

AP[®] EUROPEAN HISTORY

2012 SCORING GUIDELINES

Question 3

Analyze various ways in which religious reform in the sixteenth and seventeenth centuries influenced the arts.

9–8 points

- Thesis is explicit and includes specific points establishing linkage between religious reforms and the arts.
- Organization is clear, consistently followed, and effective in support of the argument
- Essay is well balanced; shows understanding of Protestant and Catholic reforms and makes explicit linkage to developments in the arts.
- Includes two or more pieces of relevant evidence for both Protestantism and Catholicism (which may include discussions of styles and trends rather than specific artists and works).
- May contain errors that do not detract from the argument.

7–6 points

- Thesis is explicit and makes an attempt to link religious reforms and the arts.
- Organization is clear, is effective in support of the argument, but may not be consistently followed.
- Essay is balanced; suggests understanding of both religious reforms and developments in the arts, though linkage between the two topics may be uneven.
- Includes at least one piece of relevant evidence for Protestant and Catholic reforms OR may focus only on Protestantism or Catholicism, but with examples from multiple art forms.
- May contain an error that detracts from the argument.

5–4 points

- Thesis may be simplistic, may lack linkage between religious and artistic developments, or both.
- Organization is clear, effective in support of the argument, but not consistently followed.
- Essay shows some imbalance; may allude to religious reforms or developments in the arts without an explicit attempt to link the two areas.
- Includes at least one piece of relevant evidence for most assertions but lacks sufficient specificity or linkage.
- May contain a few errors that detract from the argument.

3–2 points

- Essay lacks explicit, relevant thesis or contains a thesis that merely repeats or paraphrases the prompt.
- Organization is unclear and ineffective in advancing an argument.
- Essay shows serious imbalance; may concentrate only on the Renaissance or on some other singular aspect of the topic.
- Contains little relevant evidence regarding relationship between religious reforms and the arts or may fail to demonstrate understanding of the term “religious reforms.”
- May contain several errors that detract from the argument.

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Question 3 (continued)

1–0 points

- Essay makes no discernible attempt at a thesis that demonstrates understanding of the prompt.
- There is no discernible organization that advances an argument.
- One or none of the major topics suggested by the prompt is mentioned.
- Little or no supporting evidence is used, or there is a general discussion of art or religion without regard to the prompt.
- May contain numerous errors that detract from the argument.

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Question 3 (continued)

Question Analysis

The phrase “religious reform” is intended to embrace both Protestant movements and the Catholic (Counter) Reformation. Responses should attempt to make an explicit linkage between artistic developments and religious reform. Essays that are limited to describing artistic developments, even in detail, without linking them to religious reform have not fully addressed the prompt. Essays in the highest scoring range (8–9) should address both Protestant and Catholic reforms. Note that the phrasing “the arts” was kept deliberately open; students may discuss anything that might be considered part of the arts — they are not limited to the visual arts, nor are they expected to cover the full range of the arts.

This topic seems to be addressed explicitly in most European history textbooks. Most commonly, texts noted the simplicity sought in architecture and the visual arts among many Protestant movements and the connections between Catholicism and the Baroque movement. However, most textbooks do not contain extended discussions or examples beyond the visual arts.

Historical Background

The role of the arts in the Reformation era was a source of some controversy. Catholics and Protestants disagreed with each other, and there was also considerable disagreement among various Protestant groups.

By the early sixteenth century, a Christian (northern) humanist movement emerged, which combined an appreciation for classical learning with Christian piety. Some scholars began calling for reforms within the Catholic Church, utilizing literature as a means of conveying their ideas. Erasmus, author of *The Praise of Folly*, used satire to reinforce what he considered true Christian values. Thomas More wrote *Utopia* as a critique of contemporary society. Despite their push for reform, they stopped well short of calling for a break with the Catholic Church, and it was Martin Luther who ultimately divided Christendom with his calls for reform.

Martin Luther believed that painting and sculpture played some role in spreading the word of God, particularly among the illiterate populace who might find more meaning in the visual rather than in the printed word or elaborate sermons. He also favored the incorporation of music into church services, and he composed hymns personally for such purposes.

Other Protestant leaders, most notably Huldrych Zwingli, believed that visual ornamentation and music detracted from the Gospel message. Music was eliminated from church services and organs were removed from churches. Zwingli favored simple church architecture devoid of ornamentation and images. John Calvin also disapproved of what he perceived as distracting ornamentation. He condemned attempts to humanize God through portraiture, believing it detracted from God’s omnipotence. Calvinism’s prevalence in the Netherlands led to the destruction of many sculptures and other visual images in formerly Catholic churches; instead, they were redesigned to reflect the Calvinist concept of austerity in order to eliminate distractions in the religious experience.

The Catholic Church reaffirmed the importance of the arts at the Council of Trent in the mid-sixteenth century. It declared that likenesses of Christ, the Virgin Mary, and the saints encouraged veneration and that music and pictorial art promoted piety and furthered religious education.

Baroque art originated in Rome in the late sixteenth century. The movement was characterized by ornate styling, intense emotion, and freedom from restraint. The goals and beliefs of the Catholic Church (for example, the spiritual intervention of God and the saints in everyday life) were promoted through Baroque

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Question 3 (continued)

art. The Baroque movement's ties to Catholicism during this period are exemplified in the architecture and decoration of such buildings as the Jesuit Church of Jesus in Rome. Bernini was among the principal artists of the period, executing a number of commissions for the Catholic Church, including the baldachin for St. Peter's Basilica and religious sculpture such as the *Ecstasy of St. Teresa*. Rubens was the leading religious painter of the Catholic Reformation.

In music there was a similar divide between Protestant simplicity (e.g., vernacular hymns) and Catholic Baroque complexity, though this later broke down as many composers in Protestant areas also began working in the Baroque musical style. Bach is the best-known composer of this period.

Both Protestants and Catholics used religious art for propaganda purposes. Woodcuts were an especially popular means to spread religious teachings as well as to condemn those of other religious groups. Protestant austerity can also be linked to greater use of woodcuts and engravings (as opposed to painting and illumination) to disseminate religious ideas. Albrecht Dürer gained fame in Germany for paintings and engravings known for their strong religious messages.

Protestant emphasis on accessibility of the Bible led to an increase in literacy and an increase in the popularity of vernacular literature. General interest in religion and religious reform led to the increased popularity of such literary genres as popular devotional literature and spiritual autobiography. Access to such works was aided greatly by the development of the printing press.

Protestant reforms led to the disappearance of Church patronage of the arts in many areas; artists were increasingly supported by the state or wealthy individuals. The loss of Catholic patronage, coupled with a rejection of artistic decoration in many Protestant churches, led to the development of painting by artists such as Rembrandt and Vermeer in northern Europe that catered to the private market. Such paintings were often smaller in scale and depicted ordinary activities, though they were still sometimes characterized by subtle spiritual messages.

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3A-

During the 15th and 16th centuries, the Catholic Church took a blow when religious leaders like John Calvin and Martin Luther inspired a split from the church en masse. This massive religious and cultural change had bold ramifications on every aspect of life, from the religious wars caused to the degree of individual freedom given by rulers, even to the expression of life and culture, art itself. As a response to the break from Catholicism, the traditional art world fragmented and shifted almost entirely into bold new territories of theater, painting, and architecture alike, the Catholic church trying to ~~disperse~~ ^{convert} and draw back as many "protestants" as possible, and the outside world making bold strides in artwork without worry of church interference or approval.

The Catholic Church during this period was losing millions of converts to Calvinism and Lutheranism, and it felt a need to change art styles as an effort to restore

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on this page as it is designated in the exam.

lost converts. The current pope at the time decided to reflect the ancient grandeur of the church with a new style of art, Baroque. This style, meant to evoke strong feelings of beauty and awe, focused on ~~the~~ ~~more~~ looking grand and powerful. Buildings had high steeples, massive arches, and huge sculptures. St. Peter's Basilica, created at this period was famous for its beauty and the frescos within which showed the most important moments of the bible inside in sharp lines, vivid colors, and superb imagery. The art of the period demonstrated the magnificence of the church. ~~Raphael, an artist at the time, was~~ The beauty of the natural world was largely ignored, as were secular ideas, ~~or~~ except for the purpose of serving as a backdrop to the religious ~~story~~ story in the foreground. The style was copied all over Europe, and while it did succeed in bringing some back into the faith, other religions grew steadily over the period, reflecting artwork

clearly.

The Calvinist Dutch lands became a breedingground for a amazing Dutch artwork of the realism branch, with artists such as Rembrandt shaping the art world generations after their deaths. The style, which focused on portraying a moment in time accurately and without embellishment, was a quietly pious one in comparison with the very showy baroque period. Paintings of landscapes and still lifes were common a focus on accuracy and quiet beauty most clear.

A common Realist painting might be of a near-dusk meadow, empty for all but a small pond and an animal. This focus of quiet beauty stemmed from the Calvinist seriousness and belief in predestination, essentially that everything has already been decided by God and ~~that~~ this led to the realist style because of the general belief that all the beauty

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of the scene would come from within due to the way that God had blessed the viewer with the goodness to see the beauty and the inspiration to understand it.

In England, theater thrived under the non-catholic Church of England, since there was no definite need to focus only on church approved religious matters. Shakespeare and Marlowe had the freedom to write often very bawdy plays without fear of church condemnation due to the more secular values of Protestant Elizabeth I. Her rule and the reformation gave a higher degree of toleration and let Shakespeare focus on secular or non-catholic matters. The willingness to produce these plays inflamed the puritans, a protestant sect who protested any sort of worldly pleasure as immoral. This

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3A-5

sect succeeded in banning many plays, as the church might have, but the increased freedoms of the Anglican church gave way to the incredible creations of artists like Shakespeare, Marlowe, and all the other Englishmen with this degree of freedom.

*As religion began to face many changes and reforms in this time period, the arts in European society emulated this reactionary form. Comparing the Renaissance to the Baroque era, it seems that great advances in the arts were created at this time. Also the profound effect of views on religion had on art.

During the Renaissance, great advances in painting techniques were used to recreate almost life-like paintings. From Michelangelo's famous mural on the ceiling of the Sistine Chapel to the Parthenon School of Athens, these paintings were reflections of how views of religion were changed in this time period. Renaissance explored the ideas of humanism and the view of humans as being perfect and ideal. This deviated away from a lot of the religious paintings that were topics of many painters beforehand. School of Athens celebrated the achievements of humans as Raphael painted many of the famous philosophers and scientists of the Antiquity era. But also, Renaissance was about the goodness of God and human relationship with Him. Michelangelo's painting on the Sistine Chapel demonstrates the idea of humans actually able to reach God. It also conveys the idea that humans are new

3

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3B-2

less reliant on him as the painter shows
God's hand and Adam's hand reaching out, but
separated from each other.

Baroque era of art was happening during
the time of counter-reformation when the Catholic
church attempted to reevaluate itself and make small
reforms ^{and also} to stop the spread of protestant reformation.
The art of this time was ornate, complex
and ultimately reflected the presence of the protection
of God. Architecture of this time was intricate
and had a lot of arches and geometric and
decorative forms. Paintings also were very detailed
and realistic in nature. Most notably, this depicts
a lot of religious themes and famous people
from the bible were also painted.

There is no doubt, the role that religious
reform has played an integral role in the evolution
the style of art. As religion changes, the values
that people hold also change, and consequently, it
is reflected through the style of art that
is portrayed.

3.

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30-1

During the period of religious reform in the sixteenth and seventeenth centuries, there was a noticeable shift in art. Although art was a popular way to express oneself & their beliefs, some parts of art began to part away from the church. The religious reform movements caused for new art subjects, less emphasis on the church, but the art also reflected the troubles within the church as well as a great deal of violence.

During the religious reformation, art began to progress in a direction that did not always include or emphasize the church. Earlier, during the medieval ages, the church was the path to salvation & gave hope during the dark, gloomy times. However, when the corruption of the church had been exposed by Martin Luther's "95 Theses," the church's ways & motivations were being challenged. The church became a place of confusion, so art reflected this emotion. Soon, people were ashamed of the church & did not want it to become the center of their masterpieces. Instead, artists moved toward more secular ideas such as humanism, reflected in "David", showing the beauty of the human body.

Art during the religious reformation also shifted its focus to the everyday worker & peasant. No longer were great masterpieces of church officials or subjects portrayed. ~~The~~ works such as "The Sacred Family" & "Pieta" were^{not} produced.

but more relatable pieces. The art was supportive of the bourgeoisie class & laborers. This new era produced a renewed embrace of the individual & family. Creations also showcased the simplicity of life as people found better outlets than the church. There were ways to have fun, be with people & a sense of community. Art during the sixteenth & seventeenth centuries embraced everyday life & emphasis of the individual rather than the church.

Although many people wanted to stay away from creating art based on religion, some artists wanted to demonstrate the extreme violence & controversy associated with the church. Artists used the violence to their advantage to preserve in history the atrocities around the reformation. Since religious beliefs were represented while the Catholic Church received great dissent. Reformers smashed symbolic art forms showing religion because they believed faith was within, rather than outward. Art had moved to showcase better the expressions & reactions among the population. The church was also no longer the main patron, therefore artists did not feel obligated to advocate the church & its beliefs. Art transformed to showcase the violence & emotions of the religious reformation.

AP[®] EUROPEAN HISTORY 2012 SCORING COMMENTARY

Question 3

Overview

This question asked students to analyze ways in which religious reform in the sixteenth and seventeenth centuries influenced the arts. Students were expected to show that they understood developments in the areas of both religious reform and the arts. Since the question called for analysis, it was important that students establish explicit linkage between religious reforms and artistic developments. The use of “the arts” in the phrasing of the prompt allowed students to discuss anything that might be considered part of the arts; they were not limited to the visual arts, but they were also not expected to cover the full range of the arts.

Sample: 3A

Score: 9

This solid essay exemplifies each of the characteristics listed in the scoring guidelines for essays in the highest category. It contains a comprehensive thesis that successfully guides the organization. The essay demonstrates an understanding of key developments in religious reform and in the arts during this period, and it provides appropriate and sustained linkage between the two topics throughout, using multiple examples.

Sample: 3B

Score: 5

This essay contains a simplistic thesis. The content focuses almost exclusively on developments associated with the Catholic Church. The essay brings in some relevant evidence on Baroque art. The discussion attempts to link Renaissance developments with humanistic reforms, thus meriting a higher score than most essays that chose to deal only with Renaissance (as opposed to Reformation) art.

Sample: 3C

Score: 3

The thesis and organization of this essay are muddled. The essay contains a few relevant points (increased humanism, destruction of religious art during the Reformation, declining prevalence of religious subject matter in artworks). However, it lacks focus and treats religious reform in a generic fashion.