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AP[®]

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AP[®] Art History

Sample Student Responses and Scoring Commentary

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Free-Response Question 2

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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timed nature of the exam, a response may contain errors that do not detract from its overall quality, provided the art historical content used to advance the argument is accurate.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 Those errors will not be counted against a student unless they obscure the successful demonstration of art historical content knowledge and skills described in the rubric.

In later European and American art, many artists created self-portraits as a means of conveying their social, political, artistic, and/or personal identities.

Select and completely identify one self-portrait from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

Explain how the artist conveys their identity in the self-portrait.

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 nuance, explaining relevant connections, or considering diverse views.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, artist, 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.

Object 1: Elizabeth Louise Vigée Le Brun

Object 2: Ernst Ludwig Kirchner

Object 3: Frida Kahlo

Reporting Category	Scoring Criteria		
A Identification (0–1 points)	0 points Provides one or no accurate identifiers.		1 point Provides <u>two</u> accurate identifiers for selected work of art.
	Decision Rules and Scoring Notes		
	Object 1 Elizabeth Louise Vigée Le Brun Examples that earn this point include the following (two required): <ul style="list-style-type: none"> • Title: N/A • Medium: oil on canvas, oil paint • Date: 1790, 1790s, any date 25 years before or after 1790 • Culture: French, exiled in Rome; also acceptable: Neoclassical 	Object 2 Ernst Ludwig Kirchner Examples that earn this point include the following (two required): <ul style="list-style-type: none"> • Title: <i>Self-Portrait as Soldier</i> • Medium: oil on canvas, oil paint • Date: 1915, 1910s, any date 25 years before or after 1915 • Culture: German; also acceptable: Expressionism 	Object 3 Frida Kahlo Examples that earn this point include the following (two required): <ul style="list-style-type: none"> • Title: <i>The Two Fridas (Las Dos Fridas)</i> • Medium: Oil on canvas, oil paint • Date: 1939, 1930s, any date 25 years before or after 1939 • Culture: Mexican; also acceptable: Surrealism

Reporting Category	Scoring Criteria		
B Claim/Thesis (0–1 points)	0 points Rephrases or restates the prompt. OR Makes a claim that is not defensible.		1 point Provides an art historically defensible claim or thesis that establishes a line of reasoning.
Decision Rules and Scoring Notes			
The response must make an art historically defensible claim or thesis that responds to the prompt rather than merely restating or rephrasing the prompt. A claim or thesis must consist of one or more sentences located in one place that can be anywhere in the response. 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.			
Object 1 Elizabeth Louise Vigée Le Brun Examples that earn this point include the following: <ul style="list-style-type: none"> • Vigée Le Brun presents herself in a way that emphasizes her social status and professional success. • By depicting herself at work on a painting, Vigée Le Brun highlights her artistic skill and status within the French aristocracy. • While Vigée Le Brun’s portrait showcases her femininity, it also demonstrates her confidence and female empowerment as an artist. 	Object 2 Ernst Ludwig Kirchner Examples that earn this point include the following: <ul style="list-style-type: none"> • The expressionistic style of Kirchner’s self-portrait suggests feelings of anxiety and insecurity in his struggle to be an artist. • By representing himself as a wounded soldier, Kirchner emphasizes the physical and psychological trauma of his wartime experience. • Kirchner paints himself in the studio with a model to make a statement about his art. 	Object 3 Frida Kahlo Examples that earn this point include the following: <ul style="list-style-type: none"> • Kahlo depicts herself in a way that emphasizes complex feelings about her identity rooted in both European and Mexican culture. • The imagery in the self-portrait expresses the deep suffering the artist experienced throughout her life. • Kahlo used the format of a double portrait to highlight the contrasting experiences of her own life. 	

Reporting Category	Scoring Criteria		
<p>C Evidence (0–2 points)</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>
<p>Decision Rules and Scoring Notes</p>			
<p>The evidence provided must be accurate, relevant, and art historically defensible.</p>			
	<p>Object 1 Elizabeth Louise Vigée Le Brun</p> <p>Examples that earn a point include the following:</p> <p>Visual Evidence</p> <ul style="list-style-type: none"> • Her presentation of her clear skin, facial features, and dress conveys idealized youth and feminine beauty. • Her calm gaze is self-confident and “sanguine.” • She holds a palette and brushes. • She shows herself painting a portrait of a youthful woman. • She wears a nice clean dress instead of painter’s clothing. <p>Contextual Evidence</p> <ul style="list-style-type: none"> • Her dress and headdress are fashionable and expensive. • She studied at and became a member of the Royal Academy of Painting and Sculpture in Paris. • She worked as a court painter for Marie Antionette. • She was a successful female painter during a time when the artworld was dominated by male artists. • Her stance, appearance, and overall format of the painting adheres to the stylistic conventions of portraiture painting of the period. 	<p>Object 2 Ernst Ludwig Kirchner</p> <p>Examples that earn a point include the following:</p> <p>Visual Evidence</p> <ul style="list-style-type: none"> • He depicts himself in a military uniform with a cigarette in his mouth. • He presents himself staring out at the viewer with a missing hand. • A nude model stands in the background. • The artist uses aggressive brushwork. • The artist uses flattened spatial planes and bold, contrasting colors. <p>Contextual Evidence</p> <ul style="list-style-type: none"> • The artist had been recently discharged from military service. • He served in the German army in World War I. • He suffered a mental breakdown. • He is associated with German Expressionism. 	<p>Object 3 Frida Kahlo</p> <p>Examples that earn a point include the following:</p> <p>Visual Evidence</p> <ul style="list-style-type: none"> • There is a stormy sky in background. • The figure is duplicated, but each wears a different dress. • The two figures are inked together with hearts and veins/arteries exposed. • The features of each figure are relatively objective depictions that include facial hair. • There are clasped hands between the figures. • A miniature picture of Diego Rivera and a hemostat as held objects. <p>Contextual Evidence</p> <ul style="list-style-type: none"> • The artist suffered lasting medical problems due to polio/bus accident. • She had to undergo surgery many times in her life. • Her marriage to Diego Rivera was complicated by factors such as infidelity, artistic careers, political beliefs, health problems, and infertility. • She suffered discrimination as a female artist.

Reporting Category	Scoring Criteria		
D Analysis and Reasoning (0–1 points)	0 points Does not meet the criteria for one point.		1 point Explains how the visual and/or contextual evidence provided <u>supports the argument</u> .
	Decision Rules and Scoring Notes		
	The response must explain the relationship between the evidence provided and an argument about the prompt.		
Object 1 Elizabeth Louise Vigée Le Brun Examples that earn this point include the following: <ul style="list-style-type: none"> • Idealized youth represents the Rococo ideal self Le Brun wants to convey. • Youth/dress/gaze all convey her desire to show herself as comfortable in/part of the aristocracy. • She presents herself with a confident gaze to convey her independence. • She presents herself with a palette and brushes in the act of painting to convey her self-assertive role as an artist. • She emphasizes her royal patronage to assert her artistic and social status. 	Object 2 Ernst Ludwig Kirchner Examples that earn this point include the following: <ul style="list-style-type: none"> • The brush strokes, flat planes and bold color all tie him to the new, youthful movement of Die Brücke. • These same qualities are indicative of his desire for a more direct style of painting that conveys emotion directly to the viewer. • The qualities also indicate the influence of art forms from other cultural groups and colonized nations. • Flattened spatial planes convey his own psychologically fractured state. • His cut off hand is a metaphor for his feelings of impotence as a rejected soldier. • The missing hand also indicates his feelings that he is an artist who has lost his community and is unable to pursue his artistic ideals. • Limp cigarette is also a metaphor for his anguish and impotence. • Military uniform is literal and symbolizes the idea of war. • The context of the artist’s studio juxtaposes his metaphorical military demands and injuries as contrasting and opposing forces. • His central/frontal placement suggests he is exposed to the viewer/made vulnerable/judged. 	Object 3 Frida Kahlo Examples that earn this point include the following: <ul style="list-style-type: none"> • The stormy sky is a metaphor for the tumultuous emotional times she was experiencing personally and/or the unsettled political times. • Duplication of the figure with two different dresses refers to her duality, particularly between Colonial and Indigenous Mexican worlds (father was German, mother from Oaxaca). • Showing her hairstyle in an indigenous style and showing her uni-brow and facial hair are all assertions of her independence as a woman and embracing of indigenous identity. • The heart is a reference to Aztec art and rulership from what she saw as the last indigenous Mexican empire. • The hearts and veins between the figures refer to her resilience emotionally and physically—these are tied to the hemostat and portrait which represent her health and her emotions. • Blood in her lap also may be a reference to her miscarriages and suffering. • The clasped hands and veins refer to her strength and need to be her own support. 	

Reporting Category	Scoring Criteria		
E Complexity (0–1 points)	0 points Does not meet the criteria for one point.	1 point Demonstrates a complex understanding of the prompt, using evidence to corroborate, qualify, or modify a claim that addresses the prompt.	
Decision Rules and Scoring Notes			
The response may demonstrate a complex understanding in a variety of ways, such as: <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 This complex understanding must be developed in the response and consist of more than a phrase or reference.			
<p>Object 1 Elizabeth Louise Vigée Le Brun</p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • Vigée Le Brun’s reputation and royal patronage are exceptional because women artists were rare in this period due to social expectations, restrictions on education and artistic training, and limited access to exhibit their art and seek out patrons. • Vigée Le Brun’s portrait is in line with broader traditions of portraiture in Europe and its popularity among the aristocracy in the Rococo period. • Vigée Le Brun had a close relationship with her patron Marie Antoinette, which resulted in the artist’s own departure/exile from France and later return to France. • The self-portrait exists in the context of studio tradition in European art as a means to convey the psychological or societal status of the artist. 	<p>Object 2 Ernst Ludwig Kirchner</p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • Kirchner was associated with the group of expressionist artists called Die Brücke (The Bridge) who sought to create a new style of modern painting that emphasized youth, radical change, strong feelings, and agitation and rejection of tradition. • Kirchner was one of many European artists in the early 20th century who looked to the past (folk art; medieval art) and non-Western cultures (African and Oceanic art) for inspiration in form and style, believing them to be more authentic expressions of human emotion than academic art and European society. • Nihilist philosophy and modern psychology emerged around the turn of the 20th century and influenced artists like Kirchner to explore darker depths of their subjects. • The self-portrait exists in the studio tradition in European art as a means to convey psychological or societal status of the artist. 	<p>Object 3 Frida Kahlo</p> <p>Examples that earn this point might include the following, if appropriate elaboration is provided:</p> <ul style="list-style-type: none"> • Kahlo’s personal life fueled her body of work. Her paintings include personal images and symbols related to her health issues resulting from a trolley accident, her marital issues, her Euro-Mexican heritage, her struggles as a female artist (seen as Rivera’s wife by some rather than an artist in her own right), etc. • Kahlo’s portrait has visual similarities to European Surrealism. While she was very familiar with the movement and knew many of its leaders, she was not officially a part of their group although they tried to claim her. • Kahlo was also very involved in international and national political movements. She held and espoused Communist beliefs, and she also played a role in the broader historical context of the Mexican Revolution. 	

● Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q 1



Q 2



Q 3



Q 4



Q 5



Q 6



Begin your response to each question at the top of a new page. Do not skip lines.

The work "Elizabeth Louise Vierge Le Brun" was done by the artist Elizabeth Louise Vierge Le Brun, a woman oil paint on canvas in France. Le Brun conveys her identity in this self portrait through connections as a court painter, and status as a elegant artist as well as a woman. This can be seen with visual evidence of, depictions of Marie Antoinette. ~~her portrait~~ In the painting Le Brun paints herself painting a painting of a regular patron - Marie Antoinette. Le Brun holds her brush elegantly, displaying her high status as an artist and painter. Le Brun allow pays tribute to Marie Antoinette ~~with~~ by painting a delicate, joyful smile on herself, as if she was looking and respecting Marie. Le Brun lets her high status as the court painter be known by the depiction of Marie Antoinette in the ~~as~~ work. Le Brun ~~also~~ depicts herself as an artist, ~~as~~ and a woman. Some could look at the painting and criticize her work, due to being a woman - because at the time woman had few social rights - however her status as a high artist painting for royalty identifies Le Brun as a woman court painter with high status.

- Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q 1



Q 2



Q 3



Q 4



Q 5



Q 6



Begin your response to each question at the top of a new page. Do not skip lines.

Ernst Ludwig Kirchner's "Self Portrait as a Soldier" is a cubist work made in the 1910's. In the work, he has shown himself as a soldier, referencing how he almost fought in WWI, but did not due to mental illness. He conveys himself with a disproportionate face and body, giving off a stoic feeling. Due to the dark background and subject matter of war, this painting gives off a somber tone, and makes the viewer empathetic for Kirchner. Somber art was popular in Germany at the time, due to the economic disaster that was WWI and the heavy casualties. It is believed that Kirchner faked being mentally ill to get out of being drafted into the German Army. Lamentation works were being made at the time, and the Spanish Flu was running rampant. Kirchner appears to view himself as lucky, as he was lucky enough to not join in on the fighting. Cubist portraits can convey many emotions, and Kirchner displayed a negative tone with his.

Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Q1



Q2



Q3



Q4



Q5



Q6



Begin your response to each question at the top of a new page. Do not skip lines.

An example of a self-portrait conveying artistic & persona identity is the painting of Frida Kahlo. In this piece, the artist uses paint, acrylic specifically, from South America, in CE. The name of the art is named after the woman in the painting, Frida Kahlo. She conveys her identity in this work by portraying her natural brows, which went and goes against Euro-centric beauty standards for women, and doing so embraced her ^{native} culture and ethnic background. These features of the painting of Frida Kahlo are perfect examples of how artists portray their identities through self-portrait. Artists use expressionism by defying beauty/social standards, using their own artistic techniques, and showing their uncommon views/characteristics to convey their social, political, artistic &/or personal identities. Frida Kahlo's portrait gives a bright palette of colors which gives a sense of culture and selfness. She wears flowers of bright colors which also shows her indigenous American culture.

Page 4

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

Question 2

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

Overview

Responses were supposed to demonstrate a number of skills related to art historical thinking including argumentation, visual and contextual analysis, and historical interpretation. To be awarded all six score points, the response needed to successfully accomplish the following tasks:

- Select and identify an appropriate artist’s self-portrait from Later Europe and the Americas.
- Establish an art historical claim related to how the self-portrait expresses a specific dimension of the artist’s social, political, artistic or personal identity.
- Provide visual and/or contextual evidence to support that claim.
- Explain how the evidence relates to the claim.
- Corroborate or qualify the claim with additional evidence or argumentation.

Sample: 2A

Overall Score: 6

Identification Score: 1

Claim/Thesis Score: 1

Evidence Score: 2

Analysis and Reasoning Score: 1

Complexity Score: 1

Task A: Provides two accurate identifiers for the work of art selected. (1 point)

The response correctly identified the medium as “oil paint on canvas” and country of origin as “France.”

Task B: Responds to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning. (1 point)

The point was earned for stating, “Le Brun conveys her identity in this self portrait through connections as a court painter, and status as a elegant artist as well as a woman.” This provides an art historically defensible claim that establishes a line of reasoning related to the prompt. The claim suggests that Le Brun conveys her self-identification as an elegant court painter in this self-portrait.

Task C: Supports the claim with at least two examples of relevant visual and/or contextual evidence. (2 points)

The response earned the first point for describing how the artist holds “her brush elegantly.” This is a point of visual evidence that is relevant to the topic of the prompt.

The response earned the second point for noting the “delicate, joyful smile on herself.” This is a point of visual evidence that is relevant to the topic of the prompt.

The response provides additional visual evidence by noting that “Le Brun paints herself painting a painting of a regular patron — Marie Antoinette.” This point of visual evidence could also have earned an evidence point if the previous discussion had not been included.

Question 2 (continued)

Task D: Explains how the evidence supports the claim. (1 point)

The response earned the point for connecting the visual evidence of how she holds “her brush elegantly” to the claim regarding “her high status as an artist and painter.” The response underscores the act of painting as an elegant activity confirming the social status of Le Brun as an artist.

Task E: Corroborates or qualifies the claim by explaining relevant connections, providing nuance, or considering diverse views. (1 Point)

The response earned this point by noting that “at the time woman had few social rights – however her status as a high artist painting for royalty identifies Le Brun as a woman court painter with high status.” This demonstrates a broader understanding of the constrained role of women at the time and provides a more complex understanding of Le Brun’s position as a female painter in the late 18th century.

Sample: 2B

Overall Score: 4

Identification Score: 1

Claim/Thesis Score: 1

Evidence Score: 2

Analysis and Reasoning Score: 0

Complexity Score: 0

Task A: Provides two accurate identifiers for the work of art selected. (1 point)

The response correctly identifies the correct date “1910’s” and the title of the work of art as “Self Portrait as a Soldier.”

The response incorrectly notes that the painting is Cubist, however, this information does not affect the score.

Task B: Responds to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning. (1 point)

The point was earned for stating, “In the work, he has shown himself as a soldier, referencing how he almost fought in WWI, but did not due to mental illness.” This provides an art historically defensible claim that establishes a line of reasoning related to the prompt. The claim suggests that his self-portrait as a soldier conveys Kirchner’s identity as it relates to World War I and mental health.

Task C: Supports the claim with at least two examples of relevant visual and/or contextual evidence. (2 points)

The response earned the first point for describing, “He conveys himself with a disproportionate face and body.” This is a point of visual evidence that is relevant to the topic of the prompt.

The response earned the second point for noting that Kirchner “faked being mentally ill to get out of being drafted into the German Army.” Although this order of events is incorrect, the recognition of the artist’s military service in World War I and his mental breakdown is accurate. This is a point of contextual evidence that is relevant to the topic of the prompt.

Question 2 (continued)

Task D: Explains how the evidence supports the claim. (0 points)

The response attempts to connect the visual evidence of the description of the face and body as “disproportionate” to a “stoic feeling,” but this does not sufficiently describe the feelings expressed by the visual evidence in the figure of Kirchner. He is not hiding his pain and suffering, like a stoic, but revealing it through the “disproportionate” face and body.

Task E: Corroborates or qualifies the claim by explaining relevant connections, providing nuance, or considering diverse views. (0 points)

The response attempts to address the complexity of the prompt with a discussion of the Spanish Flu and World War I, claiming, “Lamentation works were being made at the time, and the Spanish Flu was running rampant.” Although this information is correct, it is not tied to a deeper understanding of Kirchner’s wartime experiences and his mental illness set forth in the claim.

Sample: 2C

Overall Score: 2

Identification Score: 0

Claim/Thesis Score: 0

Evidence Score: 1

Analysis and Reasoning Score: 1

Complexity Score: 0

Task A: Provides two accurate identifiers for the work of art selected. (0 points)

The response attempts to earn the point with “acrylic” and “South America,” but these are incorrect identifiers.

Task B: Responds to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning. (0 points)

The response did not earn the point because the claim statement is not attempted.

Task C: Supports the claim with at least two examples of relevant visual and/or contextual evidence. (1 point)

The response earned the first point for describing how the artist is “portraying her natural brows, which went and goes against Euro-centric beauty standards for women.” This is a point of visual evidence that is relevant to the topic of the prompt.

The response attempts to earn the second point by stating, “She wears flowers of bright colors,” however, this is not visual evidence found in the painting.

Task D: Explains how the evidence supports the claim. (1 point)

The response earned the point for connecting the depiction of Kahlo’s “natural brows, which went and goes against Euro-centric beauty standards for women” to her embrace of “her native culture and ethnic background.” The response provides a clear connection between the visual evidence of Kahlo’s self-depiction and her identity as a Mexican woman.

Question 2 (continued)

Task E: Corroborates or qualifies the claim by explaining relevant connections, providing nuance, or considering diverse views. (0 points)

The response did not earn the point because there is no additional commentary adding complexity to a claim because there is no clear claim.