

**AP<sup>®</sup> EUROPEAN HISTORY  
2006 SCORING GUIDELINES**

**Question 2**

Compare and contrast the relationship between the artist and society in the Renaissance/Reformation period to the relationship between the artist and society in the late nineteenth century.

**9–6: Stronger**

- Has a clear, well-developed thesis.
- Is well organized.
- Addresses the terms of the question.
- Supports the thesis with specific evidence.
- May contain minor errors; even a 9 need not be flawless.

*Indicators for 9–8*

- May discuss both differences and similarities; explicit comparisons.
- Discusses the Renaissance/Reformation and the nineteenth century more or less evenly; may include discussion of Reformation art.
- Supports the thesis with specific and substantial evidence; well-developed examples.
- Demonstrates sophisticated analysis of the functions, patronage, and/or status of artists in each period.

*Indicators for 7–6*

- Discusses differences or similarities; comparison may be implicit rather than explicit.
- Has appropriate and more or less even discussion of the Renaissance/Reformation and the nineteenth century.
- Supports the thesis with specific evidence; cites at least one artist, work of art, or artistic movement from each of the two periods. May discuss patronage or purchasers of art.
- Discusses, even if briefly, the functions, patronage, and/or status of artists in each period.

**5–4: Mixed**

- Contains a thesis, perhaps superficial or simplistic.
- Demonstrates uneven response to the question's terms.
- May contain errors, factual or interpretive.

*Indicators*

- Addresses the question with generally accurate discussion but without specific mention of artists, artworks, or artistic movements.
- Discusses differences in the art with only implicit discussion of the relationship of the artist to society.
- Shows significant imbalance in the treatment of the Renaissance/Reformation and the nineteenth century.
- May contain major errors but within a generally accurate and appropriate discussion.
- Is descriptive rather than analytical.

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**Question 2 (continued)**

**3–0: Weaker**

- Thesis is confused, absent, or merely restates the question.
- Misconstrues the question or omits major tasks.
- May contain major errors.

*Indicators for 3–2*

- Contains weak or muddled thesis, often suggesting false dichotomies.
- Significant errors of chronology or discussion of art that are not mitigated by other accurate discussion; faulty analysis or comparisons; may discuss only one period.
- Provides minimal discussion of differences or similarities in the Renaissance/Reformation and nineteenth century, or discussion of art, without even implicit reference to the relationship of the artist to society.
- Offers limited evidence; may cite only one example or artist.

*Indicators for 1–0*

- Thesis is erroneous, absent, or mere restatement of the question.
- Addresses only one period or cites examples of individuals who are not creative artists.
- Offers minimal or no evidence.

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**Question 2 Historical Background**

In terms of chronology, the two periods were defined as follows: the “Renaissance/Reformation” period beginning in the fifteenth century to the mid-seventeenth century [up to 1648, Peace of Westphalia]; the “late nineteenth century” beginning in the mid-nineteenth century up to the outbreak of World War I [1914].

One of the most important aspects of the Renaissance was its extraordinary efflorescence in the visual arts. Artists broke sharply with the Gothic style dominating the late medieval period, not so much in terms of the content of art—for most art in the Renaissance was religious—but in style, incorporating classical themes and principles of proportion, and using the newly rediscovered mathematical perspective. Two genres make their appearance first in Renaissance art: the portrait and the landscape. In addition, the new printing technology allowed for the development of woodcuts, which were particularly popular in northern Europe. Artists broke too from their artisanal status as usually anonymous guildsmen in the medieval era, now signing their works and becoming well known in their countries and even abroad. They often were very wealthy and traveled in the best circles. Artists were closely associated with the leading Renaissance intellectual movement, humanism, and many of them participated in humanist work in their search for art from antiquity. Artists also reflected in their art the attitudes that humanists fostered in their writings: individualism, secularism, and civic participation. Michelangelo’s *David* is a fine example of all three, although its civic role is less well known. In addition, Renaissance artists were often close to the patrons of humanistic studies who were also enthusiastic patrons of the visual arts, notably the Medici family in Florence. The Church in Rome as well as many individual churches and religious organizations, like confraternities, were major patrons of the arts as well. Guilds, merchants, and city-state governments were also important patrons. Most art produced in the Renaissance was commissioned. Leonardo da Vinci is a good example of the “universal man” so idealized in the Renaissance.

The artists of the Reformation period generally focused on religious themes. During the Reformation, satirical woodcuts were an effective means of disseminating Lutheran ideas. Rembrandt’s portraits of the staid Dutch burghers reflect Protestant sobriety as well as the successes of the Dutch Republic. His patrons were largely the merchant classes, although much of his work was not done on commission. The art of the Counter-Reformation is generally much better known. Bernini’s *St. Teresa in Ecstasy* is a good example of how the Counter-Reformation sought to win back or retain the Catholic faithful by highlighting the intense emotionality and mysticism encouraged in Catholicism and, generally speaking, anathema to Protestantism. The works of Rubens can be connected to both the Catholic resurgence and to the efforts to portray Catholic royalty and aristocracy in a positive light. Here, too, patronage of princes and the Church are crucial.

The late nineteenth century, beginning after the 1848 revolutions, saw a turn against Romanticism and the development of many new artistic styles, among which three stand out: Realism in the 1850’s, Impressionism in the 1880’s, and Cubism at the turn of the century. Artists were affected by the development of photography at the beginning of this period, and by cinema at the end; for many, they were no longer bound by the traditional function of art to portray people and places. The relationship of the artist became more varied, as some artists continued to paint portraits, while others were rebellious or had political agendas. Some artists, particularly the realists, sought to encourage reform by showing the conditions of the poor in both cities and the countryside. This is also true for the literary artists, many of whom saw as their subjects the downtrodden of society or sought to reveal the flaws of middle-class life. Much of the new visual art was vilified and attacked by both critics and the public, and while some artists lived well, others died poor and obscure; Van Gogh being the prime example of the latter. Patronage changed as art became public. Government-sponsored salons and museums attracted thousands of

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**Question 2 Historical Background (continued)**

viewers, while many of the nontraditional artists founded their own art galleries or sold their art privately. Much of the patronage came from newly enriched middle classes. Artists reflected the troubling feelings many had about the development of modern industrial cities and the social dislocations that accompanied that development. While Romanticism in the visual arts generally flourished before 1848, Romanticism in music blossomed in the second half of the century, with many composers playing an important role in the fostering of nationalism. Music halls, both vaudeville and classical, provided the urban masses with new opportunities to hear music.

Below are suggestions of points students might make, listed in random order. THIS IS NOT A CHECKLIST. Students might be expected to make one or two of these points for each period in a competent essay.

**Renaissance/Reformation Period:**

- Transformation of artisan to artist—the artist as professional, the artist as genius.
- Patronage of wealthy merchant families like the Medici [Donatello].
- Patronage of the papacy [Michelangelo and the Sistine Chapel, Raphael].
- Patronage of kings [Francois I and da Vinci, Maximilian I and Durer, Titian painting Charles V four times].
- Patronage of princes or rulers of small states [Titian and Isabella d'Este, Gonzoli and the Medici].
- Patronage of city-state governments [Michelangelo's *David*].
- Patronage of guilds [Ghilberti's Bronze Doors, Orsanmichele].
- Artists reflect new attitudes in society toward the individual, secularism, etc.
- Portraiture reflects the Renaissance stress on individualism; wealth and egoism of patrons.
- Use of linear perspective reflects the practical merchant mentalities of the Italian city-states and new approaches in science.
- Baroque art glorified Catholic religious figures [Bernini's *Ecstasy of St. Teresa of Avila*].
- Dutch art reflects sobriety of Calvinism [early Rembrandt].
- Renaissance/Reformation art remains largely religious because of lots of church patronage.
- Limited options for artists in terms of content and style of art; most works commissioned.
- Renaissance artists began to be able to negotiate their right to create as they saw fit, evident in contracts of later period.
- Reformation spread partially through use of caricatures (satirical drawings) of Catholic figures.
- Renaissance artists often became wealthy, important, and highly regarded people in society. Generally, they were NOT poor.
- Art market develops in Low Countries; substantial competition between artists.
- Northern European artists interested in painting lives of peasants [Bruegel], showing them to be jovial and communal.
- Renaissance artists reflected societal value of excellence in several fields [Da Vinci as universal man; Alberti as scholar and architect; Michelangelo as sculptor, painter, architect, poet, etc.].
- Both Lutherans and Catholics in the Counter-Reformation used music to spread their faith.
- Women often portrayed as “trophy wives” or portrayed in their maternal roles.

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**Question 2 Historical Background (continued)**

**Late Nineteenth Century:**

- New artistic genres/technologies challenge traditional roles of artists—e.g., photography in the mid century, cinema at end; artists respond by doing art that cannot be done by camera—e.g., impressionism, pointillism [Seurat].
- After 1848, artists began to reject Romantic portrayals of heroes and instead showed concerns for rural or urban poor, working class [Courbet]; concerned over political repression, economic change. Development of realism, painting of stark realities.
- Artists portrayed Industrial Revolution—train stations and other industrial sites as well as impact of Industrial Revolution on workers; daily life.
- Impressionists left studios and painted al fresco; interested in light in ordinary rural landscapes and urban scenes.
- Some artists rejected Western society altogether [Gauguin going off to live in Tahiti].
- Artists often struggled, were poor or emotionally bereft; artists become defined as tortured geniuses [Van Gogh].
- Art salon shows, sponsored and juried by government officials, were attended by hundreds of thousands of people; artists no longer dependent on patronage of wealthy.
- Artists rejected salons [government-sponsored art shows] and opened up their own gallery spaces to show their art.
- Art becomes increasingly commercialized.
- Realism parallels development of social sciences [sociology, positivism, anthropology].
- Artists play important role in developing nationalism, providing common images on which to build identity.
- Musical arts play increasing important roles in leisure in mass society—opera, concert halls, vaudeville.
- Artists and photographers reflect treatment of natives in the colonies and the brutalities of war, or, alternatively, prettied them up.
- Caricature becomes important political tool in electoral competitions.
- Artists interested in newly renovated/redesigned cities, e.g., Paris under Napoleon III.
- Arts and Crafts Style rejects industrial in favor of artisanal production [Morris].
- Influence on artists and art of non-Western cultures as a result of imperialism.
- Much of the subject matter of late-nineteenth-century art is the leisure time activities of middle and upper class; reflecting the economic impact of the Industrial Revolution [dance halls, race tracks, picnics in parks, cafes].
- Women doing ordinary activities are frequent subjects of late-nineteenth-century art, reflecting growing presence of women in the public sphere.
- Artists interested in portraying mixes of social classes in the modern city, reflecting continuing urbanization in this period.
- Indoor lighting in paintings reflects growing use of light bulbs.
- Late-nineteenth-century Romantic composers—Tchaikovsky, Brahms, Berlioz, Wagner, et al.—played important roles in creating national consciousness or reflected national issues.
- Opera in Italy becomes a force for national cultural identity creation [Puccini, Verdi].
- Writers [Dickens, Shaw, HG Wells, Zola] focused on social issues in their novels, reflecting impact of industrialization and social change.

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**Question 2 Historical Background (continued)**

- Women have the opportunity to become artists [Cassatt] or important novelists [Eliot] reflecting growing liberation of women from traditional roles.
- Artists may develop ideological focus, for example, socialist artists interested in increasing awareness of the consequences of capitalistic industrialization.
- The establishment of art museums changes both the prestige of artists and their relationship to the public.

**SIMILARITIES in the relationship of the artist and society in the two periods:**

- Artists and the arts in both periods are important in society.
- Individual portraiture is found in both periods.
- Ordinary women are often subjects of art.
- Artists reflect values of middle classes.
- Artists are mostly men.
- Artists are interested in portraying ordinary life, particularly peasants.
- Artists reflect contemporary scientific knowledge and attitudes.

**DIFFERENCES in the relationship of the artist and society in the two periods:**

- Renaissance/Reformation artists are usually under patronage of church or prince; nineteenth-century artists paint and then try to sell works.
- Renaissance artists are still just coming out of guild system, not yet fully independent; nineteenth-century artists are independent. Apprenticeships are typically replaced by Academy training.
- Renaissance/Reformation artists often painted/sculpted neo-Platonist ideals; nineteenth-century artists are focused on portraying ordinary, real life.
- Renaissance/Reformation artists exalt values of their society; nineteenth-century artists challenge them or portray their underside.
- Renaissance/Reformation paintings are rarely on public view, nineteenth-century paintings are typically shown to public.
- Renaissance/Reformation artists are often quite wealthy, important figures in society; some nineteenth-century artists are marginalized or poor.
- Image of genius changes from universal [Da Vinci] to tortured [Van Gogh].

The Artist's job ~~is~~ is to consciously, or unconsciously identify cultural trends by whatever means ~~he~~ he finds most suitable. Artists from the Renaissance and reformation used different methods than artists from the late 19 century because the cultures differed greatly. Because of changes in society, the relationship between artists and society was a much more distant, critical one in the late 17th century when compared to the Renaissance and the Reformation ~~and~~.

Both the Renaissance and the reformation were periods of classical resurgence. While Petrarch translated Latin sonnets in Italy, on the one hand, Martin Luther would later pay careful attention to ancient biblical scripture. The result of the classicism had immediate <sup>consequences</sup> ~~consequences~~ far for the rich and powerful; the Medici's in Florence ~~the~~ would become immortal patrons of the arts, and the Holy Roman Empire would

decline. In both cases the rich and wealthy aristocrats have a great deal invested in arts that helps or hurts their image and the image of their rival faction, creed, or idea. Michaelangelo did not paint for himself, by himself, he painted for the Catholic church. They made him wealthy (or at least he could no longer be a starving artist) and he made their chapel beautiful. Artists of those past time periods were closely connected to patrons who had a great deal of say in society and in the making of history.

In contrast, artists of the late 19th century found themselves cast out of society, constantly in opposition to the status quo. Like their fellow artists from the Renaissance and the Reformation, they reacted to society's concerns. However, the powerful Nations and companies which controlled society now derived their power from the uncultured middle class. Great works



Qat 13

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

2A3

of beauty no longer could impress an aristocratic constituency into becoming nobles for a religious or economic cause. 19th century artists were shouldered with the burden of taking on society's problems alone, without the support of rival factions. Some artists reacted only to artistic stagnation. The impressionists tried to revolutionize painting by focusing on the way the brush could touch the canvas to portray light. Social realist authors like Dickens or Ibsen attempted to discard or disguise old elements of drama ~~that~~ <sup>that</sup> no longer suited the modern story. Still, many artists continued to champion political causes without help from rival aristocracies. Emile Zola famously tried to depict the true horrors of industrial living using only the raw value of honest words - of course made fictional by the artist's game of clever diversion. Artists who tried to show the problems of modern living became criticized for their subtle methods and lack

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

Part B

2A4

of orthodoxy, showing their separation from the currents of power in society.

Without the support of the ~~the~~ rival factions in the powerful oligarchies of Old Europe, artists of the latter 19th century were far more removed from society, commenting on it from outside of power.

#2

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

2B1

The artist and the society in the Renaissance/Reformation differ from the artist and society in the late century because of the <sup>different views of the time period</sup> ~~period~~. During the Renaissance, artists flourished and were considered 'genius'. However, during the 19<sup>th</sup> century artists were not always seen as 'creative genius' but did not succeed or sell very many paintings. Society is not always fair, and can be very cruel.

In the time of the Renaissance society was more accepting because it was a time where the classics of Roman and Greek ideas came back. Society had many artists at the time such as Leonardo Da Vinci, and Michelangelo. Both artists were not looked down upon but were very respected. The Renaissance also brought vibrant colors as well as magnificent pieces of art, such as: the Sistine Chapel ~~the~~ ceiling, Mona Lisa, the statue David, and many others. Society did not look down on artists, but rather held them up in a different perspective and respected the artist. The artists were also seen better in society because of their fame and they were ~~where to see~~ artwork was very well done. The Renaissance opened new ideas which also helped people in the art world.

During the <sup>late</sup> 19<sup>th</sup> century artists were not seen as well respected individuals but were looked down upon. During the time, artists were criticized and sold little, if any, works of art. ~~During~~ Also the styles of Impressionism and Realism were not seen as works of art. Nudity and women ~~the~~ were in

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

#2

2152

the paintings and therefore creating the painting to be vulgar. Realism was a style of painting where the artist paints what is seen and captures the light changes. Impressionism, on the other hand was a style where the artist paints how he or she sees the scenery. Artists were looked down upon and most did not become famous until after their death. For example Van Gogh, did not sell very many paintings, but became well known after he passed away.

~~\_\_\_\_\_~~

The different time periods and views of the time were very different between the Renaissance times and the late 19th century in which people were not very supportive in the 19th century. During the Renaissance, people <sup>saw</sup> ~~heard~~ artists ~~was/were~~ differently because of the new age and the "rebirth" of the classics and were more supportive of the artist. Though ~~the~~ most of the artists during the 19th century were just as talented as those of the Renaissance, people still did not have an appreciation of the art at that time.

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



201

In both the Renaissance and the Romantic era, there was a high correlation between the development of philosophical ideas ~~of~~ the periods and the ideas portrayed through the artwork of that time. However, the two eras had ~~very~~ different philosophical ideals. Whereas the humanists of the Renaissance had focus on Greek classics, the Romantics did not. However, both eras promoted a break from the school of thought that came directly before it.

In the Renaissance era, the first true artist of this period was the Italian Giotto. From that point onward, into the Renaissance era, artists began a dramatic shift toward using new techniques that made their art appear to be more realistic. In paintings, the use of shading (*chiaroscuro*) began to add the realistic feeling of depth to a ~~work~~ work, along with the use of

single point perspective. These new techniques coincided with the humanist ideals of the time that on realism. These philosophers put a great emphasis on individualism, as did artists who began to add great detail to the faces and bodies of the characters in their works. Leonardo Da Vinci's Mona Lisa, is an excellent example of this. Her smile this, as does the amazing detail on each individual face in his Last Supper. Another important overarching theme between the two was a focus on Greek classics. In his painting School of Athens, Italian painter Raphael painted a scene in Athens where he depicted himself among the great Greek philosophers. Another connection between Renaissance artists and humanists was the change of focus from religious to secular themes. Humanists advocated an active lifestyle and an individual interpretation of religion as opposed to the general theory of ~~the~~ early Europe that upheld the idea of a monastic learning style (in solitude) and getting all interpretation

of religion from the Church. Overall, the ~~class~~ movements in art and philosophy were very parallel in the Renaissance era.

In the late 19th century, the Romantic movement was the overarching philosophical and artistic theme. The Romantic train of thought was a direct antithesis to the Enlightenment that came before it. While the Enlightened philosophers focused on scientific reasoning, Romantic philosophers thought that individual experience and ~~the~~ mysticism were more important than the scientific reasonings. Thus, many romantic painters portrayed scenes that were dark and mystic. By looking at Romantic art and knowing the romantic philosophical ideals, one can obviously see a relationship.

Another similarity between the ~~era~~ art of the era and the society of the time was the idea of nationalism. The strong feelings of nationalism evident in the revolutions of 1848 and

after, as well as German and Italian unification were mirrored by the national romantics. Eugene Delacroix's *Liberty Leading the People*, for example, depicts the French citizens uniting to form a republic guided by liberty. This differed greatly from the Renaissance era. There was no strong nationalistic movement during that time that affected the philosophy or art of the time.

The two periods are very similar, however, in the fact that the artistic movement and philosophical movements were so closely related in both eras.



# AP<sup>®</sup> EUROPEAN HISTORY 2006 SCORING COMMENTARY

## Question 2

### Overview

The question was designed to elicit comparative analysis on the status, patronage, and roles of the artists in two periods, the Renaissance and Reformation [conflated] and the late nineteenth century. Students were asked to discuss similarities and differences. The intent was to elicit an examination not of the artistic achievements, styles, or goals, but the connections between the artists and the societies in which they lived.

### Sample: 2A

**Score: 8**

This acceptable, but not strong, thesis argues that the late nineteenth-century artist was more critical and more distant from society than Renaissance/Reformation artists. The essay gets stronger as it continues and focuses on the artist as insider/outsider. The discussion of Renaissance/Reformation as a period of classical resurgence is good (if not without minor error). This essay articulates similarities or connections in Renaissance/Reformation and the nineteenth century, analyzing the role of the Church and aristocracy in determining the content of art in the period and comparing that to the position of artists as outcasts in nineteenth-century society. There is excellent use of literature, with a strong discussion of Zola, as evidence of political/social commentary in the nineteenth century.

### Sample: 2B

**Score: 6**

This is an adequate essay. The thesis focuses on the success and prestige of artists in the two periods. There is a decent and reasonably balanced discussion of the status of artists in the two periods with the mention of several artists of the Renaissance and one of the late nineteenth century. This essay also contains a misstatement about realism (that it is about how light changes).

### Sample: 2C

**Score: 3**

The thesis on the philosophical background to art is clear, and there is a well-documented discussion of Renaissance artists that includes Giotto, da Vinci, humanism, chiaroscuro, perspective, individualism, secularism, etc. However, the essay shows a misunderstanding of basic chronology, and discussion of the late nineteenth century is off task (a major error), focusing exclusively on Romanticism.