AP® Art History
2014 Scoring Guidelines

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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.

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Question 2

Since the 1960s many artists have investigated issues of identity in their work. Their investigations relate to larger cultural concerns.

Select and clearly identify two such works made between 1960 C.E. and the present. The works must be by two different artists; the works may be in any media. Using specific evidence, analyze both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. (30 minutes)

Background

This question asks students to identify two works of art made between 1960 C.E. and the present that investigate issues of identity. Issues of identity include, but are not limited to, gender, race, ethnicity, nationality, class, and sexual orientation. The works should be made by two different artists and may be in any media. Students must then analyze both how each artist investigates issues of identity in the work and how those investigations relate to larger cultural concerns. The intent of this question is to have students demonstrate an understanding of how art can reinforce, promote, question, or challenge established cultural norms and contexts; in this case, through an exploration of identity.

Students might respond by selecting a work of art that addresses issues surrounding gender identity. For example, Judy Chicago's multimedia installation *The Dinner Party* (1979 C.E.) recognizes the achievements of 39 female figures from goddesses to women artists. In *Untitled Film Stills* (1977–80 C.E.), Cindy Sherman critiques preconceived ideas about female roles by posing and photographing herself in carefully composed vignettes that highlight the constructed nature of female stereotypes. Similarly, Barbara Kruger's work *Untitled (Your Gaze Hits the Side of My Face)* (1981 C.E.) combines a photograph with collaged text in a style reminiscent of advertising layouts. In this work, Kruger calls attention to gender stereotypes embedded in advertising while also subverting the "male gaze." In a more global context, Shirin Neshat's series of photographs called *Women of Allah* (1993–97 C.E.) investigates female identity in post-revolutionary Iran.

Students may also discuss artists who explore issues of ethnic or racial identity as a means of investigating individual identity and/or preserving the history and collective values of a group. For example, Faith Ringgold creates mixed-media pieces that often include quilting, a practice traditionally associated with women's skills. In works such as *Who's Afraid of Aunt Jemima?* (1983 C.E.), Ringgold explores her personal heritage while also addressing broader issues of racism and sexism in her re-casting of Aunt Jemima as an independent businesswoman. Kara Walker's installation *Darkytown Rebellion* (2001 C.E.) utilizes light projection and large-scale cutout silhouettes to evoke complex emotions and narratives surrounding slavery in the antebellum South. In a more global context, the British-Nigerian artist Yinka Shonibare's sculpture *How to Blow Up Two Heads at Once (Ladies)* (2006 C.E.) investigates how the fabrics so closely associated with West Africa are imported from Europe, revealing the hybrid nature of national and cultural identity in a post-colonial context.

Note that students who select inappropriate works—such as works of art that do not investigate identity, even in a tangential way—will encounter great difficulties when attempting to construct meaningful arguments that respond to the issues posed by the question. Along the same lines, responses that discuss an artist's personal identity without analyzing the manner in which the artist explores that identity in a specific work made between 1960 C.E. and the present, or how that investigation relates to larger cultural concerns, do not fully address the question.

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Question 2 (continued)

Three Tasks for Students

1. Select and clearly identify two works made between 1960 C.E. and the present that investigate issues of identity. The works must be by two different artists; the works may be in any media.

2. Using specific evidence, analyze how each artist investigates issues of identity in the work.

3. Using specific evidence, analyze how each investigation relates to larger cultural concerns.

Points to Remember

For a work to be appropriate for the question, it must explore issues of identity. Issues of identity include, but are not limited to, gender, race, ethnicity, nationality, class, and sexual orientation.

To answer the question successfully, students must identify the issues of identity investigated by the artist in the work in at least a general way. If students do not identify the issues of identity investigated by the artist, it will be difficult for them to analyze evidence in a manner relevant to the question.

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

Works must be by two different artists. If two works by the same artist are selected, the stronger response should be scored, keeping in mind that the works must have been made between 1960 C.E. and the present.

If a student identifies more than two works, the two stronger responses should be scored, keeping in mind that both works must have been made between 1960 C.E. and the present.

Students are not limited to examples from the European tradition. They may select from a larger global perspective, provided that both works were made between 1960 C.E. and the present.

Works may be in any media, but both works must date after 1960 C.E. Only responses that address works made after 1960 C.E. can be scored.

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

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

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Question 2 (continued)

Scoring Criteria

9-8 points
Response demonstrates thorough knowledge and understanding of the question.
The student clearly and correctly identifies two appropriate works made after 1960 C.E. that investigate identity. Using specific evidence for each example, the student analyzes both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. The response may include minor errors that do not have a meaningful effect on the analysis.

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

7-6 points
Response demonstrates sufficient knowledge and understanding of the question.
The student correctly identifies two appropriate works made after 1960 C.E. that investigate identity. Using specific evidence for each example, the student analyzes both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. However, the response may be somewhat unbalanced and/or may include minor errors that have some effect on the analysis.

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

5 points
Response demonstrates some knowledge and understanding of the question.
The student identifies two appropriate works made after 1960 C.E. that investigate identity. Using specific evidence for each example, the student discusses both how each artist investigates issues of identity in the work and how each investigation relates to larger cultural concerns. 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 works may be mostly accurate, whereas the discussion of the other includes errors that affect the response.
OR
The student identifies **only one** appropriate work made after 1960 C.E. that investigates identity, but the response uses specific evidence to demonstrate thorough knowledge and understanding of both how the artist investigates issues of identity in the work and how the investigation relates to larger cultural concerns.

NOTE: This is the highest score a response can earn if the student identifies and analyzes correctly and coherently only one appropriate work made after 1960 C.E.

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Question 2 (continued)

4-3 points
Response demonstrates limited knowledge and understanding of the question.
The student identifies two appropriate works made after 1960 C.E. that investigate identity. The identification of these works may be incomplete, implied, and/or contain errors. Using evidence for each example, the student discusses how each artist investigates issues of identity in the work and/or how each investigation relates to larger cultural concerns. However, the discussion is limited, digressive, overly unbalanced, and/or contains significant errors.
OR
The student identifies **only one** appropriate work made after 1960 C.E. that investigates identity, but the response uses evidence to demonstrate sufficient knowledge and understanding of both how the artist investigates issues of identity in the work and how the investigation relates to larger cultural concerns.

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

2-1 points
Response demonstrates little knowledge or understanding of the question.
The student identifies two appropriate works made after 1960 C.E. that investigate identity. The identification of these works may be incomplete, implied, and/or contain errors. The response demonstrates general familiarity with the issues raised by the question. However, the discussion is weak, overly descriptive, and/or contains significant errors.
OR
The student identifies **only one** appropriate works made after 1960 C.E. that investigates identity, but the response uses evidence to demonstrate some knowledge and understanding of how the artist investigates issues of identity in the work and/or how the investigation relates to larger cultural concerns.

A score of **1** may be earned, with one or more appropriate works made after 1960 C.E. that investigate identity, 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 works made after 1960 C.E. that investigate identity, and/or consists entirely of incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 3

The work on the left is Archaic. The work on the right is late Classical. The two works exemplify changes in the representation of the female form in ancient Greek art.

Using specific evidence from both works, compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. (10 minutes)

Background

This question asks students to compare and contrast the late Classical figure *Aphrodite of Knidos* with an earlier Archaic depiction, the *Peplos Kore*. Students are then asked to use specific evidence to analyze how the representation of the female form in ancient Greek art changed between the Archaic period and the late Classical period. In addition, students are required to support through analysis a plausible reason as to why this shift in the representation of the female form in ancient Greek art occurred. The intent of this question is to provide students with the opportunity to analyze stylistic changes; in this case, how and why Greek art shifted from an emphasis on stylization in the 6th century B.C.E. to a blend of naturalism and idealism in the 4th century B.C.E.

The *Peplos Kore*, which dates from approximately 530 B.C.E., was excavated in 1866 C.E. from debris on the Athenian Acropolis. The statue was long thought to depict a kore, or young maiden, wearing a long woolen garment called a peplos, but recent scholarship has identified her as wearing a garment associated only with goddesses. The statue may have originally displayed a metal crown and earrings, further suggesting divine status or privileged wealth. Yet without the attribute once held in her missing hand, her exact identity remains a mystery. The sculptural form bears traces of stylized features seen in earlier sculptural works from the Orientalizing period, most notably in the patterning of the hair and in the frontal, vertical pose, possessed by a motionless calm. To accentuate a life-like quality, the statue displays the so-called "Archaic smile" and was originally painted. As a fully adorned representation of the female form, the statue suggests that a woman's value in the ancient Greek world was derived less from her own virtues than from her role within a male-dominated society in which women were often depicted as possessions or adornments.

In contrast to the clothed *Peplos Kore*, the *Aphrodite of Knidos*, created around 350–340 B.C.E., breaks sharply with Greek tradition by depicting the goddess nude as she prepares for a bath. This is believed to have been the first life-sized nude statue of a female figure in Greek art. The original, now lost, was attributed to the Greek master sculptor Praxiteles. According to Pliny, Praxiteles created two statues of the goddess, one draped and one nude, for the island of Kos. When the citizens of Kos declined to purchase the nude version, the people of Knidos seized the opportunity to turn their port city into a popular tourist attraction by acquiring the already infamous sculpture and situating it within an open-air circular temple where visitors could evidently experience her sensual charms from all angles. Although its nudity shocked contemporary audiences, the *Aphrodite of Knidos* is now interpreted as displaying a certain modesty, shyly averting her eyes and attempting to cover herself with her right hand. Unlike the stately frontal pose of the *Peplos Kore*, the *Aphrodite of Knidos* also twists slightly in a gesture of greater naturalism as she engages in a simple act of daily life: preparing for her bath. Through such gestures, the *Aphrodite of Knidos* shares with numerous male statues of the late Classical period a harmonious blend of naturalism and idealism so that the goddess assumes humanizing qualities without sacrificing perfected form.

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Question 3 (continued)

Several possible explanations exist concerning why these changes in the representation of the female form occurred. After the Archaic period, as Greek sculpture began to break away from the stylistic influences originating from Egypt and the Near East, one could argue that a greater sense of artistic autonomy emerged in the Hellenic world characterized by innovative approaches to depicting the human form. Other scholars, however, have pointed to contact with eastern cultures as a possible explanation for this radical shift in the representation of the female form. The proximity of Knidos to Syria may suggest a link between the Greek goddess Aphrodite and the Syrian fertility goddess Astarte, who was traditionally depicted nude. If so, the representation of the female form that Praxiteles introduced may attest to the expanding contact of the Greek world with eastern cultures, heralding the arrival of a more culturally diverse Hellenistic age.

Additionally, between the fall of Athens at the end of the 5th century B.C.E. and the rise of Alexander the Great in the middle of the 4th century B.C.E., the Greek world experienced great political and economic upheaval. In response to the impoverished state of Athens following the Peloponnesian War, the orator Demosthenes complained that women now worked outside the home as nurses, wool-workers, and grape-pickers. Women were also more prominent in the public realm, as indicated by Aristophanes' satire *The Assembly of Women* (395 B.C.E.), in which the women of Athens take control of the city and set about instituting reform. By the beginning of the 3rd century B.C.E., Epicurus became the first philosopher to open his "school" to both sexes. In short, during the centuries between the creation of these two statues, Greek women experienced greater social and economic freedom than before.

As such, this depiction of Aphrodite preparing for her bath may have represented an attempt to counter the greater social and economic freedom of Greek women during this time. In contrast to the solemn dignity of *Peplos Kore*, the *Aphrodite of Knidos* represents sensual enticement, a commodification of the female form as an object of viewing pleasure: unsurprising, given that previous nude representations of the female figure in Greek art were restricted to courtesans. (Indeed, the model for the *Aphrodite of Knidos* is also believed to have been a courtesan.) The emphasis on Aphrodite's body, and her attendant gestures of vulnerability, could therefore suggest an attempt to return women symbolically to their "proper" place as possessions and adornments.

Two Tasks for Students

1. Using specific evidence from both works, compare and contrast the two works to analyze <u>how</u> changes occurred in the representation of the female form in ancient Greek art.

2. Using specific evidence from both works, compare and contrast the two works to analyze <u>why</u> changes occurred in the representation of the female form in ancient Greek art.

Points to Remember

This is a comparative analysis question that requires students to analyze both works. A response that analyzes only one of the two works is not, by definition, an exercise in comparison and contrast.

The highest score a response can earn if it does not compare and contrast the two works to analyze <u>both</u> how <u>and</u> why changes occurred in the representation of the female form in ancient Greek art is 2 points.

Students are not required to identify the works, although some students may do so. It is appropriate for students to discuss the *Peplos Kore* on the left as (L) and the *Aphrodite of Knidos* on the right as (R).

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Question 3 (continued)

Scoring Criteria

4 points
Response demonstrates thorough knowledge and understanding of the question.
Using specific evidence from both works, the response clearly and accurately compares and contrasts the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. The response may include minor errors that do not have a meaningful effect on the analysis.

3 points
Response demonstrates sufficient knowledge and understanding of the question.
Using specific evidence from both works, the response accurately compares and contrasts the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. However, the response may be somewhat unbalanced—with a stronger discussion of either how or why changes occurred in the representation of the female form in ancient Greek art, although both are represented—and/or may include minor errors that have some effect on the analysis.

2 points
Response demonstrates some knowledge and understanding of the question.
Using evidence from both works, the response compares and contrasts the two works to address both how and why changes occurred in the representation of the female form in ancient Greek art, but the discussion of that evidence is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how changes occurred may be mostly accurate, whereas the discussion why changes occurred may include errors that affect the response.
OR
Using specific evidence from both works, the response accurately compares and contrasts the two works, but only analyzes either how or why changes occurred in the representation of the female form in ancient Greek art, not both.

NOTE: This is the highest score a response can earn that does not compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art.

1 point
Response demonstrates little knowledge and understanding of the question.
The response demonstrates some general familiarity with the issues raised by the question by comparing and/or contrasting the two works to discuss either how or why changes occurred in the representation of the female form in ancient Greek art. However, the response is weak, overly descriptive, and/or contains significant errors.

0 points
Response demonstrates no discernible knowledge or understanding of the question.
The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 4

The images show a plan and a view of the early Christian mausoleum known as Santa Costanza.

Using specific visual evidence, analyze both how the building's design served its original function and how its design incorporates elements from earlier building types. (10 minutes)

Background

This question asks students to analyze both how a building's design served its original function and how its design incorporates elements from earlier building types. The question asks students to combine skills of both formal and contextual analysis. The intent of this question is to prompt students to analyze the relationship in architectural design between form and function, as well as to analyze the influence of earlier works.

Santa Costanza is generally believed to have been constructed with the intention of serving as a Roman imperial mausoleum, specifically for Emperor Constantine's daughter Constantina (d. 354 C.E.). Constantine's other daughter, Helena (d. 360 C.E.), was also buried there. Constructed adjacent to the basilica of *Sant'Agnese* along the *Via Nomentana*, the mausoleum was sited outside Rome's walls in accordance with Roman burial practices and also in accordance with the Early Christian practice of burial *ad sanctos* (near the tomb of the saint): in this case, the martyr St. Agnes. In 1256 C.E., the structure was converted into a church and dedicated to Santa Costanza (after Constantina's eventual canonization).

In design, Santa Costanza is a centrally planned structure fronted by a narthex. It incorporates a series of concentric spaces, with an ambulatory circumscribing an elevated central space capped by a dome. The vertical (rather than longitudinal) axis concentrates both visual and ritual attention on a central focal point directly beneath the dome. This central domed space is surrounded by an ambulatory that both allows and encourages circumambulation of the central focus, whether tomb or altar. Twelve double columns ring the central area—itself illuminated by a clerestory of twelve windows—potentially symbolizing Christ's apostles. The lower, darker ambulatory contrasts with the elevated central area, awash in light, further emphasizing the illuminated central space as the fulcrum of the design.

The original location of the imperial sarcophagi is not certain. In accordance with the structure's primary function as a tomb, it seems likely that the sarcophagi were located in the very center, directly below the dome. This would have been in accord with Roman imperial tradition of burial at the nexus of a central plan: a design that encouraged circumambulation and thus memorialization of the dead. This practice was particularly associated with imperial tombs. Ambulatory veneration—the circumambulation of the remains of the deceased—was common Roman practice in the commemoration of the illustrious dead. At Santa Costanza, this arrangement would have emphasized both the funereal and the memorial function of the building. Additionally, the dome rising above the sarcophagi would have emphasized the meeting of the celestial and terrestrial realms, framing the tomb's negotiation between life and afterlife. The dome as signifier of the heavens was most prominently exemplified in Rome by the Pantheon.

The design for Santa Costanza incorporates structural elements from earlier building types, such as columns with Composite capitals, arches, a clerestory, the dome, and the central plan itself. Indeed, the imperial mausolea that influenced Santa Costanza's central-plan design were themselves part of an ongoing practice of central-plan tombs: for example, the ancient Greek *tholos* tomb (such as the Mycenaean beehive tomb), Roman imperial tombs (such as the Mausoleum of Augustus and the Column of Trajan), and Early Christian private chapels, frequently used for burial. In the Christian tradition, the most important central-plan *memoria* was the Anastasis Rotunda containing the empty tomb of Christ at the

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Question 4 (continued)

Church of the Holy Sepulchre in Jerusalem. The overarching use of the central plan in both Roman and Early Christian art was within a funerary, baptismal, or other ritualized space that emphasized a focus of veneration or commemoration, as did this early Christian mausoleum dedicated to Santa Costanza.

Two Tasks for Students

1. Using specific visual evidence, analyze how the building's design served its original function.

2. Using specific visual evidence, analyze how the building's design incorporates elements from earlier building types.

Points to Remember

This question asks students to combine skills of both formal and contextual analysis. Since students are given the name of the work and a general time frame for its construction, students should be able to focus their responses on analyzing both how Santa Costanza's design served its original function and how its design incorporates elements from earlier building types.

The highest score a response can earn if it does not address both how the building's design served its original function and how its design incorporates elements from earlier building types is 2 points.

Students are not required to make comparisons to specific earlier buildings, although some students may include such details in their responses.

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Question 4 (continued)

Scoring Criteria

4 points
Response demonstrates thorough knowledge and understanding of the question.
The response uses specific visual evidence to analyze both how the building's design served its original function and how its design incorporates elements from earlier building types. The response may include minor errors that do not have a meaningful effect on the analysis.

3 points
Response demonstrates sufficient knowledge and understanding of the question.
The response uses visual evidence to analyze both how the building's design served its original function and how its design incorporates elements from earlier building types. However, the response may be somewhat unbalanced, with a stronger analysis of either how the building's design served its original function or how its design incorporates elements from earlier building types, although both are represented. The response may include minor errors that have some effect on the analysis.

2 points
Response demonstrates some knowledge and understanding of the question.
Using visual evidence, the response addresses both how the building's design served its original function and how its design incorporates elements from earlier building types, but the discussion is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how the building's design served its original function may be mostly accurate, whereas the discussion of how its design incorporates elements from earlier building types includes errors that affect the response.
OR
Using visual evidence, the response accurately analyzes either how the building's design served its original function or how its design incorporates elements from earlier building types, not both.

NOTE: This is the highest score a response can earn that does not address both how the building's design served its original function and how its design incorporates elements from earlier building types.

1 point
Response demonstrates little knowledge and understanding of the question.
The response demonstrates some general familiarity with the issues raised by the question by addressing how the building's design served its original function and/or how its design incorporates elements from earlier building types. However, the response is weak, overly descriptive, and/or contains significant errors.

0 points
Response demonstrates no discernible knowledge and understanding of the question.
The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 5

Attribute the painting to the artist who painted it. Justify your attribution by discussing specific characteristics of the painting that are commonly associated with the work of that artist. (10 minutes)

Background

This question asks students to correctly attribute a painting to the artist who painted it. Students are asked to justify the attribution by discussing specific characteristics of the work commonly associated with the artist's *oeuvre*. These characteristics are not strictly visual; they may include content or context as well as formal elements. The intent of this question is to have students apply their knowledge of the characteristics of an artist's painting to their discussion of a presumably unknown work.

The painting is *Aristotle with a Bust of Homer* by Rembrandt van Rijn. Created for the art collector Antonio Ruffo in 1653 C.E., the painting portrays Aristotle as though he were a Dutch contemporary posing for his portrait. Aristotle stands in half-length before a sculpted bust of the epic poet Homer. The painting is set within a dark interior pierced with strong raking light from the upper left. Aristotle wears a black tunic over billowing sleeves of white fabric. A gold ring appears on his left hand and a medallion bearing an image of his pupil Alexander the Great is attached to a thick gold chain that drapes from his right shoulder to his left hip. Highlights emphasize these sumptuous materials as well as the philosopher's face, which is cast down to his right and toward the portrait bust of Homer, who is dressed, by comparison, very plainly. The juxtaposition of Aristotle's deeply contemplative facial expression as he regards the bust of Homer with the luxurious materials of his clothing reflects the ambivalent attitudes towards wealth that prevailed in 17th-century Holland. They also serve to draw attention to areas of the canvas on which Rembrandt has applied his characteristic loose and highly expressive brushstrokes.

The assertive brushwork of Rembrandt's *Aristotle with a Bust of Homer* as well as its nuanced use of light and shadow, detailed costume, and captivating facial expression are characteristic of much of Rembrandt's other work, including his more than seventy self portraits. In this particular work, Rembrandt's depiction of a figure lost in thought exemplifies his longstanding preoccupation with rendering both visual and emotional experiences. His soft and meditative rendering of the dimly lit scene, in which fine gradations of shadow and light meld into one another, contrasts with the stark, dramatic tenebrism and crisply defined forms of the Italian Baroque painter Caravaggio and his followers. This technique reflects not only Rembrandt's skill in the rendering of light and shade but also his awareness of their power and expressivity. This particular painting has also been interpreted as Rembrandt's commentary on the art of portraiture, as the composition includes three portraits—Homer, Aristotle, Alexander—rendered, through paint, in three different media—sculpture, painting, jewelry. Just as Aristotle distinguished three modes of life—the poetic, the contemplative, and the active—so too does Rembrandt portray this schema through the representation of a poet, a philosopher, and a warrior. Through the serious expression on Aristotle's face and the deferential gesture of the hand resting softly on Homer's head, it is clear that for Rembrandt, the arts were preeminent.

In justifying their attribution, students may cite a range of specific characteristics that connect *Aristotle with a Bust of Homer* to the formal or conceptual features found in other works by Rembrandt. In terms of style, students may cite the expressive use of light, the subtle gradations between light and shadow, as well as the loose brushwork and rich textures that characterize Rembrandt's psychologically complex works. Students may also seek to relate these and other stylistic elements of the painting to other portraits by Rembrandt, such as *The Night Watch,* (1642 C.E.), or his many self portraits. Students may cite history paintings such as Rembrandt's *Return of the Prodigal Son* (1665 C.E.) and *The Blinding of Samson* (1636

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Question 5 (continued)

C.E.). With regard to both content and context, students may place Rembrandt within the broader tradition of 17th-century Dutch art, which was concerned with both portraiture and history painting. Although *Aristotle with a Bust of Homer* remains firmly rooted in the cultural context of its period, it nonetheless exemplifies a singular treatment of light and a meditative quality that differentiates Rembrandt's work from that of his contemporaries.

Two Tasks for Students

1. Correctly attribute the painting to Rembrandt.

2. Justify the attribution by discussing specific characteristics of the painting that are commonly associated with the work of Rembrandt.

Points to Remember

This is an attribution question. The question requires attribution to a specific artist, not to an art-historical movement or time period. The correct answer is Rembrandt. The highest score a response can earn if the painting is not correctly attributed to Rembrandt is 2 points.

Students may imply an attribution to Rembrandt by identifying the artist not by name but as the same artist who painted works such as the *Return of the Prodigal Son* or *The Night Watch*. The highest score this kind of attribution can earn is 2 points.

When a response is granted partial credit, attention should be paid to the plausibility of the evidence cited for the incorrect artist and whether such evidence could reasonably be applied to Rembrandt's *Aristotle with a Bust of Homer*. In general, an incorrect attribution to another 17th-century artist will be a stronger response than an incorrect attribution to an artist outside of Rembrandt's era. The highest score such a response can earn is 2 points.

The task is to attribute the painting to one artist. If a student makes multiple attributions then the highest score such a response can earn is 2 points.

Note that students are not required to identify the painting or to provide a specific comparison to another work by Rembrandt, although some students may include such details in their responses.

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Question 5 (continued)

Scoring Criteria

4 points
Response demonstrates thorough knowledge and understanding of the question.
The painting is clearly and correctly attributed to Rembrandt. The response justifies the attribution by citing specific characteristics of the painting that are commonly associated with the work of Rembrandt. The response may include minor errors that do not have a meaningful effect on the discussion.

3 points
Response demonstrates sufficient knowledge and understanding of the question.
The painting is correctly attributed to Rembrandt. The response justifies the attribution by citing characteristics of the painting that are commonly associated with the work of Rembrandt. However, the response may be somewhat general and/or includes minor errors that have some effect on the discussion.

2 points
Response demonstrates some knowledge and understanding of the question.
The painting is correctly attributed to Rembrandt, although this attribution may be implied rather than stated directly through reference to another painting by Rembrandt. The response justifies the attribution by referring to characteristics of the painting that are commonly associated with the work of Rembrandt; however, the response may be overly general, simplistic, or descriptive. The response may contain errors that affect the discussion.
OR
The painting is attributed incorrectly, but the specific visual characteristics cited as justification can reasonably be applied both to this painting and to the work of the incorrect artist.

NOTE: This is the highest score a response can earn if it does not correctly attribute the painting to Rembrandt.

1 point
Response demonstrates little knowledge and understanding of the question.
The painting is correctly attributed to Rembrandt, but there is no other discussion of merit.
OR
The painting is attributed incorrectly. The response includes an attempt at justification, but the discussion may be overly general, simplistic or descriptive, even if the characteristics cited as justification can reasonably be applied both to this painting and to the work of the incorrect artist.

0 points
Response demonstrates no discernible knowledge or understanding of the question.
The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 6

The images show a plan and a view of the pyramid complex at Giza.

Using specific evidence, analyze how the pyramid complex was shaped by both the beliefs and the practices of the culture that built it. (10 minutes)

Background

This question asks students to use specific evidence to analyze how both the beliefs and the practices of Old Kingdom Egypt shaped the pyramid complex at Giza. The evidence can be both visual and contextual. The intent of the question is to prompt students to demonstrate an understanding of how the design of a specific architectural site is determined by the need to accommodate both the beliefs and the practices of the culture that built it.

The pyramids at Giza, located across the Nile River from present-day Cairo, were part of a vast funerary complex that served as the tombs for the Fourth Dynasty pharaohs Khufu (r. 2551–2528 B.C.E.), Khafre (r. 2520–2494 B.C.E.), and Menkaure (r. 2490–2472 B.C.E.). The complex included covered causeways, valley temples, mortuary temples, chapels, statues, furnishings, artifacts, and the Great Sphinx, believed to bear the likeness of Khafre.

The Giza funerary complex bears witness to specific divine rights of the kings and represents an elaborate funerary sect intended to ensure the pharaohs' immortality. Many Egyptologists believe the complex as a whole served not only as the pharaohs' tombs and temples but also as their palaces in the afterlife. Together these spaces forged a material relationship between this life and the next, serving to connect this world with the afterlife as well as to keep the pharaohs' physical bodies intact, thereby ensuring their presence in the world to come.

Significantly, the pyramid complex at Giza presents a powerful religious testament to ancient Egyptian beliefs about the sun god *Re* as part of the program of the pharaohs' immortality. As a whole, the site was carefully planned to follow the sun's east-west path. The shape of the pyramids was likely designed to reflect the mythological and religious symbolism of *Re,* whose emblem was a pyramidal stone called the *benben*: the symbolic primeval mound that arose from the waters on which the creator god Atum dwelled. The angled triangular faces of the pyramids may also have been meant to represent the slanting rays of the sun and were likely associated with the belief that the pharaohs could use them to climb to the heavens to join *Re*. Further, the pyramids were where Egyptian kings were reborn, just as the sun is reborn each day at dawn: an event that reaffirmed the presence of the god-kings in the afterlife. Fittingly, the four sides of each of the three central pyramids are oriented to the cardinal points of the compass, and the funerary temples associated with the three Giza pyramids face east to the rising sun, further underscoring the connection to *Re*.

The overall design of the pyramid complex also clearly accommodates ancient Egyptian religious practices that focused on the immortality of the pharaohs' *ka*, or life force. To preserve the *ka*, ancient Egyptians believed that the body must remain as intact as possible: a belief that led to the Fourth Dynasty practices of both mummification and entombment. To this end, when each pharaoh died, his embalmed body was ferried across the Nile to his valley temple at Giza. The body was carried across the terrain and placed in the chapel inside the funerary temple. Here, the priest performed a ritual where the spirit of the deceased received offerings from his family and consumed a meal. After these rituals, the pharaoh's body was entombed in a sealed vault.

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Question 6 (continued)

Khafre's pyramid complex, which serves as the central focus of the image on the left, is the best preserved of the three Great Pyramids. In addition to the pyramid itself, which includes the pharaoh's burial chamber, the complex has a mortuary temple adjoining the pyramid. On the east side, the mortuary temple is connected by a causeway to a valley temple on the floodplain of the Nile. The valley temple is guarded by the Great Sphinx. The colossal statue is carved in sandstone, measuring 65 feet high and 240 feet long, likely dating from the Fourth Dynasty. As a monument, the Great Sphinx is the largest statue from its time and, like the Great Pyramids as a whole, attests to the wealth and the pretensions of the pharaohs. The giant figure seemingly guards the spirit and the tomb of Khafre; its placement near Khafre's valley temple and the causeway leading to the mortuary temple and to his sacred pyramidal tomb reinforces this impression of the sphinx as a guardian figure. In addition, the image of the sphinx was associated with the sun god and was therefore an appropriate image both for the pharaoh and for a tomb complex designed to invoke the symbolism of *Re*.

Two Tasks for Students

1. Using specific evidence, analyze how the pyramid complex at Giza was shaped by the beliefs of the culture that built it.

2. Using specific evidence, analyze how the pyramid complex at Giza was shaped by the practices of the culture that built it.

Points to Remember

This is a contextual analysis question. While students are not required to identify Old Kingdom Egypt in their responses to the question, they will need to provide at least a general identification of ancient Egypt in order to analyze how the pyramid complex was shaped by <u>both</u> the beliefs <u>and</u> the practices of the culture that built it.

The highest score a response can earn if it does not address how the pyramid complex at Giza was shaped by <u>both</u> the beliefs <u>and</u> the practices of the culture that built it is 2 points.

In their responses, students are not limited to evidence from the plan and the view. They may also refer to other relevant evidence.

Students are not required to address both the plan and the view.

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Question 6 (continued)

Scoring Criteria

4 points
Response demonstrates thorough knowledge and understanding of the question.
Using specific evidence, the response clearly and accurately analyzes how the pyramid complex at Giza was shaped by both the beliefs and the practices of the culture that built it. The response may include minor errors that do not have a meaningful effect on the analysis.

3 points
Response demonstrates sufficient knowledge and understanding of the question.
Using specific evidence, the response accurately analyzes how the pyramid complex at Giza was shaped by both the beliefs and the practices of the culture that built it. However, the response may be somewhat unbalanced—with a stronger discussion of how the pyramid complex was shaped by either the beliefs or the practices of the culture that built it, although both are represented—and/or may include minor errors that have some effect on the analysis.

2 points
Response demonstrates some knowledge and understanding of the question.
Using evidence, the response addresses how the pyramid complex at Giza was shaped by both the beliefs and the practices of the culture that built it, but the discussion of that evidence is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how the beliefs shaped the pyramid complex may be mostly accurate, whereas the discussion of how the practices shaped the complex may include errors that affect the response.
OR
Using specific evidence, the response accurately analyzes how the pyramid complex at Giza was shaped by either the beliefs or the practices of the culture that built it, not both.

NOTE: This is the highest score a response can earn that does not address how the pyramid complex at Giza was shaped by both the beliefs and the practices of the culture that built it.

1 point
Response demonstrates little knowledge and understanding of the question.
The response demonstrates some general familiarity with the issues raised by the question by discussing how the pyramid complex at Giza was shaped by the beliefs and/or the practices of the culture that built it. However, the response is weak, overly descriptive, and/or contains significant errors.

0 points
Response demonstrates no discernible knowledge or understanding of the question.
The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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Question 7

The photograph shown was taken by Dorothea Lange.

Analyze how and why Lange's photograph was purposefully composed to convey meaning to a general public. (10 minutes)

Background

The question asks students to analyze how and why Dorothea Lange's photograph was purposefully composed to convey meaning to a general public. The intent of this question is for students to apply skills of formal and contextual analysis to a photograph and to recognize that photographs such as the one shown may be composed with the same degree of intentionality as other works of art.

Migrant Mother, *Nipomo Valley, California* was taken by Dorothea Lange in 1936 C.E. as part of Lange's work for the Resettlement Administration—later renamed the Farm Security Administration (F.S.A.)—a program run by the United States government between 1935 and 1944 C.E. The F.S.A.'s photographic program, of which Lange was a part, documented the harsh living conditions of the rural poor for the purpose of introducing "America to Americans," in the words of the F.S.A's director Roy Stryker.

The photograph depicts Florence Owens Thompson, a 32-year-old woman in a pea-pickers' camp cradling a baby. Two of her other small children huddle behind her, averting their faces from the camera. Thompson, at this time, was the mother of seven children on the brink of starvation. Lange purposefully composed *Migrant Mother* to reveal the shocking human consequences of poverty and to help generate public sympathy and support for those seeking to overcome destitution during the Great Depression. Much of the image's power comes from the composition's gripping sense of immediacy. Years later, recollecting her experience in taking the photograph, Lange noted that Thompson asked her no questions but simply allowed her to take six increasingly close exposures of her and her family in their makeshift tent. Omitting the tent, trunk, trash, and dirty dishes from this particular photograph, Lange collapsed the distance between subject and viewer in order to emphasize the mother's tense and sorrowful expression, the family's filthy garments, and the baby's smudged face. In so doing, Lange humanized the toll of the Great Depression, thereby urging viewers to end the physical and psychological pain of migrant workers and other displaced families.

The formal composition of *Migrant Mother* has been interpreted as drawing from established religious iconography to endow the rural poor with a sense of dignity in the face of suffering. In this interpretation, the central figure is transformed into a kind of working-class Madonna. Flanked by two small children, the mother cradling a third child anchors the triangular composition, emphasizing a vision of motherhood not unlike the intimacy found in Medieval and Renaissance images of the Virgin Mary, Christ child, and angels. Most likely, Lange drew from these existing artistic conventions as a mean of effectively conveying to the public at large the blameless suffering of the rural poor and the urgent need to act on their behalf.

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Question 7 (continued)

By publishing the photographs in large, national newspapers, the F.S.A. intended to increase public awareness of poverty during the Great Depression and to build support for federal projects. This particular photograph was published in the *San Francisco News* to accompany a story on the plight of destitute agricultural workers in California and to demand relief for them. Reproduced in other media outlets throughout the nation, this photograph, and others from Lange's series on the same family, served to document economic and social distress as well as to advertise the F.S.A.'s efforts to address the plight of agricultural workers. In the broader context of the Great Depression, *Migrant Mother* captures the paralyzing fear that was characteristic of an economically turbulent era while also providing an intimate visual depiction of an impoverished social class. *Migrant Mother* was a clarion call for social reform, to relieve the squalor and degradation of the poor at the time that the photograph was taken.

Two Tasks for Students

1. Analyze how Lange's photograph was purposefully composed to convey meaning to a general public.

2. Analyze why Lange's photograph was purposefully composed to convey meaning to a general public.

Points to Remember

This question asks students to combine skills of both formal and contextual analysis. Since students are given the name of the photographer, they should be able to focus their responses on analyzing how <u>and</u> why Lange's photograph was purposefully composed to convey meaning to a general public.

Students must address the photograph's meaning. If students do not address the meaning that the photograph was intended to convey to a general public, it will be difficult to analyze the photograph in a manner relevant to the question.

The highest score a response can earn that does not address <u>both</u> how <u>and</u> why Lange's photograph was purposefully composed to convey meaning to a general public is 2 points.

Students are neither given nor asked to provide the date of the photograph. However, students will need to place the photograph within its general political and historical context in order to answer the question. While the most correct responses will address Lange's work for the Farm Security Administration, it is acceptable for students to place the photograph within the context of the Great Depression and/or the economic turmoil of the 1930s more generally.

Students are not asked to provide the title of the photograph, although some students may include such detail in their responses.

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Question 7 (continued)

Scoring Criteria

4 points
Response demonstrates thorough knowledge and understanding of the question.
The response clearly and correctly analyzes how and why Lange's photograph was purposefully composed to convey meaning to a general public. The response may include minor errors that do not have a meaningful effect on the analysis.

3 points
Response demonstrates sufficient knowledge and understanding of the question.
The response correctly analyzes how and why Lange's photograph was purposefully composed to convey meaning to a general public. However, the response may be somewhat unbalanced—focusing more on either how or why Lange's photograph was purposefully composed to convey meaning to a general public, though both are represented—and/or may include minor errors that have some effect on the analysis.

2 points
Response demonstrates some knowledge and understanding of the question.
The response addresses how and why Lange's photograph was purposefully composed to convey meaning to a general public, but the discussion is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how Lange's photograph was purposefully composed to convey meaning to a general public may be mostly accurate, whereas the discussion of why Lange's photograph was purposefully composed includes errors that affect the response.
OR
The response correctly analyzes either how or why Lange's photograph was purposefully composed to convey meaning to a general public, not both.

NOTE: This is the highest score a response can earn that does not address both how and why Lange's photograph was purposefully composed to convey meaning to a general public.

1 point
Response demonstrates little knowledge and understanding of the question.
The response demonstrates some general familiarity with the issues raised by the question by addressing how and/or why Lange's photograph was purposefully composed to convey meaning to a general public. However, the response is weak, overly descriptive, and/or contains significant errors.

0 points
Response demonstrates no discernible knowledge or understanding of the question.
The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes and drawings.

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Question 8

The painter Jacques-Louis David made the following statement to his pupils in speaking of the work shown, *The Battle of the Sabines*.

"I want to work in the pure Greek style. I feed my eyes on antique statues, I even have the intention of imitating some of them. The Greeks had no scruples about copying a composition, a gesture, a type that had already been accepted and used. They put all their attention and all their art on perfecting an idea that had already been conceived."

With which art-historical movement is David associated? Making specific reference to the quotation and to the work shown, analyze how both reflect the ideals of this art-historical movement. (10 minutes)

Background

This question asks students to correctly identify the art-historical movement with which Jacques-Louis David is associated as Neoclassicism. Students are then asked to make specific reference to the quotation and to *The Battle of the Sabines* to analyze how both reflect the ideals of Neoclassicism. The intent of the question is to prompt students to analyze how statements made by an artist are visually expressed in the same artist's work.

Jacques-Louis David (1748–1825 C.E.) is one of the most celebrated Neoclassical painters. Inspired by Greek statuary and ancient texts, David championed the use in painting of Greek and Roman artistic forms as a means of instilling national pride and civic virtue in the French public.

Created in 1799 C.E. in France in the wake of the Reign of Terror, *The Battle of the Sabines* exemplifies the emotional intensity, moral fervor, and classical severity of David's Neoclassicism. David chose the subject of *The Battle of the Sabines* from the early history of Rome recounted in Livy's *History of Rome* and Plutarch's *Lives*. Specifically, David painted the battle that erupted following the abduction of the Sabine women by neighboring Romans. According to the story, Romulus and his followers did not have enough women to bear the children they needed to ensure the survival of their community. To remedy the problem, Romulus invited the neighboring Sabine tribe to a festival, at which he commanded the Romans to forcibly abduct as many unmarried Sabine women as they could carry. Three years later, the Sabines attacked Rome to rescue the captive women. The Sabine women, with babies in their arms, interposed themselves between their fathers and brothers on one side and their new husbands on the other in an attempt to establish peace. David's contemporaries understood the painting as an appeal for reconciliation following the Reign of Terror. More broadly, the work idealizes patriotism, self-sacrifice, and empathy, as evidenced by the central role of the Sabine women.

Yet while the painting depicts an event from Roman history, David's words reveal his intent "to work in the pure Greek style," as exemplified by ancient Greek sculpture. For David and his fellow Neoclassicists, ancient Greece was perceived as the apogee of artistic production. In exhorting his students with these words to study and copy Greek works, David was encouraging them to seek the historical sources of classicism while underscoring the fundamental importance of copying in academic tradition. Just as ancient Greeks "had no scruples about copying" and "put all their attention and all their art on perfecting an idea that has already been conceived," so should Neoclassical artists devote themselves to the study of great Greek works.

As such, the postures, proportions, and smooth sculptural quality of the male figures in *The Battle of the Sabines* were intentionally modeled by David on the idealized forms of ancient Greek sculpture. This

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Question 8 (continued)

conscious imitation of Greek art also informs the painting's frieze-like composition, minimal spatial depth, controlled brushwork, and somewhat limited color palette. These qualities, which derive from David's study of ancient Greek bas-reliefs, provide a legibility and iconic quality that is characteristic of Neoclassicism. David's intentional and scandalous depiction of the warriors fighting naked further highlights his devotion to the Neoclassical doctrine of purity of form, authenticity of appearance, and invention through imitation.

Two Tasks for Students

1. Correctly identify the art-historical movement with which David is associated as Neoclassicism.

2. Making specific reference to the quotation and the work shown, analyze how both reflect the ideals of Neoclassicism.

Points to Remember

This question asks students to combine skills of both formal and contextual analysis. Since students are given the title and artist of the work, they should be able to focus their responses on how the quotation and *The Battle of the Sabines* reflect the ideals of Neoclassicism.

Students must engage with the quotation and *The Battle of the Sabines*. A response that fails to do both is not fully answering the question. The highest score a response can earn if it does not discuss both the quotation and *The Battle of the Sabines* is 2 points.

The correct art-historical movement is Neoclassicism. The highest score a response can earn if the art-historical movement is not correctly identified is 2 points.

When granting partial credit, attention should be paid to the plausibility of the evidence cited for the incorrect art-historical movement and whether such evidence really could apply to the incorrect art-historical movement, the quotation, and to *The Battle of the Sabines*.

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Question 8 (continued)

Scoring Criteria

4 points
Response demonstrates thorough knowledge and understanding of the question.
The art-historical movement is correctly identified as Neoclassicism. The response makes specific reference to the quotation and to *The Battle of the Sabines* to analyze how both reflect the ideals of Neoclassicism. The response may include minor errors that do not have a meaningful effect on the analysis.

3 points
Response demonstrates sufficient knowledge and understanding of the question.
The art-historical movement is correctly identified as Neoclassicism. The response makes reference to the quotation and to *The Battle of the Sabines* to analyze how both reflect the ideals of Neoclassicism. However, the response may be somewhat unbalanced, with a stronger analysis of how either the quotation or *The Battle of the Sabines* reflect the ideals of Neoclassicism, although both are represented. It may include minor errors that have some effect on the analysis.

2 points
Response demonstrates some knowledge and understanding of the question.
The art-historical movement is correctly identified as Neoclassicism, although the identification may be implied rather than stated directly. The response makes reference to the quotation and/or to *The Battle of the Sabines* to discuss the ideals of Neoclassicism, but the discussion is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. The response includes errors that affect the discussion.
OR
The art-historical movement is misidentified, but the evidence cited can reasonably be applied to the incorrect art-historical movement, to the quotation, and to *The Battle of the Sabines*.

NOTE: This is the highest score a response can earn if it does not correctly identify the art-historical movement as Neoclassicism **OR** if it does not make reference to both the quotation and to *The Battle of the Sabines*.

1 point
Response demonstrates little knowledge and understanding of the question.
The art-historical movement is correctly identified as Neoclassicism, but there is no other discussion of merit.
OR
The art-historical movement is misidentified, but the evidence cited can reasonably be applied either to the incorrect art-historical movement, to the quotation, or to *The Battle of the Sabines*.

0 points
Response demonstrates no discernible knowledge and understanding of the question.
The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

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