

AP[®] ART HISTORY 2016 SCORING GUIDELINES

Question 2

Many artists use the metaphoric, conceptual, and/or formal properties of light to convey spiritual meaning in works of art and architecture.

Select and completely identify a work of art or architecture in which light was used to convey spiritual meaning. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.).

Describe at least two elements of form and/or content (such as materials, iconography, composition) that use light to convey spiritual meaning.

Explain how the artist or designer used these elements of form and/or content to convey spiritual meaning.

Then, use at least two examples of specific, contextual evidence (such as site, intended audience, historical and cultural milieu) to explain why light was used to convey spiritual meaning.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Calling of Saint Matthew
Chartres Cathedral
Ecstasy of Saint Teresa

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Question 2 (continued)

Scoring Criteria

	Task	Points
1	<p>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning.</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. The student will earn credit for the identification if <u>at least two</u> accurate identifiers are provided, but the student will not be penalized if any additional identifiers provided are inaccurate. If a work from the list provided is selected, the student must include at least two accurate identifiers <u>beyond those that are given</u>.</i></p>	1 point
2	<p>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
3	<p>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
4	<p>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
5	<p>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</p> <p><i>The element of form or content does not need to be on the list provided (e.g., materials, iconography, composition).</i></p>	1 point
6	<p>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <p><i>The type of contextual information does not need to be on the list provided (e.g., site, intended audience, historical and cultural milieu).</i></p>	1 point
7	<p>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <p><i>The type of contextual information does not need to be on the list provided (e.g., site, intended audience, historical and cultural milieu).</i></p>	1 point
	Total Possible Score	7 points

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Question 2 (continued)

Supplemental Scoring Information

Calling of Saint Matthew. Caravaggio. c. 1597–1601 C.E. Oil on canvas.

Describe two elements of form or content that use light to convey spiritual meaning.

In *Calling of St. Matthew*, a narrative drawn from the New Testament of the Bible, Jesus and his disciple, Peter, approach a tavern where the tax collector, Matthew, is seated at a table with a group of four other men. The painting employs a diagonal beam of light as a compositional device, connecting the figures across the composition. The scene is lit by this ray of light emanating from the right, possibly from a window located beyond the picture plane, crossing to the lower left.

Caravaggio's use of bold contrasting darks and lights, known as *tenebrism*, penetrates what appeared to contemporaries to be a dreary, squalid tavern inhabited by a cast of uncouth and unidealized characters. The dramatic light reveals the surprised faces and inquisitive gestures of Matthew and the two young men closest to Christ and Peter. The two figures situated on the left remain unaware of the arriving visitors. They keep their heads bowed, remaining focused on the coins being counted on the table. Just as crucial as the lighting in Caravaggio's painting is the use of shadow to convey a sense of the mystical and the mysterious. For example, most of Christ's body in fact is cast in shadow or concealed by his companion's forwardly thrust figure. Without the darkness, the impact of light would be severely lessened.

Explain how the artist or designer used two elements of form or content to convey spiritual meaning.

The beam of light that permeates a scene depicted *en media res* symbolizes God's presence or spirit and adds a dramatic element to a narrative climax, the moment when Christ chooses one of his disciples but before the full importance of the summons has settled on the apostle. Caravaggio's use of *tenebrism* amplifies the association of light and divinity, in contrast to the darkness of sin and ignorance. Within the dark shadows, the positioning of Christ's feet suggests that he has just turned around as he points toward Matthew, who, in turn, points to himself in disbelief. In the darkened space beneath the table, the angle of Matthew's legs suggests that he will rise and follow Jesus to answer this calling. These elements of action, highlighted by dramatic light and shadow, summarily call all Christians to action, all who are desirous of being rescued from spiritual darkness to enter the realm of light. The light emanating closely above the haloed head of Christ recalls the role of Jesus as "the way of light, the way of truth."

As in many of Caravaggio's paintings, light is used to highlight animated hand gestures, taking full advantage of one of a human's most successful means of nonverbal communication. Caravaggio likely borrowed the outstretched hand of Christ from Michelangelo's Sistine Chapel Ceiling, where God brings Adam to life, suggesting that the light that shines across the painting fulfills a creative, spiritual function. In contrast, the questioning hand Matthew uses to express his astonishment at being chosen may remind all believers of self-doubt when called to the demands of a Christian mission.

In spite of the religious subject depicted in the painting, Caravaggio transposes the biblical narrative to a present-day tavern, a setting recognizable to his audience in Rome. Likewise, Jesus, Peter, Matthew, and the other characters wear contemporary dress. Both artistic choices allowed the intended audience to more easily relate to the spiritual meaning of the biblical narrative and realize that Christian salvation was open to all.

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Question 2 (continued)

Use two examples of specific contextual evidence to explain why light was used to convey spiritual meaning.

Caravaggio was presented an offer to create this and another large painting of St. Matthew's martyrdom after other artists had failed to fulfill their contracts to decorate the Contarelli Chapel in the church of San Luigi dei Francesi in Rome. Strikingly, the *Calling of Saint Matthew* composition was designed so that the light would appear to come from an actual window in the painting's intended setting of the Contarelli Chapel.

Later he produced two altarpieces entitled *The Inspiration of St. Matthew*, depicting the saint writing his gospel as an angel dictates. (A second version was painted after the first one was met with grave dissatisfaction.) As a group, the works suggest the calling of an ordinary man, not an idealized hero. In the Bible, Matthew is described as a tax collector, an occupation held in great disdain during Jesus' lifetime. The dramatic light in the *Calling of Saint Matthew* functions metaphorically to illuminate the future disciple's sinful life, symbolized by the darkness it dispels.

Like his contemporary, the missionary Philip Neri, Caravaggio sought to present Christian characters and narratives in a direct way that would be relatable and meaningful to common people. These ideas closely follow the ideals of the Counter-Reformation, the Catholic Church's response to the Protestant Reformation. During this era, artists like Caravaggio produced a number of images of Christian martyrs like St. Matthew. Caravaggio used dramatic lighting in the paintings in the chapel to suggest God's involvement in the lives of all faithful worshippers, even those who were ordinary or common.

Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.

Describe two elements of form or content that use light to convey spiritual meaning.

Chartres Cathedral is unique in the survival of its extensive number of stained-glass windows, which enabled artists, in addition to depicting complex scenes with narrative and iconic imagery, to allow colored light to permeate the structure's vast interior. The windows at Chartres include extant examples of multicolored rose and tall, pointed lancet windows from the 12th and 13th centuries. In the radial composition of the west rose window, Christ is depicted at the center at the Last Judgment. Christ is also seen enthroned in the center of the south rose window, giving a gesture of blessing. In the north rose window is an image of the Virgin and Child surrounded by ancestors and prophets. Among the famed lancet windows, is a 12th-century window known as the *Notre Dame de la Belle Verriere*, portraying the Virgin Mary crowned and seated on a throne holding the Christ child, his hand raised in blessing.

Not only do the windows at Chartres utilize narrative imagery of a didactic nature, but they also employ symbolic numerical relationships orchestrated by sacred measurements. This emphasis on geometric order is made possible by the way intricately cut pieces of glass were joined with lead bands, known as *comes*, and often assembled with the use of delicate bar tracery, notably in the rose windows. Furthermore, the choice of colors, particularly the ubiquitous sapphire blue for which Chartres is known, enhances the spiritual meaning of the images depicted.

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Question 2 (continued)

Explain how the artist or designer used two elements of form or content to convey spiritual meaning.

In that they portray numerous religious figures and narratives, the stained-glass windows at Chartres share a similar function to that of the Holy Bible in that truth and wisdom, symbolized by either a literal or figurative form of light, are emitted through both. A 13th-century canonist Guillaume Durandi wrote in his *Rationale Divinorum Officiorum* of the symbolic meaning of the sacred church and all of its parts, observing, “The glass windows in a church are Holy Scriptures, which expel the wind and the rain, that is all things hurtful, but transmit the light of the true Sun, that is, God, into the hearts of the faithful.”

As light passes through depictions of the Virgin Mary, such as in the *Belle Verriere*, viewers are reminded of Mary’s distinction as Queen of Heaven, the place from which divine light originates. The predominant use of sapphire blue in all of the windows at Chartres reinforces this concept and reminds the viewer that the cathedral was referred to, as were many in France at the time, as Notre Dame, meaning “Our Lady.” She is furthermore placed against a ruby red background to suggest Christ’s Passion, reinforcing her strong spiritual presence. Since Mary’s crown and throne invites a comparison with the French royal court, the *Belle Verriere* also conveys spiritual meaning in that it provides a sacred justification for secular authority.

The rose windows, as they are known today, were likely looked upon as akin to cosmological maps that expressed higher truths. The numerical arrangements expressed within these and other windows throughout Chartres are a reminder of the medieval conception of God as a cosmic architect who fashions an orderly earth and heaven with his creative, all-knowing powers. In his book *The Gothic Cathedral*, Otto von Simson observes, “Light and harmony, it is to be noted, are not merely images of heaven, symbolic or aesthetic attributes. Medieval metaphysics conceived them as the formative and ordering principles of creation.” This emphasis on geometry brings a greater sense of harmony to the architectural and artistic programme.

Use two examples of specific contextual evidence to explain why light was used to convey spiritual meaning.

Chartres was a sacred destination, the site of a cherished relic, the supposed tunic of the Virgin Mary that appeared to have mysteriously survived a church fire in 1194 C.E. For the medieval pilgrim, to be in the presence of such an object was to benefit from its miraculous power and blessings. Upon entering this sacred *temenos* filled with the brilliant colors illuminated by light, worshippers would have sensed immediately, before laying sight upon the precious relic, the divine spirit of God.

Beginning in the late 12th century, Marian devotion, otherwise known as the “Cult of the Virgin,” grew throughout France in what is now known as the High Gothic period. Dramatically lit spaces dedicated to her person were often created as an expression of St. Augustine’s “City of God,” a heavenly Jerusalem where Christ and Mary preside as a king and queen as if at a royal French court. The elaborate windows were inspired by those created earlier at the abbey of St. Denis, just north of Paris, that, under the direction of a powerful adviser to the king known as Abbot Suger, were meant to express a beautiful vision of *lux nova*, or “new light.”

Interestingly, the benefactors of the windows at Chartres provide additional clues as to the specific spiritual meanings of the stained glass designs. The large rose windows were commissioned by the queen Blanche of Castille and other prominent families in France while many of the large clerestory windows

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were paid for by guilds representing bakers, butchers, money changers, and so forth. No doubt the subjects of each of the windows related in varying degrees to each patron's identities or invested interests.

Historians believe this because of the depictions of numerous guardian saints or color schemes with heraldic associations. The light passing through these images thus acknowledges the devotion of the whole of society, unified by spirit.

The art historian Erwin Panofsky spoke of how the formal organization of High Gothic cathedrals like Chartres were governed by principles found in the Scholastic writings of the age, these exemplified in an attempt to achieve a kind of totality where logic and faith are reconciled in a seemingly effortless manner. The highly calculated design of the windows speaks to the rational plan of God, in a way that natural light can symbolize truth. The intended effect, however, was to move the pious believer who, through dramatic sights and sounds, senses through sublime effect the love and compassion of the Virgin and is drawn even closer to God's heavenly kingdom.

Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).

Describe two elements of form or content that use light to convey spiritual meaning.

A visionary experience of St. Teresa of Ávila, a recently canonized Carmelite nun, is represented and illuminated in the Cornaro Chapel of Santa Maria della Vittoria in Rome by means of materials ranging from bronze to marble and lit from actual daylight from a hidden window located behind a convex broken pediment that crowns a projecting proscenium. This dramatic scene of a swooning saint, seemingly defiant of gravity, appears to float on a cloud in a state of exalted ecstasy, as the work's title suggests. Tension mounts as she is about to be pierced by the flaming arrow of an angel, recalling for the viewer her well-known account of an extreme yet pleasurable pain she recounted from one of her many visions.

The two main figures were sculptured with white, gleaming marble so that they serve as the work's central focal point, contrasting with the darker colored marbles in the surrounding areas. St. Teresa and the angel are arranged, along with other elements in the composition, such as the reflective bronze rays descending from above, in a series of strong diagonal lines. Dramatic light and shadow effects are created from the deeply cut folds of the figures' drapery, particularly the drapery of St. Teresa. To further dazzle the viewer, this *bel composto* is situated under a ceiling fresco that depicts a heavenly realm where the Holy Spirit in the form of a dove arrives amid angels who have pushed back the clouds to announce its entrance.

Explain how the artist or designer used two elements of form or content to convey spiritual meaning.

To visualize St. Teresa's mystical union with the divine, Bernini orchestrated his sculptural composition by using natural light in the manner of a spotlight on a stage, highlighting the faces and upper surfaces of the figures as well as the bronze rays that shoot downward from behind. Since the window from which this light emanates is hidden, the illuminated effect is one of a mystical, heavenly, or divine nature. The resulting bold contrast of light and dark against the deep shadows within the heavy folds of the dress serve to heighten the work's visionary qualities. The white marble appears to glow, suggesting spiritual purity, and the bronze rays create a brilliant reflection, evoking the dazzling light of heaven. These effects are framed theatrically by an outwardly curved proscenium, flanked by opera boxes where members of the Cornaro family sit as if watching a play dramatizing the saint's mystical experiences.

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Question 2 (continued)

The painted illusion of light in the fresco high above (painted by Guidobaldo Abbatini) also provides a contrast with the pavement below where the viewer encounters a *memento mori*, an image of animated skeletons functioning as a theatrical reminder of death. This dichotomy is a reminder of the deceased members of the Cornaro family depicted as spectators, suggesting that the pain of death could potentially be sweetened by the presence of divine light. More importantly, the angel's penetrating spear, being charged by the light from above, both real and depicted, implies that St. Teresa is experiencing in her vision a mystical union with the almighty spirit of God.

Use two examples of specific contextual evidence to explain why light was used to convey spiritual meaning.

As the elaborate environment Bernini constructed pushes forward into the viewer's space, the sculptural work becomes more than a representation of the life of a saint. Its added intention of inducing an emotional response in the pious devotee, similar to that of St. Teresa's experience, becomes apparent. Bernini had created such backdrops before to create similar startling effects. In 1628 he designed a temporary stage set made out of plaster and wood for a Forty Hours Devotion in the Pauline Chapel of the Vatican Palace. These theatrical environments, including the *Ecstasy of Saint Teresa*, relied upon light and shadow effects as well as other dramaturgical values to directly communicate their meanings to audiences.

In the context of the Counter-Reformation, these performances, and their settings, were not merely meant to entertain. They were designed to encourage active participation of all devoted Christians during a period where one's faith and devotion were harshly assessed. An intense demand to emotionally participate in Catholic ritual could be traced further back to St. Ignatius of Loyola, a 16th-century priest who detailed in his *Spiritual Exercises* a set of mental exercises linked to all of the five senses. These exercises, when properly executed, were believed to result in a mystical union of God that a viewer in Bernini's day would have certainly associated with light.

Although the multisensory response Bernini's *Ecstasy of Saint Teresa* elicits in viewers can be connected to Loyola's *Spiritual Exercises*, it relates also to the writings of St. Teresa herself. A Carmelite nun, St. Teresa attempted to reform the church by bringing more meaning to Christian ritual through intense meditation, symbolized by light in Bernini's work. When St. Teresa wrote of being pierced by an angel's arrow, she said, "The pain was so severe that it made me utter several moans. The sweetness caused by this intense pain is so extreme that one cannot possibly wish it to cease, nor is one's soul then content with anything but God." Viewers as early as the 18th century associated St. Teresa's mystical union to that of a sexual release, noting her ecstatic facial expression and the dramatically lit rippling effects created by the saint's flowing drapery. According to Gauvin Alexander Bailey in his book *Baroque and Rococo*, "Teresa and Bernini participate in this same culture, using the sensual and even erotic way of releasing the soul from its mortal shell to achieve complete immersion in Christ."

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Question 2 (continued)

Scoring Notes

	<i>Calling of Saint Matthew</i> . Caravaggio. c. 1597–1601 C.E. Oil on canvas.
1	<p>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning. Credit for identification will be given for <i>at least two</i> accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Caravaggio • Rome, Italy (“Rome” alone is acceptable; “Italy” alone is not acceptable) • Baroque • 1597–1601 C.E. • Oil (on canvas)
2	<p>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</p> <p>Form:</p> <ul style="list-style-type: none"> • The artist uses a diagonal beam of light, crossing the painting from the upper right to the lower left. • The artist employs tenebrism, the use of bold contrasting lights and darks. <p>Content:</p> <ul style="list-style-type: none"> • The artist uses light to emphasize hands, gestures, and expressions to assist the viewer in deciphering the narrative. • The artist uses light to reveal a dingy tavern. • The artist uses light to reveal unidealized characters in contemporary dress.
3	<p>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</p> <p>See above.</p>

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Question 2 (continued)

4	<p>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</p> <p>Form:</p> <ul style="list-style-type: none">• The diagonal beam of light indicates God’s spirit or presence and dramatizes the story climax, his choosing of a disciple.• Stark tenebrism amplifies an association of light with divinity, in contrast to the darkness of sin, eliciting an emotional response from the viewer. <p>Content:</p> <ul style="list-style-type: none">• The strongly lit hands, gestures, and expressions recall the message of the narrative, the choosing of a disciple from an unlikely source.• The stark lighting emphasizing the setting in a tavern communicated to the audience that Christian salvation was open to all.• The stark lighting emphasized the unidealized characters in contemporary dress so that the audience could more easily relate to the spiritual meaning of the biblical narrative.
5	<p>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</p> <p>See above.</p>
6	<p>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <ul style="list-style-type: none">• Those who promoted the ideals of the Counter-Reformation strove to make Christian narratives and doctrines more understandable and meaningful to a broad Catholic audience seeking an intense expression of faith or devotion. Works of art created at this time often used light to achieve this goal.• The work was part of a group of paintings used to decorate a family chapel, and the light in the painting appears as if it emanates from an actual window in the Contarelli chapel.• In the biblical narrative, Matthew is a tax collector, an occupation held in great disdain during Jesus’ lifetime. Light illuminates his dark, sinful life, and promises a transformation and conversion.• In the work Matthew is a stand-in for any sinner, who can be redeemed. Following the ideals of the Counter-Reformation, the work urges viewers to lead exemplary lives.
7	<p>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <p>See above.</p>

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Question 2 (continued)

	<p>Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. Limestone, stained glass.</p>
<p>1</p>	<p>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • French Gothic (“Gothic” alone is acceptable) • Chartres, France (“France” alone is NOT acceptable) • <i>Notre Dame de la Belle Verriere</i> window • Original construction c. 1145–1155 C.E.; reconstructed c. 1194–1220 C.E. • Limestone, stained glass (“stained glass” alone is acceptable)
<p>2</p>	<p>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</p> <p>Form:</p> <ul style="list-style-type: none"> • The dominant color of the stained glass windows is sapphire blue. • The organization of the windows by comes and bar tracery suggest numerical relationships based on sacred measurements. <p>Content:</p> <ul style="list-style-type: none"> • Large lancet windows with multicolored stained glass, found in the clerestory and elsewhere, depict biblical subjects and narratives. One of these windows, the <i>Notre Dame de la Belle Verriere</i>, depicts a child-like Christ enthroned on the lap of the crowned Virgin Mary. • Multicolored stained glass rose windows with radial symmetry created with tracery were placed above the west, north, and south portals.
<p>3</p>	<p>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</p> <p>See above.</p>

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Question 2 (continued)

4	<p>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</p> <p>Form:</p> <ul style="list-style-type: none">• The predominant color blue signifies heaven and is symbolically linked with the Virgin Mary and her role as the Queen of Heaven.• The numerical and geometric relationships expressed in the windows demonstrate God’s role as the cosmic architect and his rational plan for creation. Light from the lancet windows illuminates Christian religious figures and narratives, both literally filling the space with colored light and symbolically representing God’s word, which, like the Holy Bible, emits truth and wisdom. <p>Content:</p> <ul style="list-style-type: none">• Rose windows have been interpreted as reflecting the orderly cosmos as well as the feminine principle linked with the Virgin Mary.• The Virgin Mary’s crown and throne in the <i>Belle Verriere</i> window provides a sacred justification for secular authority.
5	<p>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</p> <p>See above.</p>
6	<p>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <ul style="list-style-type: none">• Light illuminates the interior of a destination for pilgrims who traveled to venerate church relics, especially the Virgin Mary’s tunic.• The Gothic period saw the growth of Marian devotion, otherwise known as the “Cult of the Virgin,” practiced throughout France in dramatically lit sacred spaces dedicated to her.• Varied segments of society, ranging from royal heads of state to guild members, were charged with patronizing the church by donating beautiful windows through which God’s light passes and illuminates subjects invested with both sacred and secular interests.• The windows at Chartres were inspired by earlier windows created at St. Denis, which demonstrated Abbot Suger’s concept of <i>lux nova</i>, or “new light,” and launched the Gothic movement.• The windows at Chartres contribute to achieving a totality where logic and faith are reconciled as explored in the Scholastic writings of the age.
7	<p>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <p>See above.</p>

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Question 2 (continued)

	<p>Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).</p>
<p>1</p>	<p>Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200–1750 C.E.) in which light was used to convey spiritual meaning. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Bernini • c. 1647–1652 C.E. • Baroque • Marble (sculpture), stucco and gilt bronze (chapel) (“marble” alone is acceptable; “stucco” and/or “gilt bronze” alone is/are not acceptable • Cornaro Chapel or Santa Maria della Vittoria • Rome, Italy (“Rome” alone is acceptable; “Italy” alone is not acceptable)
<p>2</p>	<p>Accurately describes ONE element of form or content that uses light to convey spiritual meaning.</p> <p>Form:</p> <ul style="list-style-type: none"> • The chapel is dramatically lit by a window hidden behind a broken pediment above the main sculpture group. • The figures of St. Teresa and the angel were created with white marble, used to reflect natural light from a hidden window above, contrasting with darker colored marbles used in the surrounding areas. • The figures of St. Teresa and the angel, as well as other elements in the composition that also reflect light, are arranged in a series of diagonal lines. • The deeply cut folds of St. Teresa’s drapery in particular create dramatic light and shadow effects. • The figures of St. Teresa and the angel are positioned against bronze rays that shoot downward from above, and these reflect natural light from a hidden window above. • The figures are framed within an outwardly curved proscenium lit from a hidden window above. <p>Content:</p> <ul style="list-style-type: none"> • The dramatically lit scene shows an angel about to pierce St. Teresa with a bronze spear or arrow as she swoons. • The fresco ceiling depicts a brilliantly lit heavenly realm where a dove arrives amid angels.

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Question 2 (continued)

3	<p>Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning.</p> <p>See above.</p>
4	<p>Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning.</p> <p>Form:</p> <ul style="list-style-type: none">• Since the window from which this light emanates is hidden, the illuminated effect is one of a mystical, heavenly, or divine nature.• The diagonal compositional elements of the work contribute to a sense of movement activated by light.• The light reflecting from the white marble used for the figures of St. Teresa and the angel enhances the contrast with the darker marbles used in surrounding areas, creating a focal point that suggests spiritual purity.• The dramatic light and shadow effects created by the deeply cut folds of St. Teresa's drapery heighten the work's visionary qualities.• The bronze rays descending from above the figures of St. Teresa and the angel suggest the mystical, heavenly, or divine qualities of radiating light created by their reflective surface.• The outwardly curved proscenium lit from a hidden window above creates a stage-like setting to create the illusion that this vision is taking place in the real time of the audience. <p>Content:</p> <ul style="list-style-type: none">• The intensity of St. Teresa's mystical union with God is highlighted by the angel's spear or arrow, charged by the light from above, directed towards the swooning saint.• The fresco ceiling with a dove, symbolizing the Holy Spirit, amid a brilliantly lit heavenly realm with angels suggests the presence of the divine — and the ultimate source of the light used in the chapel.
5	<p>Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning.</p> <p>See above.</p>

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Question 2 (continued)

6	<p>Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <ul style="list-style-type: none">• In addition to being a sculptor, Bernini was a set designer well versed in creating theatrical effects utilizing light.• In the context of Counter-Reformation, Bernini's use of light and the expansive environment were intended to encourage active participation and intense faith and devotion.• Bernini's expansive environment surrounding a dramatically-lit stage set was used to elicit a multisensory emotional response in viewers, similar to the aims of Ignatius of Loyola's <i>Spiritual Exercises</i>.• St. Teresa was a Carmelite nun who attempted to reform the church by bringing more meaning into spiritual ritual through intense meditation leading to a mystical experience, partly symbolized by light effects in Bernini's work. She recounted such experiences in her writings.
7	<p>Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning.</p> <p>See above.</p>

2 A,

Chartres Cathedral was created in 1194 CE out of concrete and glass in the partly Romanesque (right tower), but mostly Gothic style. The Gothic style was first employed by Abbot Suger at the St. Denis church, with the idea of Lux Nova or "New Light" emerging with this new style. The Gothic style employs ribbed vaults ^{and} pointed arches in order to create taller, more luminous and seemingly weightless ^{buildings} ~~facial~~. Chartres uses these techniques, as well as filling much of the facade with stained glass windows. The rose window at Chartres depicts the Virgin Mary holding the baby Jesus, as well as many old Testament Kings and Queens, for the purpose of reminding the congregation of the church of specific Biblical ideas.

The reason that this tall weightlessness and additional light ~~is~~ achieved ~~is~~ through Gothic elements in Chartres were employed is due to the changing ideals of the Christian church ~~is~~ in antiquity. Christians started to believe that the space in which they worship should be beautiful to reflect a sort of paradise they were aspiring to. Coming out of the medieval period and into the Enlightenment, people wanted their worship space to reflect ~~the new found knowledge~~ metaphorical light that they were obtaining in both knowledge and art. Additionally, the illuminated Virgin Mary located in the North Rose window can be attributed to a group called the "Cult of Mary". Blanche of Castille, who commissioned the building for the Virgin Mary, believed that if Jesus Christ had any apprehension towards sending the Blanche

2A₂

to heaven upon her judgment, that this act of appeasement towards Jesus' mother would act in her favor. The portrayal of Mary in this luminous manner further adds to this, by showing Mary in the most ~~desired~~ desirable way according to the people of that time. The ~~at~~ addition of physical light into the church helps to feel ~~like~~ a more positive spiritual presence.

^{For} Bernini's Ecstasy of Saint Teresa, which is Italian and is comprised of metal and marble, light was used to convey spiritual meaning. There are beams of light or rays created with ~~the~~ metal pieces, adding drama to the scene. These beams add ~~to~~ to the effect of a holy scene, where the angel has descended to Teresa. These ^{metal} beams of light also symbolize an electric moment, a sort of instant of enlightenment causing Saint Teresa's ecstasy. The beams of light's holiness in this way contributes to the spirituality of this piece. Furthermore, Bernini's delicate and detailed carving of the figures is captured by the ~~best~~ lighting that hits the piece. The most important part of the piece is Teresa's expression, which exemplifies her intense, holy ecstasy. Her face and position is extremely detailed, ~~and~~ and these details are emphasized as the light hits this piece. The shadows and depth created with the mindful sculpting add to the realness of ~~the~~ the piece. If these important details were not highlighted by the light that hits them, the spiritual and powerful effect of Bernini's piece would be lost because her ecstasy and the power of this moment would not come through.

Ecstasy of Saint Teresa is located off of a church in Italy. This means that religious people who most likely want to have their own spiritual moment such as Saint Teresa's are seeing it. These pious people will be drawn to and inspired by the drama of the scene. If Bernini did

2B₂

not use light to convey the spiritual meaning, the churchgoers would not feel as much of an impact. This event would be very inspiring and intriguing to churchgoers, so Bernini would have to do it justice. The way Bernini utilized light would captivate viewers and leave them in awe, and therefore more inspired to have their own spiritual moment of ecstasy.

~~Butterflies~~
Saint Teresa's written account of her ecstasy would serve as the background for this piece. She ~~seem~~ described the scene in detail, and elaborated on her feelings of ecstasy and spiritual climax with the angel. Because her emotions in this moment are so important, it ~~is~~ was crucial that Bernini brought them to life. In order to convey her experience, Bernini used light to portray the drama and ecstasy of Saint Teresa's account. Because viewers would be familiar with Teresa's account, Bernini had to make them ~~experience~~ it themselves, which he used light to accomplish.

feel like they are witnessing

Many artists use light in their works of art to ~~convey~~ convey spiritual meaning. The Calling of St. Matthew created during the ~~late~~ 1600's by the ^{artist} ~~painter~~ Caravaggio of Italy is a famous work that employs light into its composition. The composition is set up to show a scene of ~~an~~ religious conversion. Matthew is surrounded by Jesus's followers, depicted with dramatic expressions and gestures. The light streaming onto the scene and illuminating the figures symbolizes ~~the~~ god and the divine.

This piece was created in response to the ~~the~~ Protestant Reformation that split the Catholic church. ~~The~~ Artwork like this piece was used as propaganda to try and convert people back to Catholicism. The use of light shows that once Matthew converted from protestantism, ~~the light~~ God was back in his life. Light can symbolize holiness, and as the light reflects onto St. Matthew, it shows that he is now holy, and once again a person of god. Artwork like this led to ~~the~~ counter reformation, to try and reestablish the power of the ~~church~~ pope and the Catholic Church.

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Question 2

Overview

This question asked students to analyze a work of art of their choosing from Early Europe and the Americas (200–1750 C.E.) in terms of the way the artist used the metaphoric, conceptual, or formal properties of light to convey spiritual meaning. The question listed Caravaggio’s *Calling of St. Matthew*, Chartres Cathedral, and Gian Lorenzo Bernini’s *Ecstasy of Saint Teresa* as options. Students also had the option of selecting any other relevant work from the specified content area to address the topic. The intent of the question was for students to explain how the artist used elements of form and content to convey spiritual meaning, and to support the explanation through both visual and contextual evidence.

Sample: 2A

Score: 7

Task 1: Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200-1750 C.E.) in which light is used to convey spiritual meaning. (1 point)

The response provides two accurate identifiers for Chartres Cathedral. The date is correctly identified as “1194 CE” (the first year for the reconstruction) and the work is correctly identified as having been made during the Gothic period.

Task 2: Accurately describes ONE element of form or content that uses light to convey spiritual meaning. (1 point)

The response describes one element of form that uses light to convey spiritual meaning. Stained glass windows are described as “filling much of the facade” of the “luminous and seemingly weightless” building.

Task 3: Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning. (1 point)

The response describes an element of content that uses light to convey spiritual meaning: “The rose window at Chartres depicts the Virgin Mary holding the baby Jesus, as well as many old Testament Kings and Queens.” This description was sufficient to earn the point. The response also locates this “illuminated Virgin Mary” as displayed in “the North Rose window,” providing another way to describe the content.

Task 4: Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning. (1 point)

The response explains how one element of form is used to convey spiritual meaning. The response explains how the Gothic elements, such as the stained glass windows, achieve “this tall weightlessness” that made Christians start “to believe that the space in which they worship should be beautiful to reflect a sort of paradise they were aspiring to.” In this way, the response goes beyond just describing the stained glass windows to explain how the stained glass windows function in the space by using light to convey spiritual meaning.

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Question 2 (continued)

Task 5: Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning. (1 point)

The response explains how one element of content is used to convey spiritual meaning. The response explains how the image of the Virgin Mary, depicted in “this luminous manner,” shows the biblical figure “in the most desirable way according to the people of that time.” In this way, the response goes beyond just describing the figure of Mary in the rose window to explain how the presence of the Virgin Mary’s image achieves an effect that through light conveys spiritual meaning. This effect contributes to “a more positive spiritual presence” in the space of the cathedral.

Task 6: Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning. (1 point)

The response uses one example of specific contextual evidence to explain why light was used to convey spiritual meaning by stating that “The Gothic style was first employed by Suger at the St. Denis church, with the idea of Lux Nova or ‘New Light’ emerging with this new style.” The Gothic style, with its “ribbed vaults and pointed arches,” served to create “taller, more luminous ... buildings.”

Task 7: Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning. (1 point)

The response uses another example of specific contextual evidence to explain why light was used to convey spiritual meaning by stating that one of the patrons of Chartres Cathedral, Blanche of Castile, “believed that if Jesus Christ had any apprehension towards sending the [sic] Blanche to heaven upon her judgement [sic], that this act of appeasement towards Jesus’ mother would act in her favor.”

Sample: 2B

Score: 6

Task 1: Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200-1750 C.E.) in which light is used to convey spiritual meaning. (1 point)

The response provides two accurate identifiers for *The Ecstasy of St. Teresa*. The artist is correctly identified as Bernini and the medium is correctly identified as marble.

Task 2: Accurately describes ONE element of form or content that uses light to convey spiritual meaning. (1 point)

The response describes one element of form that uses light to convey spiritual meaning by stating that “there are ‘beams of light’ or ‘rays’ created with metal pieces.”

Task 3: Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning. (1 point)

The response describes another element of form that uses light to convey spiritual meaning by observing the “delicate and detailed carving of the figures.” This carving uses light, which results in “shadows and depth” that “add to the realism [sic] of the piece.” Although not required to earn the point, the

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Question 2 (continued)

response describes yet another element: “Teresa’s expression, which exemplifies her intense, holy ecstasy” is “emphasized as the light hits this piece.”

Task 4: Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning. (1 point)

The response explains how Bernini used one element of form to convey spiritual meaning. The “metal beams of light” convey spiritual meaning by “add[ing] to the effect of a holy scene, where the angel has descended to Teresa.” The response continues to explain how “these metal beams of light also symbolize an electric moment, a sort of instant of enlightenment causing Saint Teresa’s ecstasy.” In this way, the response goes beyond just describing the metal beams of light to explain how they function using light to convey spiritual meaning.

Task 5: Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning. (1 point)

The response explains how Bernini used another element of form to convey spiritual meaning: “If the important details” created by Bernini’s “mindful sculpting” were not “highlighted” with the use of light, “the spiritual and powerful effect of Bernini’s piece would be lost because her ecstasy and the power of the moment would not come through.” In this way, the response goes beyond just describing how the details of the sculpture create shadow and depth to explain how they create an effect using light to convey spiritual meaning.

Task 6: Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning. (1 point)

The response uses one example of specific contextual evidence to explain why light was used to convey spiritual meaning by stating that “Saint Teresa’s written account of her ecstasy would serve as the background for this piece. She described the scene in detail, and elaborated on her feelings of ecstasy and spiritual climax with the angel.” Since this experience was so important to the saint, the response states that “it was crucial that Bernini brought them to life.” In doing so, “Bernini used light to portray the drama and ecstasy of Saint Teresa’s own account.”

Task 7: Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning. (0 points)

No point was earned. The response does not use another example of specific contextual evidence to explain why light was used to convey spiritual meaning. The response makes an attempt by stating that “This event would be very inspiring and intriguing to church-goers.” However, this statement is too vague to earn the point. The response does not specifically describe the work’s intended audience or locate it within a specific historical or cultural milieu other than “a church in Italy,” which is too general.

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Question 2 (continued)

Sample: 2C

Score: 3

Task 1: Selects and completely identifies a work of art or architecture from Early Europe and Colonial Americas (200-1750 C.E.) in which light is used to convey spiritual meaning. (0 points)

No point was earned. The response provides only one accurate identifier for *The Calling of Saint Matthew*, correctly identifying the artist as Caravaggio. The date designation of being “created during the 1600’s” is too broad. To earn the point, the response needed to provide a more specific date, identifying the work as having been created between 1597 and 1601 C.E. The response could also have earned the point by identifying the medium of oil on canvas or the location as Rome. (“Italy” alone was not acceptable.)

Task 2: Accurately describes ONE element of form or content that uses light to convey spiritual meaning. (1 point)

The response describes one element of content that uses light to convey spiritual meaning by observing that the figures in the painting, “Jesus’s followers,” are “depicted with dramatic expressions and gestures.”

Task 3: Accurately describes ANOTHER element of form or content that uses light to convey spiritual meaning. (0 points)

No point was earned. The response does not describe another element of form or content that uses light to convey spiritual meaning. Although the response states that Caravaggio’s work “employs light into its composition” and that “The composition is set up to show a scene of religious conversion,” the response does not accurately describe the compositional approach used in the painting that employs light. The attempt to describe the light at the end of the first paragraph as “streaming onto the scene” is too vague. Instead, to earn the point, the response could have described the light as forming a diagonal line within the composition, stretching across the canvas from the upper right to the lower left, providing a way for the viewer to link the figure of Christ, located on the far right, with that of Matthew, located on the far left.

Task 4: Accurately explains how the artist or designer used ONE element of form or content to convey spiritual meaning. (1 point)

The response explains how Caravaggio used an element of content to convey spiritual meaning by stating how the illumination of the figures “symbolizes god and the divine.” This explanation is sufficient to earn the point. The response then elaborates on how the light that reflects on the figure of St. Matthew “shows that he is now holy, and once again a person of god.”

Task 5: Accurately explains how the artist or designer used ANOTHER element of form or content to convey spiritual meaning. (0 points)

No point was earned. The response does not explain how Caravaggio used another element of form or content to convey spiritual meaning.

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Question 2 (continued)

Task 6: Accurately uses ONE example of specific contextual evidence to explain why light was used to convey spiritual meaning. (1 point)

The response uses one example of specific contextual evidence to explain why light was used to convey spiritual meaning by stating that “This piece was created in response to the Protestant Reformation that split the catholic church [*sic*].” The response further explains how light plays into the work’s use “as propaganda to try and convert people back to Catholicism.” While this may not be necessarily true in heavily Catholic Rome, given that most religious works at this time were intended for the intensely faithful and pious, the response does accurately observe that in the context of the Protestant Reformation, works like this one tried to “reestablish the power of the pope and the Catholic Church.”

Task 7: Accurately uses ANOTHER example of specific contextual evidence to explain why light was used to convey spiritual meaning. (0 points)

No point was earned. The response does not accurately use another example of specific contextual evidence to explain why light was used to convey spiritual meaning. The response could have discussed how the light “streaming onto the scene” appears to come from an actual window in the work’s original intended context, the Contarelli Chapel. The response also could have discussed an attempt at the time, through efforts led by men such as Philip Neri, to make biblical narratives more convincing by associating them with aspects of people’s lives in contemporary Roman society. The response does speak of Matthew’s transformation, stating that the painting “shows that he is now holy.” To earn the point, the response could have connected this observation to the work’s context by explaining how Matthew’s original character and situation reflected that of the common people of Rome during the early 17th century.