

2020

AP[®]

CollegeBoard

AP[®] Art History

Sample Student Responses and Scoring
Commentaries Aligned with the 2020 Rubric
From the 2018 Scoring Pilot

AP Art History Question 2

Student Responses from 2018 Pilot, Based on 2016 Question 2

This packet of student samples labeled A - G includes two copies of each sample.* The first of these two samples is the original version of the student response with no additional marking. The second of these two samples includes highlighting that indicates where each point was earned in the response. The below key indicates which color correlates to each of the points.

*There is no highlighted version of sample G.

Key to Highlight colors:

ID = yellow

Thesis = green


Evidence 1 = blue

Evidence 2 = pink

Analysis/Reasoning = purple

Complexity = orange

2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

Name: 

The "Ecstasy of Saint Teresa" is a sculpture by Gian Lorenzo Bernini c. 1647-1652. Bernini's sculpture utilizes light in "Ecstasy of Saint Teresa" to represent religion, and more specifically, the grace of God. This artwork was created during the Baroque period, which took place at the same time as the counter-reformation, which was about bringing people back to the Catholic Church. In the sculpture, behind Teresa and the angel, golden rods come down appearing as rays of light shining on the scene. There was a hidden window in the sculpture, and so real light is lighting the scene as well. The scene itself depicts an angel, about to stab Teresa with an arrow, symbolizing the love of God. The dramatic lighting of this scene is showing the presence of God in order to attract people back to the Catholic church. One characteristic of Baroque art is the drama they are associated with. By making religion

dramatic and flashy, people will want to return to the Catholic church. Lighting is a huge part of the dramatization of "Ecstasy of Saint Teresa". The sculpture uses the classical elements of the pediment and columns, but it breaks the pediment, drawing the center forward, which creates a sort of stage for the scene. This stage-like appearance is helped by the theater box on the side of the sculpture, depicting the patrons of the artwork. The central component of this religious drama creation is the light above, shining like a spotlight on Teresa and the angel. The light in "Ecstasy of Saint Teresa" is symbolizing God's grace and presence, which goes hand in hand with the Catholic church's need to draw people back in. The sculpture was placed in a church, and its function was drawing people into the place of worship.

2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

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dramatic and flashy, people will want to return to the Catholic church. Lighting is a huge part of the dramatization of "Ecstasy of Saint Teresa". The sculpture uses the classical elements of the pediment and columns, but it breaks the pediment, drawing the center forward, which creates a sort of stage for the scene. This stage-like appearance is helped by the theater box on the side of the sculpture, depicting the patrons of the artwork. The central component of this religious drama creation is the light above, shining like a spotlight on Teresa and the angel. The light in "Ecstasy of Saint Teresa" is symbolizing God's grace and presence, which goes hand in hand with the Catholic church's need to draw people back in. The sculpture was placed in a church, and its function was drawing people into the place of worship.

2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

Name:

Chartres Cathedral is located in France during Gothic Europe using limestone and stained glass. Gothic is an art period developed in France. The architect used light to give a sense of heaven on Earth.

Chartres Cathedral is a pilgrimage destination because it has the tunic of Virgin Mary (tunic was worn by Virgin Mary when she's given birth to Christ) and though the cathedral was once burned down, the tunic survived. The front facade has 3 entries (trinity) which is a holy number and each is surrounded by statues called jamb figures.

On the Great Portal of the west facade, the Old Testament kings and queens are depicted as jamb figures which are divine figures. The three portals depicted the ascension of Christ (Christ before entering human form),

2nd coming of Christ (Christ is surrounded by 4 writers of gospels: Matthew, John, Mark, Luke), the hieratic scale showed Christ's importance, and the life of Virgin Mary (depicted annunciation, visitation, and Mary after given birth to Christ).

The architecture is built using stone vault that exerts pressure down and onto the pier which

is a vertical support and this allowed greater height than round arch because it pushes its thrust more down and then out and also the height is supported by flying buttresses than walls which allowed more light and glass.

This construction allowed more light to come called Lux Nova which is a colorful light representing heaven on earth and expresses divinity through light. The stained glass is made using a blue color and this creates a mysterious ~~and~~ feeling to the viewers. Also, because it's blue, it contrasts against the rest of the building. On the Notre Dame de la Belle ~~&~~ Verriere, Mary is represented as frontal and seated in the ~~the~~ throne of wisdom. The lights used are ~~artificial~~ hold enormous spiritual importance for medieval Christians. In Genesis, God create the world by commanding that there should be light and Christ describes himself as the light of world. Medieval accounts of miracles and visions often interpret bright light as a sign of presence of God. The use of light showed material culture could be both intellectual and ^{emotional}. This ~~use~~ ^{use} of light and dark spaces of building ~~use~~ are also used to enhance the emotional responses of worshippers. The light

in the cathedral wasn't static but it shifts with the time of day and season of year which changes the experience of interior space.

In conclusion, the construction of Chartres Cathedral and the design was important to ~~the~~ development of dome, vaults construction. The use of light creates a sense of divinity on earth and ~~the~~ ^{allows} worshippers to experience the change in their experience when going through the narthex to the apse.

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2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

Name: [REDACTED]

The Calling of Saint Matthew, an oil painting by Caravaggio was created in 1600, during the Baroque period.

Caravaggio used light-specifically tenebrism- to create a dramatic effect. He sought to bring the biblical story to life and connect with practicing or non practicing Catholics. His ultimate goal ^{was to bring} people back into the church ^{after the Protestant Reformation}.

In the artwork, the light shines on Saint Matthew, who was a tax collector (at the time tax collectors were viewed as greedy and corrupt). ^{In this painting, it is clear that Matthew} The fact ^{was counting money,} that Matthew is ^{prior to Jesus' arrival.} highlighted - despite his ~~sinner~~ sinful nature - shows the general public that even sinners can be saved or find goodness if they practice Catholicism. This theme was intended for people who had lost sight of God, ~~or~~ or had left the church during the Protestant Reformation. The light in the painting gave deeper meaning to the story and allowed people to more easily relate to Matthew and his emotions.

Additionally, the light is a symbol of God. This is known because Jesus is present and points at Matthew. Caravaggio chose to represent God as light in order to show that Jesus is the light in the darkness for

people on earth. He was put on the earth to help and guide people ^{in religion and back to the Catholic Church.} Caravaggio alludes to the idea that God is the way to ~~the~~ salvation and that people should follow him, just as Matthew did. As a result, Matthew's main goal was to promote Catholicism in order to rekindle the desire for faith and God in the lives of the people.

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In the artwork, the light shines on Saint Matthew, who was a tax collector. At the time tax collectors were viewed as greedy and corrupt. In this painting, it is clear that Matthew is

highlighted - despite his ~~sinner~~ sinful nature - shows

the general public that even sinners can be saved

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2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

Carrivaggio's oil on canvas painting, "The Calling of Saint Matthew," uses light to symbolize salvation through Christianity.

Matthew is shown sitting at a long tavern table along with several other figures. Christ is shown entering the room with a few followers from the right side. The light source of the painting is coming from the right side of the room, just behind Christ and his followers. Carrivaggio uses light in this way to show that Christ is the light of the world. Christ can illuminate a dark tavern room like he can save the world from darkness and sin.

Of the gentlemen sitting at the table, Matthew is the only one in the light. He looks directly at Christ as Christ outstretches his arm to point at Matthew. The other figures at the table are not touched by the light of Christ, some do not even look at him. Carrivaggio

illuminates Matthew to show Christ has appeared to guide him out of a life of sin. Matthew is being saved by Christianity. The others do not notice Christ because they are consumed in their sins.

Carrivaggio uses light in "The Calling of Saint Matthew" to show the importance of Christianity. He shows Matthew being saved from sin, and shows Christ as the light of the world.

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2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

[REDACTED]

The Ecstasy of Saint Teresa by Bernini (marble) uses light to intensify the meaning. Bernini uses the light in this work to let the viewer feel a sense of holiness as Saint Teresa did herself. In his planning, the artist had put a window behind it, where you weren't able to see, to create some natural light for the piece. This could help the viewer feel as if it was more real because of the natural rather than artificial light. Another way he used light is with the gold. Light may reflect off of it and/or just shine by itself. This viewer is most likely attracted to this and they become engaged. Both of these factors engage the viewer and give them a sense of reality and holiness. Most people envision heaven or angels as radiating light in a bright, gold, extravagant setting. Bernini did just that with this piece. When the viewer sees this piece, you expect to start to

hear angels singing as you would envision heaven to be like. In this way he puts the viewer in Saint Teresa's place and shows us how she may have felt when this was happening to her. Borromini's use of light engages, envelops, and awes the viewer.

2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

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2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

Name: XXXXXXXXXX

The calling of St. Matthew by Caravaggio with oil paint uses light very effectively in order to get the meaning of the painting across. Caravaggio uses a very deep tenebrism to express the gloominess and sketchiness of the back room of the bar. It adds emotion to it. It helps the viewer understand where it is taking place and what kind of scene it is. The tenebrism also highlights certain points in the artwork. First, while you can see the other figures, the light highlights Matthew hence the reason it is called the calling of St. Matthew. It also highlights Jesus's hand pointing at Matthew. These two highlighted figures help show the meaning of this work. The light is also used to show the sketchy scene. The light is meant to look like it is coming from a lamp post in the street and illuminating a dark backroom of a bar. The light in this is clearly one of the most important parts of the work.

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2018 PILOT AP® ART HISTORY FREE-RESPONSE QUESTION

Through art, light often is used by artists to show or in some manner express contemporary ideas or traditions from their time. The Great Pyramid, in Egypt, BCE, used light as a tradition, with the idea that pharaohs ride it towards the light, being god. The Ecstasy of saint Teresa is another example, as the church has saint Teresa being stabbed continuously by an angel, but appearing to be in pleasure, with light formulating her emotion and religious reasons, a contemporary idea at the time. Light is a tool that every artist uses to show ideals and traditions of the time. Clerestory windows originating from a period that envisioned windows as a way to be able to see inside without causing a fire. The light has also been used to show emotions or lunar cycles, such as in the Orregory with professeur, by Carriavagio, where light shows lunar cycles along with at that time contemporary ideas of science and the enlightenment movement.

that was occurring. The evidence I have presented supports my claim as I have given way that art used light as a tool to show my claim. Art does in fact use light to show ideas and traditions of the time, as seen through decades and evidence like the clerestory windows, pyramids, etc.

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Question 2
2020 Scoring Commentaries
(Applied to Student Responses from 2018 Pilot, Based on 2016 Question 2)

Index of Scores for Samples: Question 2

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A	1	1	2	1	1
B	1	1	2	1	1
C	1	1	2	1	1
D	1	1	2	1	0
E	0	1	2	1	0
F	1	0	2	0	0
G	0	0	0	0	0

AP Art History
Question 2
2020 Scoring Commentaries
(Applied to Student Responses from 2018 Pilot, Based on 2016 Question 2)

Sample A
6/6 Points

Row A: Identification - 1/1

The response earns one point for correct identification: "*Gian Lorenzo Bernini*" and c.1647-1652.

Row B: Claim/Thesis - 1/1

The response earns one point for clearly asserting a claim/ thesis statement, which is located in the first paragraph: "*Bernini's sculpture utilizes light in 'Ecstasy of Saint Teresa' to represent religion, and more specifically, the grace of God.*"

Row C: Evidence - 2/2

The response earns one point for citing a specific example of contextual evidence relevant to the prompt in the first paragraph: "*This artwork was created during the Baroque period, which took place at the same time as the counter-reformation, which was about bringing people back to the Catholic Church.*"

The response earns one point for citing a second specific example of visual evidence relevant to the prompt in the first paragraph: "*In the sculpture, behind Teresa and the angel, golden rods come down appearing as rays of light shining on the scene.*" Additional visual evidence follows, such as: "*There was a hidden window in the sculpture, and so real light is lighting the scene as well.*"

Row D: Analysis and Reasoning - 1/1

The response earns one point for using visual and/ or contextual evidence to justify the claim being asserted. The response accomplishes this by discussing and connecting the artist's decision-making, historical context, and the intent/ purpose of the work: "*The scene itself depicts an angel, about to stab Teresa with an arrow, symbolizing the love of God. The dramatic lighting of this scene is showing the presence of God in order to attract people back to the Catholic church.*"

Row E: Complexity - 1/1

The response earns this point because it demonstrates a more complex understanding by explaining nuance of the topic through its discussion of the drama of the Baroque period as a contextual variable, how this shaped the creation of the selected work, and how these both work together to elicit a response: "*One characteristic of Baroque art is the drama they are associated with. By making religion dramatic and flashy, people will want to return to the Catholic church. Lighting is a huge part of the dramatization of 'Ecstasy of St. Teresa.'.....The central component of this religious drama creation is the light above, shining like a spotlight on Teresa and the angel. The light in 'Ecstasy of Saint Teresa' is symbolizing God's grace and presence, which goes hand-in-hand with the Catholic church's need to draw people back in.*"

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Sample B
6/6 Points

Row A: Identification - 1/1

The response earns one point for correct identification: The response provides two accurate identifiers: Gothic and Limestone/Stained glass.

Row B: Claim/Thesis - 1/1

The response earns one point for clearly asserting a claim/ thesis statement which appears in the second sentence of the first paragraph: *“the architect used light to gave [sic] sense of heaven on earth.”* The claim is also more strongly present in the last paragraph: *“The use of light creates a sense of divinity on earth and allows worshippers to experience the change in their experience when going through the narthex to the apse.”* Although a claim appears in this response twice, it only needs to appear once in order to earn a point for claim/thesis.

Row C: Evidence - 2/2

The response earns one point for citing a specific example of contextual evidence relevant to the prompt by the discussion of flying buttresses at the top of page 2. *“Flying buttresses . . . allowed more light and glass.”*

The response earns one point for citing a second specific example of visual evidence relevant to the prompt by the discussion of Lux Nova in the second paragraph of page 2. *“This construction allowed more light to com[ing] called Lux Nova which is a colorful light representing heaven on earth and expresses divinity through light.”* The response also provides additional evidence with the discussion of the blue color of the stained glass that follows immediately after.

Row D: Analysis and Reasoning - 1/1

The response earns this point because it explains how the evidence cited supports the argument by explaining how artistic decisions elicit a response by describing how *“light and dark spaces of [the] building are also used to enhance the emotional responses of worshippers. The light in the cathedral wasn’t static but it shifts with the time of day and season of the year which changes the experience of interior space.”*

Row E: Complexity - 1/1

The response earns this point because it demonstrates a complex understanding through the relevant and thoughtful explanation of the relationship between its claim and the evidence provided in support of that claim by detailing the spiritual importance of light to medieval Christians. The response cites the creation of light in Genesis, the use of light imagery to signify the divine in medieval mysticism and by understanding that *“the use of light showed material culture could be both intellectual and emotional.”*

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Sample C
6/6 Points

Row A: Identification - 1/1

The response earns one point for correct identification because four correct identifiers are provided (only two are required to earn the point): Oil painting, Caravaggio, 1600 and Baroque.

Row B: Claim/Thesis - 1/1

The response earns one point for clearly asserting a claim/ thesis statement. The claim is present in the second paragraph: *“Caravaggio used light – specifically tenebrism – to create a dramatic effect.”* This would be the absolute minimum acceptable thesis for this point. This response goes on to flesh out the claim by stating that *“He sought to bring the biblical story to life and connect with practicing or non-practicing Catholics. The ultimate goal was to bring people back into the church after the Protestant Reformation.”*

Row C: Evidence - 2/2

The response earns one point for citing a specific example of visual evidence relevant to the prompt that appears at the beginning of the third paragraph: *“In the artwork, the light shines on Matthew who is a tax collector”*; this is sufficient to earn a visual evidence point.

The response earns one point for citing a second specific example of visual evidence relevant to the prompt that appears at the end of the third paragraph: *“This theme was intended for people who had lost sight of God or who had left the church during the Protestant Reformation”* is sufficient to earn a contextual evidence point about the Protestant and Counter-Reformation.

Row D: Analysis and Reasoning - 1/1

The response earns one point for using visual evidence to justify the claim being asserted. The response earns the point through the statement that *“In this painting it is clear that Matthew was counting money prior to Jesus’ arrival. The fact that Matthew is highlighted – despite his sinful nature – shows the general public that even a sinner can be saved or find goodness if they practice Catholicism.”* The response provides sufficient justification that the light is used in this work to show paths for salvation in a Counter Reformational context.

Row E: Complexity - 1/1

The response demonstrates a sufficiently complex understanding of the prompt through its insightful explanation of the relationship between the evidence and the claim. The response does this by showing that in his use of light, Caravaggio uses it in two distinctly separate ways; highlighting Matthew as the focus of the work and to point out the potential for being ‘saved’ (hence the light), and also highlighting *“God as light”* to make the meaning of the work clear. The response explains how Caravaggio is showing Jesus as the ‘light in the darkness’ and in so doing is making a distinct choice to

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show “God as light” for the express purpose of bringing people back to the church in the context of the Reformation, thereby fulfilling the artist’s ‘main goal’.

The response makes two strong points – both about the light. The response first connects the light to Matthew, describing how light shines on Matthew and explaining the implications of what that means, namely Matthew’s path to salvation. The second point is that the light is connected to the figure of Jesus and the light is showing the divinity of Jesus. The light provides two different ways to understand divinity. This is an example where complexity is earned through analyzing multiple variables.

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Sample D
5/6 Points

Row A: Identification - 1/1

The response earns one point for correct identification: *“Carrivaggio”* and *“oil on canvas painting.”*

Row B: Claim/Thesis - 1/1

The response earns one point for clearly asserting a thesis/ claim statement. This is stated somewhat weakly at the beginning of the response (*“uses light to symbolize salvation through Christianity”*), but it is more firmly asserted at the end of the response (*“Carrivaggio uses light in ‘The Calling of Saint Matthew’ to show the importance of Christianity. He shows Matthew being saved from sin and shows Christ as the light of the world.”*)

Row C: Evidence - 2/2

The response earns one point for citing a specific example of visual evidence relevant to the prompt that appears at the beginning of the second paragraph: *“Matthew is shown sitting at a long tavern table along with several other figures. Christ is shown entering the room with a few followers from the right side. The light source of the painting is coming from the right side of the room, just behind Christ and his followers.”*

The response earns one point for citing a second specific example of visual evidence relevant to the prompt that appears at the beginning of the third paragraph: *“Of the gentlemen sitting at the table, Matthew is the only one in the light.... The other figures at the table are not touched by the light of Christ, some do not even look at him.”*

Row D: Analysis and Reasoning - 1/1

The response earns one point for using visual evidence to justify the claim being asserted. It accomplishes this by discussing and connecting the artist’s decision to illuminate Matthew to shape the content and message of the work of art: *“Carrivaggio illuminates Matthew to show Christ has appeared to guide him out of a life of sin. The others do not notice Christ because they are consumed in their sins.”*

Row E: Complexity - 0/1

The response does not earn a point for this task because it does not demonstrate a sufficiently complex understanding of the subject using the foundation laid in the rest of the essay. This could be accomplished by sufficiently discussing the influence of the historical context (Baroque period/ Counter-Reformation period) on shaping the creation and meaning of the work or how the work elicits a response from the audience. Additional visual detail provided in the response is not sufficient in this case to earn a complexity point, as in this response it restates information that was used to earn other points.

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Sample E
4/6 Points

Row A: Identification - 0/1

The response does not earn a point for correct identification due to errors in the response. Although marble is a correct identifier, “*Boromini*” is an incorrect identifier.

Row B: Claim/Thesis - 1/1

The response earns one point for asserting a thesis/claim statement: “*Boromini uses the light in this work to let the viewer feel a sense of holiness as Saint Teresa did herself.*” The response earns a point even though the claim is less clearly asserted and has an error (the artist’s name is incorrect).

Row C: Evidence - 2/2

The response earns one point for citing a specific example of visual evidence relevant to the prompt in the third sentence: “*In his planning, the artist had put a window behind it, where you weren’t able to see, to create some natural light for the piece.*”

The response earns one point for citing a second specific example of visual evidence relevant to the prompt that appears in the fifth sentence: “*Another way he used light is with gold. Light may reflect off of it and/or just shine by itself.*”

Row D: Analysis and Reasoning - 1/1

The response earns one point for using visual and/ or contextual evidence to justify the claim being asserted. This is accomplished by discussing and connecting the viewer’s interaction with and response to the work and the artist’s decision-making: “*The viewer is most likely attracted to this [the use of light from window and gold] and they become engaged. Both these factors engage the viewer and give them a sense of reality and holiness... When the viewer sees this piece, you expect to start to hear angels singing as you would envision heaven to be like.*”

Row E: Complexity - 0/1

The response does not earn a point for this task because it does not attempt to demonstrate a complex understanding based on the foundation laid in the rest of the essay. This could be accomplished by sufficiently discussing the influence of the historical context (Baroque period/ Counter-Reformation period) on shaping the creation and meaning of the work or how the work inspires the viewers to devote themselves to the Catholic church.

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Sample F
3/6 Points

Row A: Identification - 1/1

The response earns one point for correct identification: "*Carravagio*" and "*oil paint*."

Row B: Claim/Thesis - 0/1

The response does not earn this point because it attempts to assert a claim/ thesis statement, but does not establish it sufficiently, therefore no point is earned. Stating that the artist "*uses light very effectively in order to get the meaning of the paint across*." does not adequately state a claim, and the statement does not communicate sufficient or clear information.

Row C: Evidence - 2/2

The response earns one point for citing a specific example of visual evidence relevant to the prompt that appears in the second sentence: "*Caravaggio uses a very deep tenebrism to express the gloominess and sketchiness of the back room of the bar*." The use of light and lack of light in the work is described.

The response earns one point for citing a second specific example of visual evidence relevant to the prompt that appears in the fifth sentence: "*The tenebrism also highlights certain points in the artwork. First, while you can see the other figures, the light highlights Matthew*."

Row D: Analysis and Reasoning - 0/1

The response does not earn a point for using visual and/ or contextual evidence to justify the claim being asserted. Instead, the response offers a visual description of the work.

Row E: Complexity - 0/1

The response does not earn a point for this task because it does not demonstrate a complex understanding in response to the prompt. This could be accomplished by sufficiently discussing the influence of the historical context (Baroque period/ Counter-Reformation period) on shaping the creation and meaning of the work or how the work inspires the viewers to devote themselves to the Catholic church.

AP Art History
Question 2
2020 Scoring Commentaries
(Applied to Student Responses from 2018 Pilot, Based on 2016 Question 2)

Sample G
0/6 Points

Row A: Identification - 0/1

The response does not earn a point for correct identification because it offers no identifying information beyond the title of the work.

Row B: Claim/Thesis - 0/1

The response does not earn a point for thesis/ claim because it attempts to assert a thesis/ claim statement but does not establish it sufficiently. The response neither adequately defines an argument position nor communicates sufficient or clear information.

Row C: Evidence - 0/2

The response does not earn a point because its evidence lacks sufficient specificity.

Row D: Analysis and Reasoning - 0/1

The response does not earn a point for using visual and/ or contextual evidence to justify the claim being asserted. There is not enough specific evidence in the response to support a claim.

Row E: Complexity - 0/1

The response does not earn a point for this task because it does not demonstrate a complex understanding of the prompt. The response's discussion lacks specificity and content that is relevant to the prompt. Since there is no *accurate* claim made, there is no way that this point could be earned by developing complexity of an incorrect or inaccurate claim.