paced Industrial Revolution that was all but swallowing Great Britain. The Romantic movement itself was a reaction to industrialization, and Constable's *Haywain* epitomized the Romantic notion of nature over man. The painting features a high horizon line and a sky full of splotchy clouds. In the foreground, a man ^{pulls} ~~leads~~ his cart along a river that leads to a small cottage that seems to be consumed by the trees around it. The landscape, which is painted with quick brushstrokes and splatters of color, takes precedence over the little human activity in the painting, and yet the man in the foreground and the environment seem to coexist in perfect harmony. This willful submission of man to nature characterizes the reaction to the Industrial Revolution of the nineteenth century, and the tranquility represented in the landscape through soft, natural colors and mellow lighting encourages viewers to return to the pre-industrial respect ^{of the} ~~the~~ landscape they once experienced.

Approximately 200 years ^{and beyond} before the Romantic movement in Europe, East Asian artists were depicting landscapes and the subjugation of man to nature in hanging and hand scrolls. In fact, the Chinese in particular were noted for their prolific landscapes, and by the seventeenth century artists were creating landscapes in new, unconventional ways. The seventeenth century ink-on-scroll *Dwelling in the Qibing Mountains* is one example of the diverging Chinese artistic trends, ~~and~~ *Dwelling in the*

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Question 1 is repeated for your convenience.

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Qinlong Mountains separates itself from the Chinese landscape tradition because it is composed of thick, black, heavy brushstrokes, and the subject itself is difficult to discern. Unlike the traditional Chinese landscapes that are filled with vegetation and muted colors, Dwelling was created almost solely with black brushstrokes and thick splatters of ink. The artist was part of the literati movement in China, which sought high-class and high-taste patrons that allowed artists to create new, non-traditional paintings and other works of art. The image depicts a house practically inside a massive mountain, and like Constable's Haywain, the power of nature (the mountain) seems to dominate the smaller, insignificant human constructions. Although Dwelling does not use mellow colors and lighting to convey the tranquility of nature, it does communicate a similar meaning: that ~~man~~ man should always be subject to the power of the landscape.

ART HISTORY
SECTION II—Part A

Time—1 hour

2 Questions

1B,

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

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Landscape artworks not only communicate the visual, but also the cultural component of the landscape. The cultural component can be political, such as propaganda, or purely aesthetic. The Italian fresco titled Good City & Government shows a thriving city-scape. There is peace, trade, and a sense of home's

in other words, there is order. The architecture is represented dynamically. Adjacent parts are of different color and form different angles, creating a sense of liveliness within the homes. This 14th century fresco was made for an important meeting room used by the government, where foreign rulers would frequently be summoned. The fresco communicated political meaning to those foreign officials, who would get the impression that the Italian city they were in was a very stable city, which implied the city's government was successful in keeping order. Using a lively and dynamic landscape, the Italian city-state's government communicated political meaning to the viewers.

On the other hand, the Chinese Gardens in Singapore communicate aesthetical ideas from China to its visitors. Rather than political, it communicates Chinese aesthetics through the landscape, which are inspired by Chinese garden landscapes. There are bridges, water lilies on the pond, and monumental lantern installations annually to communicate Chinese culture and its aesthetics. This is because Singapore is a multi-cultural country, and the area where the Chinese Gardens is located (Changi) is one of the Chinese neighborhoods in Singapore. There are other neighborhoods known to be home to certain heritage, such as Little India, River Valley (Japanese), Bukit Timah (Koreans) but Chinese Gardens is the only landscape artwork dedicated to communicate one of the many cultures of Singapore, which makes it a very unique place.

Landscape, whether a depiction or an actual ~~place~~ place, can communicate cultural meanings once you know the purpose of its creation. Rather than portraits of rulers, who seem so distant, the feeling of home created by depictions of familiar scenes, or the accessibility of gardens, can have a deeper impact on its viewers.

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ART HISTORY
SECTION II—Part A

Time—1 hour

2 Questions

1C,

Directions: You have one hour to answer the two questions in this part, and you are advised to spend 30 minutes on each question. The proctor will announce when each 30-minute interval has elapsed, but you may proceed freely from Question 1 to Question 2. Do NOT go on to Part B or open the orange booklet for Section II: Free Response, Part B, Images, until you are told to do so.

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The Great Wave off Kawasaki is a wood block print from Japan that is one of 24 views of the highest and most sacred mountain in Japan. The Berlin Blue color is used to draw attention to the mountain peaking through the waves, although

1C₂

the mountain is not the most prominent figure in the wood block print, the waves still perfectly frame the mountain, making it the focal point for the audience. The landscape does not contain an extreme variety of color, but is represented in a calm way. Even though the wood block print captures a moment directly before disaster strikes and three fishing boats are swamped, there is still a sense of peace in the distance beyond the waves.

Another landscape is ~~son~~ Giorgionne's pastoral symphony. Although it is not intended to be viewed by the audience as a landscape, it still perfectly captures the Venecian landscape. The figures in the painting are enjoying their time as they sit on a hill overlooking a forest in a valley. By depicting the landscape in such a way, the figures are overcome by the beauty around them and they now just become part of the setting. With the women being muses to the men playing instruments, the Venecian culture is highlighted by their beautiful surroundings filled with colors, including the Venecian red. Giorgionne is trying to communicate that his people play a part in making their land beautiful, then directly linking his culture to the peaceful scene.

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AP[®] ART HISTORY 2014 SCORING COMMENTARY

Question 1

Overview

This 30-minute question asked students to identify two examples of the creation or representation of landscape that communicate meaning within the cultures that produced them. At least one example must have come from beyond the European tradition. Using specific evidence for each example, students then had to analyze both how that landscape is created or represented and how that landscape communicates meaning within its culture. The intent of this question was to measure students' ability to analyze how works are created, as well as how visual and contextual characteristics of those works are used to communicate meaning within specific cultural contexts.

Sample: 1A

Score: 9

This response demonstrates thorough knowledge and understanding of the question by using specific evidence to analyze both how landscapes are created or represented and how those landscapes communicate meaning within the cultures that produced them. The response clearly and correctly identifies two appropriate examples: John Constable's *The Hay Wain* and Don Qichang's *Dwelling in the Qingbian Mountains*. The response uses specific visual evidence to describe Constable's *The Hay Wain*, noting the narrative content and emphasizing the natural colors, soft lighting, and the coarse brushwork of the artist. The response links this formal analysis to the work's cultural context by accurately recognizing that *The Hay Wain* is a work of the Romantic Period, which was characterized in part by interest in "the dominance of nature over man." The response elaborates that Constable's work was a reaction to the industrialization of Great Britain in the early 19th century, advocating a "return to rustic values" through the depiction of "tranquil rural scenes." The response similarly explores the theme of nature dominating humanity with Don Qichang's *Dwelling in the Qingbian Mountains*, identifying it as a Chinese "ink-on-scroll" painting that likewise addresses "the subjugation of man to nature." The response links *Dwelling in the Qingbian Mountains* to both the historical tradition of Chinese spiritual landscape painting as well as to the formal innovations of the 17th-century literati movement, describing the thick, heavy brushstrokes and expressive style. The response points out the relative scale of the house that is dwarfed by the "massive" mountain, a relationship that communicates the power of nature to "dominate the smaller, insignificant human constructions." Although the question does not specifically require comparison between the two works, this response concludes with the assertion that both landscape paintings communicate the insignificance of humanity before nature within their respective cultural contexts. This comparative element contributes greatly to the coherence and sophistication of the response.

Sample: 1B

Score: 5

This response demonstrates some knowledge and understanding of the question by using specific evidence to discuss how landscapes are created or represented and how those landscapes communicate meaning within the cultures that produced them. The response identifies two appropriate examples: Ambrogio Lorenzetti's *The Allegory of Good Government* (misidentified as *Good City & Government*) and the Chinese Garden in Singapore, which is part of the Jurong Gardens. Lorenzetti's depiction of a built environment is described as a fresco of a "thriving city-scape [*sic*]" with dynamic architecture, color, and angles depicting "peace, trade, and a sense of home." From this description, the response notes that "there is order," which leads into a discussion of the political meaning of the work. The response locates the fresco in a government meeting room where the built environment of the cityscape would have communicated political stability and would have implied to viewers, particularly "foreign rulers," that "the

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Question 1 (continued)

city's government was successful in keeping order." Similarly, the Chinese Garden, with its "bridges, water lilies on the pond, and monumental lantern installations," is described as communicating "Chinese aesthetics through the landscape." The response notes that Singapore is a multicultural country and that Jurong is one of several ethnic neighborhoods that serve people of a "certain heritage," thereby creating "the feeling of home." However, the response discounts the political importance of the creation of a Chinese garden in the Northern imperial style within the Republic of Singapore, despite recognizing its status as "a very unique place" and claiming (incorrectly) that it is "the only landscape artwork dedicated to communicate one of the many cultures of Singapore." This error that the Chinese Garden is purely "aesthetical . . . Rather than political," along with a lack of specificity in the evidence, affects the response's ability to convey fully how the Chinese Garden communicates meaning within the culture that produced it. As such, the response is unbalanced, with a stronger analysis of the built environment presented in *The Allegory of Good Government* than the one created in the Chinese Garden in Singapore.

Sample: 1C
Score: 3

This response demonstrates limited knowledge and understanding of the question by using evidence to discuss how landscapes are created or represented. The response identifies two appropriate examples: Katsushika Hokusai's *The Great Wave off Kanagawa* and Giorgione's *Pastoral Symphony*. The discussion of *The Great Wave* is both limited and overly descriptive, addressing how the landscape is represented with the "Blue color . . . used to draw attention to the mountain peaking [*sic*] through the waves" that are about to collapse onto the boats. The response notes that Mount Fuji is the "most sacred mountain in Japan," yet no effort is made to analyze why "the mountain is not the most prominent figure [*sic*] in the wood block print," nor why there might be "a sense of peace in the distance beyond waves . . . Even though the wood block print captures a moment directly before disaster strikes." The response includes a greater attempt at analysis of the background landscape in *Pastoral Symphony*, noting that the leisurely subject matter, the forest vista, and the colors all represent the beauty of Venetian culture. However, the response is incomplete because it does not fully address how either landscape communicates meaning within the culture that produced it.