

AP[®] EUROPEAN HISTORY

2013 SCORING GUIDELINES

Question 2

Analyze the differences between the political ideals expressed in the visual arts of the Renaissance (15th – 16th centuries) and the political ideals expressed in the visual arts of the Neoclassical/Romantic period (18th – 19th centuries).

8-9 Points

- Thesis explicitly and fully responds to the terms of the question.
- Organization is clear and effectively supports the argument.
- Body paragraphs develop political differences as seen in the art of both periods.
- Essay is well-balanced.
- Uses substantial specific evidence to illustrate political ideals-art nexus in both periods.
- May contain errors or off-topic content that does not detract from the argument.
- May describe nonpolitical aspects of the art periods.
- May make art attribution errors within the period.

6-7 Points

- Thesis is explicit and responds to the terms of the question.
- Responds to both periods but not in a balanced manner.
- Essay is organized and supports the argument but may stray off task.
- Art-politics connection in both periods is covered if uneven.
- Uses specific evidence to support the argument in both art periods but may be imbalanced.
- May contain an error or off-topic content that detracts from the argument.
- May make art attribution errors outside of the period.

4-5 Points

- Thesis is explicit but may not be fully responsive to the question.
- Essay may only make an art-politics connection with one of the art periods.
- Uses some specific and appropriate evidence that accurately makes an art-politics connection.
- May contain a few errors that detract from the argument.

2-3 Points

- May contain no explicit, valid or accurate thesis or just paraphrases the question.
- Essay may be poorly organized.
- Essay fails to address the art-politics question in any substantial manner.
- Uses little to no valid, appropriate evidence that supports the argument for an arts-politics connection.

0-1 Points

- No discernible attempt at a thesis.
- Disorganized response that suggests little or no understanding of the question; may ignore the charge of the question.
- Uses no relevant evidence.
- May contain numerous errors that detract from the argument.

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Question 2 (continued)

Historical Background

Possible approaches to this question include

RENAISSANCE (Italian)

1. Focus on the city state; art used for its glorification

Brunelleschi's dome for Santa Maria del Fiore.

Florence commissioned Michelangelo's *David*, in part to celebrate the defense of civil liberties and as a metaphor of Florence's victory over Milan.

2. Celebrating the power of aristocratic elites

The Medici, Federigo da Montefeltro

3. Celebrating the power of the papacy—indivisibility of religious and political power

St. Peter's Basilica, Sistine Chapel ceiling

4. Role of civic humanism: obligation to support and advance the city-state, in this case by art and architecture

Supportable by much of the above.

RENAISSANCE (Northern)

1. Celebration of royal/imperial power

Portrait of Charles V by Titian, 1548

2. Celebration of the rising nation-state, new statecraft

The Ambassadors, Hans Holbein the Younger, 1533

Henry VIII, Hans Holbein, 1540

NEOCLASSICAL/ROMANTIC PERIOD

Neoclassicism

1. Cultivating classical republican values of individual sacrifice for the good of society

Jacques Louis David, *Oath of the Horatii*, 1784; David, *The Lictors Bringing Brutus the Bodies of His Sons*, 1789; David, *Oath of the Tennis Court*, 1791; David, *Death of Marat*, 1793

Romanticism

1. Celebrating imperial, Napoleonic power; art as propaganda

David, *Napoleon Crossing the Alps*, 1800–1805; David, *Napoleon's Coronation*, 1805–1807; *Napoleon Visiting the Plague-Stricken at Jaffa* by Antoine-Jean Gros, 1804; *Napoleon in His Study*, David, 1812

2. Celebrating nationalism and liberalism

Delacroix, *Liberty Leading the People*, 1830

3. Celebrating nationalism

J.M.W. Turner, *Battle of Trafalgar*, 1822; *Arc de Triomphe*, 1806–1836; *The Third of May, 1808*, Francesco Goya

4. Critiques of royal authority

Gericault, *The Raft of the Medusa*, 1819; *Peterloo Massacre*, drawing, 1819

2

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of the 15th and 16th

2A+

The Renaissance was the rebirth of classicism and the revival of the ancient world from the Middle Ages. ^{following the Crusades} Politically, Italy was divided into independent city-states and the Church was losing power due to the Protestant Reformation and the consolidation of power by nation states. During the 18th and 19th centuries, Europe was grabbed by the French and Industrial Revolutions, Enlightenment ideals, and the growth of the "isms." As a result, the political ideas of Renaissance art reflected the glory of the city-state, the Pope, ~~and~~ and the ~~pat~~ salvation of the Catholic Church while 18th-19th C. art's political message was one of revolutionary sentiment.

As the Italian city-states flourished by the beginning of the Renaissance due to its position on the Med Sea, its ~~leading~~ foremost leaders ~~to~~ commissioned works which would show their glory + might. As a result, the ~~to~~ ruling families, such as the Medicis, ~~commissioned work~~ were great patrons of the arts, made especially to glorify their ~~pat~~ political achievements [The leader of the Papal States, the Pope, also commissioned arts to show his immense power +

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2

influence. For example, Pope Julius II commissioned Michelangelo to create a sculpture for his grave. The result was "Moses" a life-sized, muscular man with an idealized ~~body~~ body and great beard. This sculpture The rebuilding of St. Peter's Basilica in Rome. This architectural feat was fashioned in the latest style with the most expensive and ornate materials. This showed the Pope's immense wealth and power. It was a form of political propaganda. The city-state of Florence commissioned Michelangelo to create his now infamous "David". This larger than life sculpture combined humanist ideals with the political message of Florence's victory over Milan in a war. The David symbolizes the Florentines and the ~~war~~ Goliath is Milan. This commemorated Florence's victory and ~~inspired~~ inspired the citizens of Florence to ~~continue~~ continue.

bracket section goes after

Following the rise of Protestantism after the Protestant Reformation, the Church launched Counter-Reformation commissioned artworks showing their ~~polit~~ political message of the merits of Catholicism in order that the Church's power not diminish with its ^{political} influence. Artworks commissioned by the church often showed the light of heaven and salvation. It also showed

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martyrs such as the painting of "St. Serapion" to show the agony of those who died for their sins. The Catholic Church and Council of Trent hoped that these artworks would send the message to convert back to Catholicism in order ~~that~~ to maintain its ~~its~~ own power.

In the 18th and 19th C. the spirit of the French Revolution and the hatred of corruption seeped into the Neoclassical + Romantic art.

The spirit of the French Revolution is best captured by Delacroix's "Liberty Leading the People" in which a bare-chested liberty leads the ~~the~~ people of differing social status together in battle under a tricolor flag. The piece ~~is~~ successfully arouses ^{the} emotion and ideas of liberalism which were present in the 1830s

French Revolution. It urges the political message of liberty and equality no matter the cost under the flag of ~~the~~ a new France.

~~Delacroix's Goya's~~ ~~Delacroix's~~ ~~Goya's~~ "Reft of Medusa" is another Romantic painting which shows the corruption of

~~the~~ current government. In this painting, ~~man is irrational as he~~ Goya's "Family of Charles VI" shows his hatred of the Spanish court due to its corruption. Here, Goya paints

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2

2A-4

the royal family in an unflattering light ~~and~~
to show their incompetence. This hatred,
though subtle, speaks volumes about the political
climate of Spain at the time.

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2B.

In the aspect of artwork Politically it was impacted completely during the Renaissance era and the Romantic era. During the Renaissance the Church had the same amount of power as the Monarchs so the Church was a part of the Government so politically artwork during the Renaissance wanted to glorify God. Also the Renaissance portrayed new artistic techniques that the Political leaders motivated. While the Romantic era used artwork to visualize new ways of thinking.

In church Political leaders wanted everyone to find the artwork in place amazing. Da Vinci and Michelangelo did pieces of art for the Papacy. To glorify God that was the complete ideals of Political figures during the time of the Renaissance. These hopes and teachings were expressed through artwork. The Statue of David is a good example how religion was a main piece for Renaissance art.

Political leaders also wanted to make themselves look good during the Renaissance. Paying for prime Artists to paint something for them or Patronage.

PART B Q 2

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Direct usage of these Artists ~~was~~ hoping for them to develop a new technique of art for these Political figures.

The Palace of Versailles was all done with new architectural techniques for ~~the~~ Louis XIV.

When it came to the Romantic era Political ~~figures~~ figures wanted the ideals of new age thinking and nature to be portrayed through artwork. Hopeful for these ideas to come about. Everyday life of individuals was also discussed as a large trait of the Romantic and Neoclassical era.

B pg 1 q. 2

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20-1

In the great artistic periods of the Renaissance, and the Neoclassical/Romantic periods there are the differences in what was painted, the commissioners and the ~~center of culture~~ political ideas the artwork contained.

In the Renaissance, portraits and biblical scenes were the common subjects of the artwork. Michelangelo's Sistine Chapel was commissioned by the bishop of Florence. Michelangelo painted very humanlike figures and made them without flaws. Some of the ideas he portrayed with this masterpiece are God's forgiveness: ~~the~~ ~~the~~ God is reaching for Adam, not the reverse. He vividly depicted the heavens as no other artist had done before.

Neoclassicism means a return to the classics, ~~the~~ the term used to refer to the Greco-Roman arts. The majority of the work that came out of this period were sculptures, temples and paintings depicted the heroes of Greek, Roman and Bible tales. Some examples of Neoclassicism art are the Roman style bathhouses, that were built on wealthy nobles' properties. Sometimes

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2 C-2

these would be commissioned by royals as well.

The political themes shown are embracing Roman culture, life and traditions.

In these two ~~eras~~ defining art periods, they share a common theme: radical changes (or a return to) ways of life of their own era. Artists were commissioned more in the Renaissance than in the Neoclassicism era. The political changes of ~~the~~ the Renaissance period was elevating ~~itself~~ ~~as~~ ^{one's self} as worthy of a portrait or sculpture made in one's own image. In the Neoclassicism era, a return to the Roman lifestyle of relaxation.

The differences between the Neoclassical and Renaissance eras can be seen in the commissioners, subjects and political ideas. These ~~at~~ changes can be seen in the artwork of the time period.

AP[®] EUROPEAN HISTORY 2013 SCORING COMMENTARY

Question 2

Overview

The intent of the question was to assess the students' ability to perform the following tasks:

- Demonstrate an understanding of Renaissance art.
- Demonstrate an understanding of Renaissance politics.
- Demonstrate an understanding of how art reflected political ideals during this period.
- Demonstrate an understanding of Neoclassical and/or Romantic art.
- Demonstrate an understanding of late 18th century and early 19th century political trends.
- Demonstrate an understanding of how art reflected political ideals during this period.
- Demonstrate an understanding of how the two periods differed in how art and politics connected.

Sample: 2A

Score: 9

The clearly stated thesis deals with both periods. The Renaissance section shows a strong awareness of how city-state rulers and religious figures used art to glorify themselves, citing Pope Julius II and the rebuilding of St. Peter's Basilica. The essay also discusses how city-states used art to burnish their prestige by analyzing the example of Florence and Michelangelo's *David*. The essay also describes and documents how the Church continued to use art as propaganda during the Counter-Reformation. In the Neoclassical/Romantic section, the essay connects art to both the French Revolution and to critiques of enfeebled monarchies. The essay clearly shows how Delacroix's *Liberty Leading the People* underscores revolutionary liberalism and argues that Goya's *Family of Charles V* portrays the Spanish monarch as incompetent. Overall, the essay displays clear analysis and sophisticated use of supporting examples.

Sample: 2B

Score: 4

The essay has a relevant thesis, but it only responds to the Renaissance part of the question. The first section refers to the church glorifying itself through art, but the Versailles reference is a serious error as it is out of period. The latter section of the essay fails to make any political connections, and its discussion of art is superficial.

Sample: 2C

Score: 2

The essay has no relevant thesis. The Renaissance section is generic with no political connections, as is the Neoclassical/Romantic art section.