

# AP<sup>®</sup> EUROPEAN HISTORY

## 2014 SCORING GUIDELINES

### Question 6

Analyze how warfare and the rise of totalitarian regimes affected the development of the arts in Europe during the first half of the 1900s.

#### 9–8 Points

- Thesis is explicit and deals with effects of warfare and totalitarian regimes on art.
- Organization is clear and develops both aspects of the thesis.
- Essay is well balanced; it deals with effects of warfare and totalitarian regimes.
- All major assertions are supported by specific artists, movements, works of art, literature, film, OR music.
- May contain errors that do not detract from the argument.

#### 7–6 Points

- Thesis is explicit and suggests the impact of warfare and totalitarian regimes on art.
- Organization is clear, but argument on impact may not be fully developed.
- Essay is balanced; deals with impact of warfare and totalitarianism on art, at least briefly.
- All major assertions are supported by some specific evidence of impact on art.
- May contain an error that detracts from the argument

#### 5–4 Points

- Thesis is less developed and may deal with impact of either warfare or totalitarian regimes.
- Organization is basic; argument on impact may be thin.
- Essay shows imbalance; impact of warfare **OR** totalitarian regimes may be addressed.
- Some of the major assertions are supported by references to works of art or art movements.
- May contain a few errors that detract from the argument.

#### 3–2 Points

- No explicit thesis or a thesis that merely repeats or paraphrases the prompt.
- Organization is ineffective.
- Essay shows serious imbalance; impact of warfare **OR** totalitarian regimes may be mentioned.
- Little relevant evidence.
- May contain several errors that detract from the argument.

#### 1–0 Points

- No discernible attempt at a thesis.
- No discernible organization.
- Impact of warfare and totalitarianism on art is neglected.
- Minimal or no supporting evidence used.
- May contain numerous errors that detract from the argument.

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### Question 6 (continued)

#### Historical Background

#### Central elements of the question

- Analyze – determine component parts; examine their nature and relationship.
- The arts may include painting, drawing, sculpture, music, literature, film, theater, etc.
- Warfare’s effect on the arts: Textbooks usually deal with modernism as the ‘age of anxiety’ before World War I, which continues in a more aggravated form after the war. During the war and in the interwar period, German Expressionism, Surrealism, and Dadaism, are some of the movements students can use.
- Totalitarian regimes’ effect on the arts can deal with suppression and censorship, as well as use of propaganda. However, we cannot expect essays that identify specific “approved” works of art under Hitler or Stalin. They may describe the kind of posters or paintings these regimes liked, but not identify names.
- Periodization is broad, 1900 to 1950 through the early part of the Cold War. We are accepting evidence in the 1950s if it is linked to warfare or to totalitarianism.

#### Some approaches to this question

Essays generally demonstrate knowledge of good examples of modernism in the arts; the issue here is to effectively discuss the impact of warfare and totalitarianism on art movements, works of art, or other forms of culture, and relate that to the historical context of the first half of the century. Argument is important to the question because the building blocks of a thesis are given in the prompt. However, some essays can drift off task. The responses need to be linked to the impact of the war and of totalitarian regimes. An essay that discusses totalitarianism without effectively treating the arts isn’t really responding to the question. Some essays don’t treat both aspects of the questions (warfare and totalitarianism), and some conflate the two. The quality of the argument and of the evidence is the main factor that distinguishes the higher quality responses.

#### Warfare

Specific and relevant evidence can be used to address the effects of warfare on art. Many essays deal first with the war (usually World War I) linking it to disillusion, despair, etc. Some essays effectively connect the war to Dadaism, Surrealism and German Expressionism, often using specific examples. In addition to evidence, the analysis of how the war affected the arts is going to determine the quality of the essay.

#### Totalitarianism

For totalitarianism, the chilling impact on the arts may be discussed, both through censorship of modernism, and use of ‘approved’ art as propaganda. For Hitler essays will sometimes refer to the concept of ‘Degenerate Art’ and some even mention the exhibition of that name. Stalin is less often addressed, but some essays refer to socialist realism. Otherwise, treatment of totalitarian impact on art will be more general, such as art as propaganda, or art serving the state.

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## Question 6 (continued)

### Evidence

Modernism in the arts begins before World War I, so some textbooks treat it as part of the prewar “age of anxiety.” Some essays may feature inferences of the direct impact of the war on arts, while others refer to specific authors, such as Hemingway or Remarque. We have seen the use of Picasso’s *Guernica*, a highly relevant example that links to both warfare and totalitarianism. The use of pre-WWI evidence such as *Demoiselles D’Avignon* or *Rite of Spring* can be relevant as it may be used in an essay to show anticipation of the war, or how this prewar ‘anxiety’ heightens the impact of warfare. State manipulation of the arts, carried on effectively in both the Hitler and Stalin regimes, can be addressed in a variety of ways. Films such as Leni Reifenstahl’s *Triumph of the Will* are sometimes used and, more rarely, Sergei Eisenstein’s films, such as *The Battleship Potemkin*. Hitler’s extreme hostility to modernism is known, especially as he considered himself an artist. While many essays may not feature specific names, they do assess the ways in which the Nazi regime repressed creativity with labels such as “Degenerate art,” “Jewish art,” or “Bolshevik art.” Goebbels and other Nazi leaders’ efforts to mold all culture into the service of a German, “Aryan” racial model is sometimes mentioned. Similarly, Soviet “Socialist Realism” glorified the worker and rejected experimentation or the kind of rule-breaking that early modernism represented.

### Abbreviated Chronology and Terminology of Modernism 1900 to circa 1950

Note: the examples used here are not intended to be exhaustive. Many other writers, artists, poets, etc. could be used. Also note that many artists moved between movements over the course of their careers or produced works that spanned more than one movement.

#### Prewar Modernism

- Influence of Freud and Nietzsche, as well as non-Western influences. “Age of Anxiety” turns its focus to the irrational.

#### Post-Impressionism

- Van Gogh *Starry Night* – 1889

#### Early Expressionism

- Ernst Ludwig Kirchner and Karl Schmidt-Rottluff form the Brücke artists’ group in Dresden, rejecting bourgeois social conventions and academic traditions in art – 1905

#### Cubism

- Picasso *Demoiselles D’Avignon* – 1907
- Picasso, *Guernica* – 1937. Some essays use *Guernica* to blend the two aspects of the question: impact of warfare and impact of totalitarianism. This is acceptable.

#### Abstract art

- Art that focuses on one or more of the visual elements of a subject: its line, shape, tone, pattern, texture, or form. Closely linked to Cubism. Begins 1900.

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### Question 6 (continued)

#### **Futurism**

- Founded in Italy by Marinetti 1909. The Futurists were eager to break attachments to the past, and war, they felt, was an opportunity for a historical tabula rasa — a chance to wipe the slate clean, then create a new world order.

#### **Der Blaue Reiter (the Blue Rider)**

- A group of artists whose publications and exhibitions sought to find a common creative ground between the various Expressionist art forms. Kandinsky, Marc, and Macke were among its founding members – 1911

#### **German Expressionism**

- Kandinsky outlines the principles of abstraction in art in *On the Spiritual in Art* – 1912.
- Leading German expressionists were Ludwig Kirchner, Oskar Kokoschka, George Grosz, and Emil Nolde.

#### **Atonality and Other Experimentation in Music**

- Arnold Schoenberg, *Pierrot Lunaire* – 1912
- Igor Stravinsky's composition *The Rite of Spring* for the *Ballets Russes* causes Paris riot – 1913
- Alban Berg, *Lulu* 1934

#### **Modernism During and Between the Wars – Lost Generation**

- Impact of war on art: Many artists served but experienced loss of faith; pessimism; horror; grotesque nature of war; representations of the experience of the trenches.
- Paul Nash *The Ypres Salient at Night*, 1917 striking painting of the war at night.
- Otto Dix *Prague Street* – 1920 depicts wounded WWI veteran begging; *Flanders* – 1934 depicts the trenches of WWI; a response to the Nazi warmongering.
- Max Ernst *Elephant Celebes* – 1921 (Ernst was in all three movements: Dadaism, Surrealism and German Expressionism.)
- T.S. Eliot *The Wasteland* – 1922 modernism poem represents disillusionment of postwar generation.
- Ernest Hemingway, *The Sun Also Rises* 1926.
- Käthe Kollwitz *Parents* – 1932. A war memorial to her son who died in Flanders in 1914.

#### **Dadaism (1916–1923)**

- Dada Manifesto (Hugo Ball) “Follow no rules!”; “anti-art” – 1916.
- Marcel Duchamp – “readymades”. e.g., the 1917 *Fountain* (a urinal) and the 1919 *L.H.O.O.Q.* (Mona Lisa with a mustache).
- Georges Grosz *Berlin Street* 1931 (technically from his post-Dada period, but can be used as an example).

#### **Bauhaus School of Architecture**

- Founded by Walter Gropius – 1919

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### Question 6 (continued)

#### Surrealism (1924-1939)

- André Breton's first *Surrealist Manifesto* – 1924. French literary figures are involved: Paul Éluard, Guillaume Apollinaire.
- Surrealism hoped to liberate the artist's imagination by tapping into the unconscious mind to discover a “superior” reality — a “sur-reality.” Emphasis on the unconscious and dreams (Freudian).
- Salvador Dali *The Persistence of Memory* – 1931.
- Franz Kafka, *The Trial* – 1925. Kafka's writing is difficult to classify but may be viewed as manifestation of surrealism in literature.

#### Modernism in Cinema

- Sergei Eisenstein deploys modernist film techniques in *Battleship Potemkin* – 1925 (may also be discussed under the rubric of totalitarianism's impact on the arts).
- Fritz Lang's film *Metropolis* – 1926.

#### Totalitarian Governments React to Modernism

Both Nazi Germany (from 1933) and Stalinist Russia/USSR (from 1929) systematically suppressed modernism, imposed rigid controls on artists and intellectuals, and instituted systematic censorship.

- Both regimes opposed modernism and promoted art that supported its ideology: pure German types and neoclassicism for Hitler; socialist realism for Stalin.
- Totalitarian regimes required art with propaganda value, rejecting the individualism and experimentalism at the heart of the modernist program.
- Atonal music was rejected by Nazis as degenerate and Bolshevik, along with jazz and swing music (not pure and German.) The Bauhaus School was closed down.
- The Nazis' “Degenerate Art” exhibition ridiculed modernism – 1937. The Nazis prohibited modernist art and persecuted its practitioners (even Nolde who was a Nazi Party member).
- Stalin imprisoned intellectuals, such as poet Osip Mandelstam and novelist Boris Pasternak (both died in the Gulag) among many others.
- Author Yevgenia Ginzburg's *Journey into the Whirlwind* recounts her time in the Gulag.

#### Note on Post-World War II Art

Some essays refer to evidence from the 1950s, which is acceptable as long as it is linked to the argument. Examples may include:

- Giacometti (Sculptor) *Man Pointing* – 1947; *The Square II* – 1948–49. Giacometti's art features thin, elongated figures, like concentration camp survivors.
- Samuel Beckett (Playwright) *Endgame* – 1958.

Write in the box the number of the question you are answering on this page as it is designated in the exam.

6A p. 104

World Wars I and II ~~had~~ <sup>and the emerging governments</sup> had devastating effects on Europe in the first half of the 19th century. One major way these effects can be seen is through the development of art. In the western <sup>democracies</sup> World War I led to a disenchantment with life that gave rise to modernist art. In ~~the~~ other countries, totalitarianism took root ~~rather than a new~~ and dictated the view of life. Totalitarian governments disliked modernist art and instead explored nationalistic propaganda.

After World War I, people were finally able to see that technology isn't always wonderful - it can be destructive too (signifying the decline of positivism). This "disenchantment with life" led to the formation of new philosophies such as existentialism, which in turn affected the arts. Existentialism supports the ~~the~~ meaningless of life, so the emerging modernist art did just that. <sup>one</sup> ~~example~~ ~~Directly corresponding with existentialist ideas~~ is Dadaism, which uses meaningless art to reflect a similar philosophy of life. ~~Warfare also led to the destructive nature of warfare also led to the~~

~~Rise of Freudian psychology.~~ Surrealism is ~~not~~ another ~~art~~ modernist art style is cubism, where artists like Picasso took life and turned it into a series of geometric shapes and lines, thus proving that life is simple and not as full of meaning as the pre-war society believed. The destruction of warfare also led to the rise of Freudian psychology, which argued that people's actions are unconsciously dictated by their subconscious. ~~By the same~~ surrealist artists like Dalí explored this, experimenting with dream worlds that couldn't possibly exist in real life. ~~Overall, warfare led to~~ these modernist art styles were all instigated by the horrors of warfare, and thus in literature, authors like James Joyce and Virginia Woolf wrote using a new "stream-of-consciousness" ~~way~~ style. This expanded literature beyond an all-knowing narrator and allowed readers to ~~see~~ see the story from a biased point of view that mimicked real life. These modernist art styles were all instigated

by the horrors of warfare, and thus warfare led to the development of experimentation in art. Artists expanded beyond past movements in their attempts to depict real life in a relatable way.

Whereas warfare led to flourishing art in Western democracies, it led to totalitarianism in other countries. These totalitarian governments were unsupportive of modernist art because it was open to personal interpretation, and personal interpretation posed a threat to the state. In Fascist Nazi Germany, ~~for~~ instead, these governments turned art in the direction of ~~nationalistic~~ propaganda that glorified their leaders and their nation. In Fascist ~~(Nazi)~~ Germany, ~~the~~ the Nazi leader Hitler published *Mein Kampf - My Struggle*. This book ~~became~~ ~~the Nazi Manifesto~~ and explicitly contained Hitler's political and social opinions. It became a best-seller and the Nazi manifesto, thus glorifying Hitler and the Nazi government. ~~in contrast~~ Hitler also supported the making of nationalistic films that

exalted Nazi troops and romanticized war. In Communist Russia, a "cult of personality" developed around the Soviet leader Joseph Stalin. Posters were made of Stalin holding babies, Stalin teaching children, Stalin helping women. This propaganda art glorified Stalin, and by doing so supported his government as well. The main reason why these sorts of propaganda became such popular art is because the totalitarian governments censored modernist art, ~~that~~ which might encourage questions of authority, leaving gov-approved propaganda as the only art form available to the public.

In the western democracies, the horrors of warfare led to the modernist art movement, which experimented with new styles and media, further broadening the spectrum of art.

In other countries, however, the devastation of war led to the formation of totalitarian governments, whose censorship and nationalistic sentiments limited art to propaganda which glorified the government and its leader.

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Write in the box the number of the question you are answering on this page as it is designated in the exam.

Society was changing in the first half of the 1900s, and so was art. ~~After battles~~ Emergingly different conflicts were reacted to with new art forms, including the rise of new art movements. New art movements came ~~to be~~ full circle to reflect opinions about the price of warfare. The rise of totalitarian regimes also saw the development of rulers who sought to control every aspect of society, including art. <sup>The</sup> Arts in the first half of the 1900s were changed and molded by totalitarian regimes that longed to suppress ideas and promote others.

Warfare was changing and so was the ~~artist's~~ <sup>cultural</sup> landscape of Europe. New technology developed during World War I resulted in more death and chaos than ever before. Literary works reflected the bitterness towards war and the future. Art came to evolve to showcase these new ~~war~~ <sup>war</sup> tactics with new styles. In Picasso's Guernica, the price of the Spanish Civil War is reflected in the artist's Cubist approach. Unlike traditional art, this chaotic work ~~seems to reflect the~~ uses the energy of the ~~the~~ new Cubist movement to show the violence of the war.

In the case of totalitarian regimes, <sup>the</sup> arts

Write in the box the number of the question you are answering on this page as it is designated in the exam.

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suffered under ~~these~~ these powers. In the communist society of Russia, the visual arts were changed to serve the needs of the state. ~~The~~ Art was only accepted if it broadcasted the propoganda of the totalitarian regime. In Nazi Germany, abstract art was ousted at the Degenerative art show. Works were destroyed, ~~the~~ made fun of, or changed. The result was the death of abstract art in Germany since it served no purpose for Hitler's rule, unlike other art that glorified the sentiments of the Nazis. Literary works were likewise molded for the use of propoganda and others were destroyed. This is seen in the Nazi ritual of book burning.

Overall, the arts in Europe in the first half of the 20th century were ~~changed~~ directed towards the development of propoganda. In some cases they ~~are~~ show new opinions towards warfare. Their most powerful ~~role is still the~~ change is still their evolving pattern towards glorification of a totalitarian regime. Consequently, the development of the arts moved towards the rise of practical works that could help empower the leader of a totalitarian regime.

Write in the box the number of the question you are answering on this page as it is designated in the exam.

6C p 1 of 1

The artwork in the first half of the 1900's was dark and gloomy because of the ~~world~~ world and its conditions. The warfare influenced that dark sadness that radiated from every part of the globe. In areas that were affected by totalitarian regimes art was mainly propoganda for the war.

Much of the artwork reflected death and destruction. Artist's wanted their work to reflect real life. They used gloomy, dull colors to show a lack of a vibrant life. They depicted realistic battle scenes and areas of mass destruction. They wanted to touch the hearts of everyone involved in the world war.

Where ever there was totalitarian regimes, most of the artwork was propa-ganda. These governments controlled every aspect of life, including art. They wanted their people to feel hatred for the other nations they were at war with.

The war and totalitarian regimes had a strong influence on artwork. Artist only saw ~~sadness~~ sadness and depression so that is all they could ~~create~~ create. Their work was as dark and gloomy as life itself.

**AP<sup>®</sup> EUROPEAN HISTORY**  
**2014 SCORING COMMENTARY**

**Question 6**

**Overview**

The intent of this question was to have students analyze the effects of warfare and totalitarian regimes on art in the first half of the 1900s. The aim is to assess the students' ability to analyze the impact of the traumatic events of World War I and its aftermath on cultural creativity and artistic output. The question rewarded approaches that connected specific artists, artworks, or art movements to the historical context of the Interwar period, showing how and why the war and the subsequent establishment of totalitarian regimes resulted in changes in artists' choice of styles, subject matter(s), and general sensibilities.

**Sample: 6A**

**Score: 9**

This is an exemplary essay with a fully responsive thesis that addresses the effects of both warfare and totalitarianism on the arts. The essay offers abundant evidence, including references to Dadaism, Existentialism, Cubism, Surrealism, and the rise of Freudian psychoanalysis. Literature is also covered, with references to James Joyce, Virginia Woolf, and the 'stream-of-consciousness' narrative technique. While the essay does not identify specific works of art, the discussion shows a sophisticated understanding of modernism. The section on totalitarianism covers Hitler's *Mein Kampf*, the glorification of Hitler, and the cult of personality under Stalin ("Stalin holding babies"). The essay is very well balanced, the argument is fully persuasive, and the analysis also extends beyond what is explicitly required by the prompt, by addressing the totalitarian regimes' motivations for censoring the arts. For these reasons, the essay earned the maximum of 9 points.

**Sample: 6B**

**Score: 6**

The thesis (in the introductory paragraph) addresses the impact of totalitarianism on the arts in an unspecific but acceptable way; the impact of warfare on the arts is treated less convincingly, with only a vague reference to "new art movements" which "came full circle to reflect opinions about the price of warfare." In the body of the essay, however, the evidence of warfare's impact is relatively well developed, with a specific and appropriate reference to Picasso's *Guernica* and Cubism, as well as with a more general but relevant reference to unspecified "literary works" reflecting bitterness about the experience of World War I. The discussion of totalitarianism's impact includes a general treatment of Stalinist art and more specific and accurate references to Hitler's "Degenerate Art" exhibit, book burnings, and propaganda. The essay earned 6 points for the relatively good quality of the evidence and the relatively balanced approach to answering both parts of the question.

**Sample: 6C**

**Score: 2**

The attempted thesis identifies "sadness" as the impact of warfare on art and propaganda as the impact of totalitarianism on art. The essay presents no specific evidence. The claim that artists turned to "realistic" depictions of battle scenes to convey their reactions to the horrors of war is factually incorrect. The discussion of totalitarianism's impact is similarly lacking in specificity. The essay earned 2 points because it stays on task, is somewhat organized, and attempts to answer the question, albeit in a vague and overgeneralized way.