

2020

AP[®] CollegeBoard

AP[®] Art History

Scoring Guidelines Aligned with the 2020 Rubric
From the 2018 Scoring Pilot

Free-Response Question 2: Long Essay: Visual/Contextual Analysis

6 points

General Scoring Notes

- Except where otherwise noted, each point of the rubric is earned independently. For instance, a student could earn one or two points for evidence (Row C) or earn the point for analysis and reasoning (Row D) without earning a point for claim or thesis (Row B).
 - **Accuracy:** The components of this rubric each require that students demonstrate art historically defensible content knowledge. Given the timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.
 - **Clarity:** Exam essays should be considered first drafts and thus may contain grammatical errors. Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.
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In Early Europe and Colonial Americas, artists often use light to create meaning in works of art and architecture.

Select and completely identify one work of art from the list below or any other relevant work from *Early Europe and Colonial Americas (200-1750 CE)*.

Explain how the artist or architect used light to create meaning in the work of art you have selected.

In your response you should do the following:

- Provide two accurate identifiers for the work of art you have selected.
- Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning.
- Support your claim with at least two examples of relevant visual and/or contextual evidence.
- Explain how the evidence supports the claim.
- Corroborate or qualify your claim by explaining relevant connections, providing nuance, or considering diverse views.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list above, you must include at least two accurate identifiers beyond those that are given.

Calling of Saint Matthew
Chartres Cathedral
Ecstasy of Saint Teresa

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

Reporting Category	Scoring Criteria		
<p>A Identification (0-1 points)</p> <p>1.A</p>	<p>0 points Provides one or no accurate identifiers.</p>	<p>1 point Provides <u>two</u> accurate identifiers for selected work of art.</p>	
Decision Rules and Scoring Notes			
<p><i>Calling of Saint Matthew</i></p> <p>Examples that earn this point include the following (two required):</p> <ul style="list-style-type: none"> • Artist: Caravaggio • Medium: Oil (on Canvas) • Date: 1597-1601 C.E. Also acceptable: a date within 50 years of the original • Culture: Baroque • Location: Rome, Italy (“Rome” alone is acceptable; “Italy” alone is not acceptable) 	<p><i>Chartres Cathedral</i></p> <p>Examples that earn this point include the following (two required):</p> <ul style="list-style-type: none"> • French Gothic (“Gothic” alone is acceptable) • Chartres, France (“France alone is NOT acceptable) • Notre Dame de la Belle Verriere window • Original construction c. 1145-1155 C.E.; reconstructed c. 1194-1220 C.E. Also acceptable: a date within 100 years of the original. • Limestone, stained glass (“stained glass” alone is acceptable. “Stone” is not acceptable.) 	<p><i>Ecstasy of Saint Teresa</i></p> <p>Examples that earn this point include the following (two required):</p> <ul style="list-style-type: none"> • Artist: Bernini • Date: c. 1647-1652 (also acceptable: a date within 50 years of the original) • Medium: Marble (sculpture), stucco and gilt bronze (chapel) (“marble” alone is acceptable) • Culture: Baroque • Location: Cornaro Chapel OR Santa Maria della Vittoria OR Rome, Italy (“Rome” alone is acceptable, “Italy” alone is not acceptable). 	

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Reporting Category	Scoring Criteria		
<p>B Claim/Thesis (0-1 points)</p> <p>8.A</p>	<p>0 points Rephrases or restates the prompt. OR Makes a claim that is not defensible.</p>	<p>1 point Provides an art historically defensible claim or thesis that establishes a line of reasoning.</p>	
Decision Rules and Scoring Notes			
<p>The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt.</p> <p>A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response.</p> <p>A claim or thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning.</p>			
	<p><i>Calling of Saint Matthew</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> • <i>“The light indicates God’s spirit or presence and dramatizes the story climax, his choosing of a disciple.”</i> • <i>“Light is associated with divinity, in contrast to the darkness of sin, eliciting an emotional response from the viewer.”</i> • <i>“Light and setting communicate to the audience that Christian salvation was open to all.”</i> • <i>“The artist’s use of light created a dramatic scene, drawing the viewers into the narrative.”</i> 	<p><i>Chartres Cathedral</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> • <i>“The windows at Chartres demonstrate the concept of lux nova, or ‘new light’...”</i> • <i>“The light permeating the church symbolically represents God, God’s word and/or heaven.”</i> 	<p><i>Ecstasy of Saint Teresa</i></p> <p>Examples that earn this point include the following:</p> <ul style="list-style-type: none"> • <i>“Light highlights the intensity of St. Teresa’s mystical union with God.”</i> • <i>“Light is used in the work to suggest the presence of the divine.”</i> • <i>“The use of light in the work was intended to encourage intense faith.”</i>

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Reporting Category	Scoring Criteria		
<p>C Evidence (0-2 points)</p> <p>8.B</p>	<p>0 points Does not meet the criteria for one point.</p>	<p>1 point Provides <u>one</u> specific example of visual OR contextual evidence relevant to the selected work of art and the topic of the prompt.</p>	<p>2 points Provides <u>two</u> specific examples of visual and/or contextual evidence relevant to the selected work of art and the topic of the prompt.</p>
Decision Rules and Scoring Notes			
The evidence provided must be accurate, relevant, and art historically defensible.			
	<p><i>Calling of Saint Matthew</i></p> <p>Examples that earn a point include the following:</p> <p><u>Visual Evidence:</u></p> <ul style="list-style-type: none"> • “The artist uses a diagonal beam of light, crossing the painting from the upper right to the lower left.” • “The artist employs tenebrism, the use of bold contrasting lights and darks.” • “The artist uses light to emphasize hands, gestures, expressions and characters to assist in deciphering the narrative.” • “The artist uses light to reveal a dingy tavern.” <p><u>Contextual Evidence:</u></p> <ul style="list-style-type: none"> • “The painting was created during the time of the Catholic Counter-Reformation, a time of church reform and intense spiritual activities.” • “Artists in the Baroque often used light to create dramatic, theatrical effects.” • “In the biblical narrative, Matthew is a tax collector, an occupation held in great disdain during Jesus’ lifetime.” 	<p><i>Chartres Cathedral</i></p> <p>Examples that earn a point include the following:</p> <p><u>Visual Evidence</u></p> <ul style="list-style-type: none"> • “Chartres has an extensive number of stained-glass windows which enabled artists to allow colored light to permeate the structure’s vast interior.” • “The large and numerous windows were permitted by the use of flying buttresses, a Gothic innovation.” • “The dominant color of the stained-glass windows is sapphire blue, a color associated with the Virgin Mary.” • “Large windows with multicolored stained glass depict biblical subjects and narratives. One of these windows is Notre Dame de la Belle Verriere.” <p><u>Contextual Evidence</u></p> <ul style="list-style-type: none"> • “Varied segments of society, ranging from royal heads of state to guild members, were charged with patronizing the church by donating beautiful windows through which light passes and illuminates subjects invested with both sacred and secular interests.” • “The windows exemplify the concept of lux nova or new light, a concept that was central to the Gothic use of stained glass within cathedrals.” 	<p><i>Ecstasy of Saint Teresa</i></p> <p>Examples that earn a point include the following:</p> <p><u>Visual Evidence</u></p> <ul style="list-style-type: none"> • “The chapel is dramatically lit by a window hidden behind a broken pediment above the main sculpture group.” • “The deeply cut folds of St. Teresa’s drapery in particular create dramatic light and shadow effects.” • “The figures of St. Teresa and the angel are positioned against bronze rays that shoot downward from above and represent, as well as reflect, natural light.” <p><u>Contextual Evidence</u></p> <ul style="list-style-type: none"> • “The painting was created during the time of the Catholic Counter-Reformation, a time of church reform and intense spiritual activities.” • “Artists in the Baroque often used light to create dramatic, theatrical effects. Bernini’s background as a set designer made him particularly adept at creating such effects.”

Reporting Category	Scoring Criteria		
<p>D Analysis and Reasoning (0-1 points)</p>	<p>0 points Does not meet the criteria for one point.</p>		<p>1 point Explains how the visual and/or contextual evidence provided <u>supports the argument</u>.</p>
<p>Decision Rules and Scoring Notes</p>			
<p>The response must explain the relationship between the evidence provided and an argument about the prompt.</p>			
<p>8.C</p>	<p><i>Calling of Saint Matthew</i></p> <p>Examples that earn the point include the following:</p> <ul style="list-style-type: none"> • “The diagonal beam of light indicates God’s spirit or presence where stark tenebrism amplifies the association of light with divinity; where the divine light does not fall, the unilluminated areas thus look even darker.” • “The stark lighting emphasized the dingy setting and unidealized contemporary characters, indicating that salvation was open to all.” • “The ideals of the Catholic Counter-Reformation strove to make Christian narratives and doctrines more understandable and meaningful to a broad Catholic audience. Works of art created at this time often used light to achieve this goal.” • “Light illuminates Matthew’s dark, sinful life and promises a transformation and conversion.” 	<p><i>Chartres Cathedral</i></p> <p>Examples that earn the point include the following:</p> <ul style="list-style-type: none"> • “The predominant blue color signifies heaven and is symbolically linked with the Virgin Mary and her role as the Queen of Heaven. As Queen of Heaven, Mary acts as a primary mediator between humans and her son.” • “The intended effect of the light passing through the windows was to move the pious believer through dramatic sights so that they feel drawn closer to God’s heavenly kingdom.” • “The concept of lux nova originated with Abbot Suger of St. Denis. Suger understood this as a way to illuminate the soul and to mystically unite the soul with God.” 	<p><i>Ecstasy of Saint Teresa</i></p> <p>Examples that earn the point include the following:</p> <ul style="list-style-type: none"> • “Since the window from which the light emanates is hidden, the illuminated effect is one of a mystical, heavenly or divine nature. The work suggests the presence of the divine through the brilliant light in the chapel.” • “In the context of the Catholic Counter Reformation, Bernini’s use of light was intended to encourage active participation and intense faith and devotion from viewers.” • “The dramatically lit scene of Teresa and the angel, similar to a stage set, was intended to elicit a multisensory emotional response in viewers.” • “The work is based on writings by Saint Teresa, a nun who attempted to bring more meaning into spiritual ritual through intense meditation that lead to a mystical experience, partly symbolized by light effects in Bernini’s work.” • “The dramatic light and shadow effects created by the deeply cut folds of St. Teresa’s drapery heighten the work’s visionary qualities.”

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<p>E Complexity (0-1 points)</p>	<p>0 points Does not meet the criteria for one point.</p>	<p>1 point Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.</p>	
<p>8.D</p>	<p>Decision Rules and Scoring Notes</p>		
<p>The response may demonstrate a complex understanding in a variety of ways, such as:</p> <ul style="list-style-type: none"> • Explaining relevant and insightful connections between the evidence and the claim • Confirming the validity of a claim by corroborating multiple perspectives • Explaining nuance of an issue by analyzing multiple variables • Qualifying or modifying a claim by considering diverse or alternative views or evidence <p>This complex understanding must be developed in the response and consist of more than a phrase or reference.</p>			
<p>Calling of Saint Matthew</p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • “The ‘Calling of Saint Matthew’ exemplifies Caravaggio’s treatment of religious subject matter in his mature work, which is characterized by realism combined with a theatrical/artificial use of light.” • “Caravaggio depicts Matthew and the characters that surround him as ordinary people who would have seemed familiar to the sixteenth/seventeenth century audience; the stark use of light only serves to highlight their ordinary looks.” • “Caravaggio’s choice to place a biblical event in a contemporary sixteenth/seventeenth-century setting filled by ordinary, and somewhat questionable looking, characters, can be interpreted as making the story more accessible to the contemporary audience.” • The effect of Caravaggio’s strategic lighting in creating a sense of mystery and spiritual drama is heightened by its combination with an ordinary, contemporary setting.” 		<p>Chartres Cathedral</p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • “While the architects of Chartres Cathedral increased the size of the windows to maximize the amount of light entering the church’s interior, the use of stained-glass windows actually created a relatively dimly lit interior.” • “French Gothic churches did not usually contain brightly lit interiors during the Middle Ages, but rather, the light was filtered through the stained glass. The jewel-toned light was intended to create a otherworldly experience that would mystically transport the believer and unite their soul with God.” 	<p>Ecstasy of Saint Teresa</p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • “The multisensory emotional response elicited by the work was similar to the aims of Ignatius of Loyola’s Spiritual exercises.” • “The inclusion of portraits of members of Cardinal Cornaros’ family who are depicted watching the events from balconies on either side of the chapel, suggests their emotional involvement in this spiritual experience, and, by extension, invites the involvement of the audience, according to the goals of the Counter Reformation of using art to increase piety and devotion.”