

---

# AP<sup>®</sup> Art History

## Sample Student Responses and Scoring Commentary

### **Inside:**

#### **Free Response Question 2**

- Scoring Guideline**
- Student Samples**
- Scoring Commentary**

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 2

**Note:** There are no images provided for Question 2.

Many artists from Later Europe and Americas (1750–1980 C.E.) communicate a social or political statement through their depictions of the natural world.

Select and completely identify one work in which the artist communicates a social or political statement through the depiction of the natural world. You may select a work from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

Describe at least two elements of form or content in the work.

Explain the social or political statement that the artist was making in the work.

Using specific visual evidence, explain how the artist used form or content to reinforce the social or political statement.

Then, using specific contextual evidence, explain why the artist depicted the natural world in this way to persuade the viewer of the social or political statement.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or 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 below, you must include at least two accurate identifiers beyond those that are given.

*The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*

*Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*

*The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)*

# AP<sup>®</sup> ART HISTORY 2019 SCORING GUIDELINES

## Question 2 (continued)

### Scoring Criteria

Task	Points
<p><b>1</b> Selects and completely identifies one work from Later Europe and Americas (1750–1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, name or the artist and/or culture of origin, date of creation, and materials. To earn credit for the identification, the student must provide <u>at least two</u> accurate identifiers. If the student selects a work from the list provided, the student must provide <u>at least two</u> accurate identifiers <u>beyond those that are given</u>. The student will not be penalized if any additional identifiers provided are inaccurate.</i></p>	1 point
<b>2</b> Accurately describes ONE element of form OR content in the work.	1 point
<b>3</b> Accurately describes ANOTHER element of form OR content in the work.	1 point
<b>4</b> Accurately explains the social or political statement that the artist was making in the work.	1 point
<b>5</b> Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social or political statement.	1 point
<b>6</b> Accurately uses specific contextual evidence to explain why the artist depicted the natural world in this way to persuade the viewer of the social or political statement.	1 point
<b>Total Possible Score</b>	<b>6 points</b>

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 2 (continued)

#### Scoring Notes

*The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*. Thomas Cole. 1836 C.E. Oil on canvas.

<b>1</b>	<p><b>Selects and completely identifies one work from Later Europe and Americas (1750-1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</b> Credit will be given for two accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Artist: <b>Thomas Cole</b>. Also acceptable: <b>Cole</b></li> <li>• Culture: <b>United States; Romanticism; Hudson River School</b></li> <li>• Materials: <b>Oil (paint) on canvas</b>. Oil is acceptable; painting is NOT acceptable.</li> <li>• Date: <b>1836 C.E. Also acceptable: 1830s; early 19<sup>th</sup> century; first half of the 19<sup>th</sup> century; or any date within 50 years of creation. Simply writing “19<sup>th</sup> century” is NOT acceptable.</b></li> </ul>
<b>2</b>	<p><b>Accurately describes ONE element of form OR content in the work.</b></p> <ul style="list-style-type: none"> <li>• The painting itself is <b>unusually large</b> for a landscape painting.</li> <li>• There is a high <b>vantage point</b> with a panoramic view of the <b>landscape, including mountains, trees, and clouds</b>.</li> <li>• The composition is <b>divided</b> into two halves by a <b>diagonal line</b>.</li> <li>• The painting is a depiction of a <b>bend in the Connecticut River</b> that the <b>artist saw first-hand</b>.</li> <li>• The painting includes a small <b>self-portrait</b> within an expansive natural scene.</li> <li>• The work includes contrasting weather conditions: <b>dark and stormy</b> on one side while <b>sunny and calm</b> on the other.</li> <li>• <b>Wild, untamed wilderness, including damaged or “blasted” trees on the left</b> is contrasted with a <b>flat, domesticated</b> river valley on the right.</li> <li>• <b>Animals, crops, boats, and chimneys with smoke</b> can be seen on the right side of the composition.</li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER element of form OR content in the work.</b> See above.</p>
<b>4</b>	<p><b>Accurately explains the social OR political statement that the artist was making in the work.</b></p> <ul style="list-style-type: none"> <li>• Cole’s work can be seen as <b>supportive of Manifest Destiny</b>.</li> <li>• Recent scholarship has suggested that Cole <b>was concerned</b> that rapid development of the land <b>would harm America’s natural resources and beauty</b>.</li> <li>• Cole <b>promoted</b>, through his landscapes, a <b>sense of pride for America’s unique identity</b>.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• <b>Self-portrait</b>: the artist as a witness to nature <b>connects the viewer to the scene</b>, where Cole seems to be asking for the viewer’s participation in the future of America.</li> <li>• <b>The larger sized canvas</b> reminds viewers of history painting, <b>spurring moral interpretations</b> of the scene.</li> <li>• Cole chose a <b>specific, well-known location</b> and depicted it as desirable with verdant forest and <b>peacefully domesticated land</b>. This <b>could be seen as a positive endorsement</b> to promote the ideas of <b>westward expansion</b> or the fulfillment of <b>Manifest Destiny</b>.</li> <li>• The <b>wild, untamed wilderness and storm</b> on the left <b>could also be seen as a warning</b> against the <b>destructive forces</b> of encroaching civilization.</li> </ul>

**AP<sup>®</sup> ART HISTORY**  
**2019 SCORING GUIDELINES**

**Question 2 (continued)**

- |          |  |
|----------|--|
| <b>6</b> | <p><b>Accurately uses specific contextual evidence to explain why the artist depicted the natural world in this way to persuade the viewer of the social OR political statement.</b></p> <ul style="list-style-type: none"><li>• The painting provides visual support for the <b>concept of “God-given rights” as a philosophical justification for Manifest Destiny</b>, a belief in divine approval/obligation/justification for “settling” the American west; a concept that had grown since the acquisition of western lands through the Louisiana Purchase of 1804.</li><li>• Cole was particularly sensitive to the unique beauty in America and knew that by heightening the aesthetic qualities of the American landscape he <b>would be able to create pride</b> and <b>build a national identity</b> around its natural beauty.</li><li>• As a British immigrant, he also understood the destructive potential of industrialization and wanted to <b>caution audiences about rapid expansion or misuse of the land</b>.</li><li>• This painting is an example of Romanticism. Romantic landscape painters often <b>glorify nature</b> in order to <b>convey the historical, political or religious values of a place or time</b>. Typically this is done through images of landscapes, seascapes, and other visions of traditional beauty.</li></ul> |
|----------|--|

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 2 (continued)

<p><b><i>Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On).</i> Joseph Mallord William Turner. 1840 C.E. Oil on canvas.</b></p>	
<b>1</b>	<p><b>Selects and completely identifies one work from Later Europe and Americas (1750-1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</b> Credit will be given for two accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Artist: <b>Joseph Mallord William Turner.</b> Also acceptable: <b>Turner</b></li> <li>• Culture: <b>British; English; Romanticism</b></li> <li>• Material: <b>Oil (paint) on canvas.</b> Oil is acceptable; painting is NOT acceptable.</li> <li>• Date: <b>1840 C.E. Also acceptable: 1840s; first half of the 19<sup>th</sup> century; mid-19<sup>th</sup> century; OR any date within 50 years of creation. Simply writing “19<sup>th</sup> century” is NOT acceptable.</b></li> </ul>
<b>2</b>	<p><b>Accurately describes ONE element of form OR content in the work.</b></p> <ul style="list-style-type: none"> <li>• The painting is comprised of intense <b>colors</b> (orange, red, purple, and blue), making up the <b>sunset, the sea, and the oncoming storm.</b></li> <li>• The painting is indistinct, with <b>hazy or atmospheric qualities.</b></li> <li>• <b>A dramatic composition</b> is created through the use of <b>movement and strong diagonals.</b></li> <li>• <b>There is a strong value contrast</b> between the <b>darker storm and water</b> with the <b>brighter, setting sun.</b></li> <li>• <b>Wild brushstrokes</b> and a <b>gestural</b> application of paint lend an <b>expressive quality</b> to the seascape; the ship looks as though it could capsize in the <b>violent ocean waves.</b></li> <li>• <b>Carnage</b> can be seen in the water: <b>body parts</b> (hands and legs), sometimes in <b>chains and shackles</b>, are seen in the foreground, along with what appear to be <b>sharks or sea creatures.</b></li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER element of form OR content in the work.</b> See above.</p>
<b>4</b>	<p><b>Accurately explains the social or political statement that the artist was making in the work.</b></p> <ul style="list-style-type: none"> <li>• Turner <b>viewed slavery as a horrific</b> and dehumanizing practice.</li> <li>• Turner was <b>against the greed</b> of individuals and institutions directly profiting from the slave trade.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• <b>Body parts and chains in the water reinforce Turner’s views on the cruel and inhumane practice</b> of throwing the dying slaves overboard to collect insurance monies.</li> <li>• The <b>oncoming storm, gestural brushstrokes and vibrant colors</b> evoke the frenzied, evil intentions of the captain and <b>reinforce Turner’s belief that the slavers should be punished.</b></li> </ul>
<b>6</b>	<p><b>Accurately uses specific contextual evidence to explain why the artist depicted the natural world to persuade the viewer of the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• Turner seeks to <b>shed a light on the inhumane practices of slavery</b> and was influenced by an <b>horrific event that had happened in the early 1780s</b>, when a captain sought to collect insurance money by throwing the ill/dying slaves overboard during a storm; <b>insurance companies would compensate for slaves lost at sea</b> but not for those who died on board.</li> <li>• Turner <b>intended to use this painting to support the British Anti-Slavery Conference</b> to be held in 1840. Slavery had been abolished in 1833 in Britain and 1848 in France, but had not yet been abolished in America. This conference met at the same time as the Royal Academy show where Turner displayed this work. Turner hoped to <b>affect the attendees of the conference</b>, especially Prince Albert.</li> <li>• This painting is an example of Romanticism. Romantic landscape painters often <b>glorify nature</b> in order to <b>convey the historical, political, or religious values of a place or time.</b> Typically this is done through images of landscapes, seascapes, and other visions of traditional beauty.</li> </ul>

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 2 (continued)

<p><b><i>The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel).</i> José María Velasco. 1882 C.E. Oil on canvas.</b></p>	
<b>1</b>	<p><b>Selects and completely identifies one work from Later Europe and Americas (1750-1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</b> Credit will be given for two accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Artist: <b>José María Velasco</b>. Also acceptable: <b>Velasco</b></li> <li>• Culture: <b>Mexico; Romanticism</b></li> <li>• Material: <b>Oil (paint) on canvas</b>. Oil is acceptable; painting is NOT acceptable.</li> <li>• Date: <b>1882 C.E.</b> Also acceptable: <b>1880s; late 19<sup>th</sup> century; OR any date within 50 years of creation.</b> Simply writing “19<sup>th</sup> century” is NOT acceptable.</li> </ul>
<b>2</b>	<p><b>Accurately describes ONE element of form OR content in the work.</b></p> <ul style="list-style-type: none"> <li>• <b>Panoramic views</b> of the land are shown: snowcapped mountains, clouds, vegetation, and rocky outcrops, with Mexico City in the distance.</li> <li>• Velasco has depicted the <b>natural objects with scientific accuracy</b>.</li> <li>• <b>Scale</b> within the painting is important as <b>nature dwarfs the humans</b>.</li> <li>• A <b>zigzag composition</b> leads the eye into the distance.</li> <li>• A <b>rainstorm</b> can be seen hovering above the mountains.</li> <li>• <b>A woman and two children, dressed in indigenous clothing</b>, along with two dogs are placed in the foreground, far removed from the city in the background.</li> <li>• <b>Specific sites of historical importance</b> are depicted in the painting: <b>Villa and Basilica de Guadalupe</b> at the foot of <b>Tepayac Hill; Santa Isabel Lake; Mexico City</b>; and the <b>Popocatepetl</b> and <b>Iztaccíhuatl</b> volcanoes.</li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER element of form OR content in the work.</b> See above.</p>
<b>4</b>	<p><b>Accurately explains the social OR political statement that the artist was making in the work.</b></p> <ul style="list-style-type: none"> <li>• <b>Velasco viewed Mexican identity as unique</b> and therefore a source of <b>national pride</b>.</li> <li>• Velasco desired to <b>elevate Mexican painting on the international stage</b> and demonstrate its <b>equal merit</b> with European art.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• Velasco depicted figures in the landscape <b>wearing uniquely Mexican dress</b>, influenced by its indigenous and folkloric heritage; <b>specific Mexican sites related directly to important events in Mexican history</b> (i.e., the Basilica of Guadalupe); and <b>native flora and fauna in order to highlight Mexican national identity</b>.</li> <li>• <b>Panoramic views</b> and artistic license taken by the artist allow for <b>several important sites to be included</b>, thus <b>creating an idealized portrayal of the Mexican landscape</b>.</li> <li>• The <b>rainstorm</b> in the background recedes farther away from Mexico City; Mexico’s <b>dark days are over</b> and Mexico is <b>currently experiencing a period of modern peace and prosperity</b>, according the ruling president.</li> </ul>

**AP<sup>®</sup> ART HISTORY**  
**2019 SCORING GUIDELINES**

**Question 2 (continued)**

- |          |  |
|----------|--|
| <b>6</b> | <p><b>Accurately uses specific contextual evidence to explain why the artist depicted the natural world in this way to persuade the viewer of the social OR political statement.</b></p> <ul style="list-style-type: none"><li>• A <b>message of patriotism</b>, associated with recent history in Mexico; its 19<sup>th</sup> century independence from Spain, the Mexican–American War (1848–1849), and the nationalist rhetoric of President Porfirio Diaz is <b>suggested by imagery and sites that connect with regional history and culture. The Basilica of Guadalupe</b> and the site of the miracle associated with the Virgin recall Mexico’s <b>Christian tradition</b> while the <b>Popocatepetl</b> and <b>Iztaccíhuatl volcanoes</b> in the background are associated with Mexico’s <b>Aztec roots</b>.</li><li>• <b>Velasco is a proponent of the academy in Mexico City</b>, having been trained at the Real Academia de San Carlos in Madrid, which <b>fostered the development of a national school of landscape painting</b>.</li><li>• Velasco’s paintings such as this one <b>gained recognition at several World Fairs</b>, appealing to aesthetic tastes of other European countries and the U.S. In this way Velasco achieved a goal of portraying a <b>positive connection between the present and the past for Mexico</b> as it built its identity and reputation.</li><li>• This painting is an example of Romanticism. Romantic landscape painters often <b>glorify nature</b> in order to <b>convey the historical, political, or religious values of a place or time</b>. Typically this is done through images of landscapes, seascapes, and other visions of traditional beauty.</li></ul> |
|----------|--|



Begin your response to Question 2 here.

The Valley of Mexico from the Hillside of Santa Isabel was an oil on canvas painting by Jose Maria Velasco. The painting was created during the time ~~at~~ the school of Santa Carlo began persuading its artists to paint the nature and city of Mexico. This was after the Mexican Revolution when Mexico suffered quite a bit. To lift people's spirits, paintings like the one mentioned were created to evoke a sense of patriotism by showing the beauty of Mexico. The Valley of Mexico from the Hillside of Santa Isabel does this by focusing on the environmental elements of Mexico rather than the city-life. The grandness of the nature can be seen when compared the small-scale people in the foreground. It also shows parts of Mexican history such as the church<sup>/basilica</sup> that holds the Virgin of Guadalupe and the twin mountain peaks, a part of Aztec mythology. Also, in the background, the city-scape is shown; however, it is not as detailed as the rest of the painting, but one can see that industrialization has begun. All of these visual factors combined show the beauty of Mexico and the ~~through~~ thorough and richness of its history, creating the sense of patriotism for the people of Mexico. Because this was after the war, there was an attempt to restore a feeling of hope. The painting was created in 1867.

Begin your response to Question 2 here.

① Slave Ship (Slavers Throwing Overboard the Dead and Dying - Typhoon Coming on)  
 J.M.W. Turner  
 oil on canvas  
 19th century CE

② The work displays slaves struggling for their lives and drowning after being thrown overboard for money.

③ The work uses vibrant, bloody reds to convey the violent maliciousness of the slavers' actions.

④ The artist, Turner, was making a statement against the violent and unethical treatment of slaves, evident in the typhoon threat of karma towards the slavers' ship.

⑤ The artist used the threat of the typhoon coming towards the slave ship to represent the karma-like punishment the slavers will receive after indulging in such malicious actions of throwing the slaves to their death. This reflects what Turner believes will happen to modern slave owners, payback. At the time, slavery was abundant in the U.S. and

England had just gotten rid of its  
slavery. The painting was actually later  
owned by an abolitionist

Begin your response to Question 2 here.

THE OXBOW (18<sup>TH</sup> CENTURY CE. OIL ON CANVAS) DEPICTS THE WINDING OXBOW RIVER FROM THE VIEW OF A TALL HILL, IN WHICH THE DAMAGE TO FOREST LIFE AFTER A STORM CAN ALSO BE VIEWED. THE STATEMENT THIS ARTWORK COMMUNICATES IS OF THE UNSTOPPABLE AND UNPREDICTABLE FORCE OF THE WORLD, AS SUCH IS IN NATURE. THIS STATEMENT IS REINFORCED THROUGH THE DEPICTION OF THE DESTRUCTION OF TREES AND FOLIAGE ON THE UPPER LEFT SECTION OF THE WORK; BEHIND AND ON THE RIGHT OF THE PAINTING IS MORE PLANTLIFE THOUGH UNTOUCHED. THE UNPREDICTABLE NATURE OF THE STORM AND HOW IT DEVESTATES PARTS AND NOT OTHERS IS A WELL DONE EXECUTION OF THE UNPREDICTABLE NATURE OF THE EARTH. IT IS LIKELY THE ARTIST DEPICTED THE NATURAL WORLD IN THIS WAY BECAUSE OF THE LOCATION; BEING CLOSE TO THE ACADEMY IN WHICH HE WORKED. THE FAMILIARITY WITH THE PRESENTED LANDSCAPE COULD ALSO BOLSTER HIS STATEMENT IN THAT NOBODY IS IMMUNE TO THE UNPREDICTABILITY.

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING COMMENTARY

### Question 2

**Note:** Student samples are quoted verbatim and may contain grammatical errors.

#### Overview

This question asked students to analyze a work from Later Europe and Americas (1750–1980 C.E.) in terms of how artists communicate a social or political statement through their depictions of the natural world. The question listed three options from the required course content from which students could choose, or they could select another relevant work from Later Europe and Americas. No image was provided with this question. The intent of the question was to have students demonstrate an ability to identify visual form or content and explain how the artist used form or content to reinforce a social or political statement made in the work. The students then were asked to provide specific visual and contextual evidence to support the explanation.

#### Sample: 2A

**Score: 6**

**Task 1: Selects and completely identifies one work from Later Europe and Americas (1750–1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.**

The response earned this point by accurately identifying the artist of the *Valley of Mexico from the Hillside of Santa Isabel (El Valle de Mexico desde el Cerro de Santa Isabel)* as Jose Maria Velasco and the material as oil on canvas. Only two accurate identifiers were required to earn the point.

**Task 2: Accurately describes ONE element of form OR content in the work.**

The response earned this point by accurately describing that the work “shows parts of Mexican history such as the church/basilica that holds the Virgin of Guadalupe and the twin mountain peaks, a part of Aztec mythology.”

**Task 3: Accurately describes ANOTHER element of form OR content in the work.**

The response earned this point by accurately describing how “in the background, the city-scape is shown; however, it is not as detailed as the rest of the painting.”

**Task 4: Accurately explains the social or political statement that the artist was making in the work.**

The response earned this point by accurately explaining that “[t]o lift people’s spirits, paintings like the one mentioned were created to evoke a sense of patriotism by showing the beauty of Mexico.”

**Task 5: Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.**

The response earned this point by accurately stating that “[t]he Valley of Mexico from the Hillside of Santa Isabel does this by focusing on the environmental elements of Mexico rather than the city-life. The grandness of the nature can be seen when compared the small-scale people in the foreground.”

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING COMMENTARY

### Question 2 (continued)

**Task 6: Accurately uses specific contextual evidence to explain why the artist depicted the natural world to persuade the viewer of the social OR political statement.**

The response earned this point by accurately stating, “[t]he painting was created during the time the school of San Carlo began persuading its artists to paint the nature and city of Mexico. This was after the Mexican Revolution when Mexico suffered quite a bit.” The response goes on to note, “[a]ll of these visual factors combined show the beauty of Mexico and the thorough and richness of its history, creating the sense of patriotism for the people of Mexico.”

**Sample: 2B**

**Score: 5**

**Task 1: Selects and completely identifies one work from Later Europe and Americas (1750–1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.**

The response accurately identifies the artist of *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)* as “J.M.W. Turner” and the material as oil on canvas. Only two accurate identifiers were required to earn this point.

**Task 2: Accurately describes ONE element of form OR content in the work.**

The response earned this point by accurately describing how the “work displays slaves struggling for their lives and drowning after being thrown overboard for money.”

**Task 3: Accurately describes ANOTHER element of form OR content in the work.**

The response earned this point by accurately describing how the “work uses vibrant, bloody reds to convey the violent maliciousness of the slavers actions.”

**Task 4: Accurately explains the social or political statement that the artist was making in the work.**

The response earned this point by accurately stating that the “artist, Turner, was making a statement against the violent and unethical treatment of slaves.”

**Task 5: Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.**

The response earned this point by accurately stating that the “artist used the threat of the typhoon coming towards the slave ship to represent the karma-like punishment the slavers will receive after indulging in such malicious actions of throwing the slaves to their deaths.”

**Task 6: Accurately uses specific contextual evidence to explain why the artist depicted the natural world to persuade the viewer of the social OR political statement.**

No point was earned. The response attempts to provide an explanation by pointing out that, “At the time, slavery was abundant in the U.S. and England had just gotten rid of its slavery. The painting was actually later owned by an abolitionist.” However, this statement does not accurately explain how this contextual evidence influenced the artist’s decision to depict the natural world in this way to persuade the viewer of the social or political statement.

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING COMMENTARY

### Question 2 (continued)

In order to earn this point, the response could have stated that Turner sought to shed light on the inhumane practices of slavery or that he intended to use the painting to support the British Anti-Slavery Conference and to emotionally affect the attendees like Prince Albert.

**Sample: 2C**

**Score: 2**

**Task 1: Selects and completely identifies one work from Later Europe and Americas (1750-1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.**

No point was earned. The response does not provide two accurate identifiers for *The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*. The materials are correctly identified as oil on canvas but the date of “18<sup>th</sup> Century CE” is not accurate. To earn the point, the response needed to give a date within the accepted range of 50 years from the work’s creation in 1836.

**Task 2: Accurately describes ONE element of form OR content in the work.**

The response earned this point by accurately describing how “The Oxbow ... depicts the winding Oxbow River from the view of a tall hill, in which the damage to forest life after a storm can also be viewed.” While some of the information in this description was already given in the title of the work, the response describes enough additional detail to earn this point.

**Task 3: Accurately describes ANOTHER element of form OR content in the work.**

No point was earned. The response does not provide another description of form or content found in the work.

**Task 4: Accurately explains the social or political statement that the artist was making in the work.**

No point was earned. The response attempts to explain the social or political statement that the artist was making in the work, by saying that “[t]he statement this artwork communicates is of the unstoppable and unpredictable force of the world, as such is in nature.” However, this statement is too general. To earn the point, the response could have explained that Thomas Cole was concerned that rapid land development could be harmful to America’s natural resources and beauty.

**Task 5: Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.**

The response earned this point by accurately using specific visual evidence to explain how the artist used form or content to reinforce the social or political statement. Although the social or political statement was not accurate, the response does provide specific visual evidence in the explanation: “This statement is reinforced through the depiction of the destruction of trees and foliage on the upper left section of the work; Behind and on the right of the painting is more plantlife though untouched.” The response also notes, “[t]he unpredictable nature of the storm and how it devastates parts and not others is a well done execution of the unpredictable nature of the earth.”

**AP<sup>®</sup> ART HISTORY**  
**2019 SCORING COMMENTARY**

**Question 2 (continued)**

**Task 6: Accurately uses specific contextual evidence to explain why the artist depicted the natural world to persuade the viewer of the social OR political statement.**

No point was earned. The response attempts to provide specific contextual evidence to explain why the artist depicted the natural world to persuade the viewer of the social or political statement: “It is likely the artist depicted the natural world in this way because of the location; Being close to the academy in which he worked. The familiarity with the presented landscape could also bolster his statement in that nobody is immune to the unpredictability.” This contextual evidence, however, is too general. To earn the point, the response could have stated that the painting is an example of Romanticism, and that Romantic landscape painters often glorify nature in order to convey the historical, political, or religious values of a place or time.