



Question 1: Long Essay: Comparison

Question 1 refers to the following image.



© Erich Lessing / Art Resource, NY

Suggested time: 30 minutes.

The work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 BCE.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 BCE to 300 CE).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use specific contextual evidence from both the Great Altar of Zeus and Athena at Pergamon and your selected work in your explanation.

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 below, you must include at least two accurate identifiers beyond those that are given.

Column of Trajan

Palette of King Narmer

Scoring Guidelines for Question 1: Comparison

8 points

Learning Objectives: **CUL-1.A** **THR-1.A**

Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column Completed 113 CE Marble.

- 1** Selects and completely identifies one work of art from the Ancient Mediterranean (3500 BCE to 300 CE) that depicts a battle or conflict. **1 point**
1.A
- One point for at least two accurate identifiers, apart from the title, given in the question prompt, taken from the following list:
- Culture: Imperial Rome
 - Location: Rome, Italy. (Also acceptable: Rome (Note: Rome can only count as one identifier))
 - May have been designed by Apollodorus of Damascus
 - Materials: Marble
 - Date: 113 CE (Also acceptable: 2nd century OR a date within 100 years of the original.)
-
- 2** Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon. **1 point**
2.A
- Examples of acceptable responses include the following:**
- The gods are shown waging war against other powerful beings.
 - Athena is shown triumphing over a winged figure, pulling his head by his curls and raising him from the ground.
 - A female figure reaches up toward Athena and looks on in horror.
 - A winged figure flies into the scene and crowns Athena.
-
- 3** Accurately describes the subject matter of the battle or conflict that is depicted in the Column of Trajan. **1 point**
2.A
- Examples of acceptable responses include the following:**
- Trajan and his army are shown waging war.
 - The spiral frieze depicts the Roman army building fortifications and preparing for war.
 - The emperor is portrayed addressing the troops, overseeing their movements, and making sacrifices to the gods.
 - A river god provides support to the Roman army as they are shown at the beginning of the frieze.
 - The base of the column displays an array of the enemy's weapons and armor to allude to their defeat.
-
- 4** Accurately uses specific visual evidence from **both** works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. **1 point**
3.B
- Examples of acceptable responses include the following:**
- Similarities:
- In both the victors display calm and control while their opponents are in disarray and distress.
 - In both the victors are idealized unlike their opponents, who are shown with reptilian bodies or shaggy beards.
 - Both include a large number of figures engaged in battle exerting physical force.
 - In both works the enemies are presented in poses of defeat and submission.
- Differences:
- The Pergamon frieze depicts a single moment — the climax of battle — whereas the column uses continuous narration to portray a more lengthy sequence of events.
 - The Pergamon frieze depicts a mythological battle, whereas the column recounts a historical saga.
 - The facial expressions, poses, and use of dramatic high relief in the Pergamon frieze contribute to a greater emotional intensity depicted in the battle than is found in the column.

5 Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. **1 point**
3.B

- One from list in 4.

6 Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. **1 point**
8.A

Examples of acceptable responses include the following:

- Both use the imagery of victorious battles and heroic victors as political propaganda serving a powerful ruler.
- Both present imagery in which the superiority of the victors over their enemies is absolute.
- In both leadership is divine or blessed by the divine.
- Both depict enemy forces as defeated, suggesting they lack the divine favor that has been granted to the victors.

7 Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation. **1 point**
8.B
8.C

Examples of acceptable responses include the following:

- The gigantomachy tells the story of the Olympian gods winning control over the Earth by defeating the Titans.
- The Greeks worshipped numerous gods. Athena, daughter of Zeus, was revered by the Greeks as the goddess of warfare and wisdom.
- The Greeks prized their culture as an embodiment of civilization and reason and viewed foreigners as barbaric.
- This work is thought to have been commissioned to commemorate an earlier victory over the Gauls.
- The dominant presence of Athena suggests that the rulers specifically identified with her.
- The altar was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace.

8 Accurately uses specific contextual evidence from the Column of Trajan in the explanation. **1 point**
8.B
8.C

Examples of acceptable responses include the following:

- The column commemorates Trajan's victories in the two Dacian Wars.
- Glorifying Trajan's victory demonstrates the emperor's divine favor and underscores his legitimacy.
- The column was one feature of a large forum built with funds acquired from the Dacian campaigns.
- The column's location between two libraries suggests that its scroll-like frieze was meant to serve as a document of Trajan's strong leadership and military success.
- Such monuments were political statements that celebrated the greatness of the emperor and Roman civilization.
- Trajan's ashes were placed in the base of the column to underscore the victory and his legacy.

Palette of King Narmer. Predynastic Egypt. c. 3000-2920 BCE Greywacke.

- 1** Selects and completely identifies one work of art from the Ancient Mediterranean (3500 BCE to 300 CE) that depicts a battle or conflict. **1 point**
1.A
- One point for at least two accurate identifiers, apart from the title, given in the question prompt, taken from the following list:
- Culture: Predynastic Egypt. (Also acceptable: Egyptian)
 - Materials: Greywacke. Also acceptable: slate, green schist, OR siltstone (stone alone is NOT acceptable)
 - Date: c. 3000-2920 BCE (Also acceptable: 3rd millennium OR a date within 1,000 years of the original.)
-
- 2** Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon. **1 point**
2.A
- Examples of acceptable responses include the following:**
- The gods are shown waging war against other powerful beings.
 - Athena is shown triumphing over a winged figure, pulling his head by his curls and raising him from the ground.
 - A female figure reaches up toward Athena and looks on in horror.
 - A winged figure flies into the scene and crowns Athena.
-
- 3** Accurately describes the subject matter of the battle or conflict that is depicted in the Palette of King Narmer. **1 point**
2.A
- Examples of acceptable responses include the following:**
- Narmer is shown waging war, both in human form and as a bull destroying a walled city.
 - On one side of the palette, Narmer raises a club as he holds the hair of a victim kneeling in front of him.
 - On the other side, preceded by standard bearers, Narmer views the decapitated corpses of his defeated foes.
 - Servants restrain mythical creatures whose necks are intertwined.
-
- 4** Accurately uses specific visual evidence from **both** works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. **1 point**
3.B
- Examples of acceptable responses include the following:**
- Similarities:
- Both depict clearly dominant victors using overpowering physical force to subdue their enemies.
 - In both works the victors are calm and controlled; they succeed without difficulty or uncertainty.
 - In both works the enemies are presented in poses of defeat and submission.
 - Both works include imagery of gods and goddesses to express divine involvement in the battle or conflict.
 - In both works the victors are differentiated from their enemies by idealized form, scale, or placement.
- Differences:
- In the Pergamon frieze, gods are active participants vs. in the Palette of King Narmer, gods are present more as symbols or witnesses (Hathor/Bat and Horus).
 - The Pergamon frieze depicts a single moment — the climax — in a mythological battle, whereas the Palette of King Narmer uses registers to portray a more lengthy sequence of events.
 - The Pergamon frieze depicts a mythological battle, whereas the Palette of King Narmer recounts a historical saga.
 - The facial expressions, contorted poses, diagonal forms, and use of high relief contribute to greater emotional intensity in the Pergamon frieze than in the Palette of King Narmer.
 - In the Palette of King Narmer, the use of registers, rigid forms, hierarchical scale, and negative space between figures contribute to a sense of dignity and order missing from the Pergamon frieze.
 - The Pergamon frieze depicts a mythological battle, whereas the column recounts a historical saga.
 - The facial expressions, poses, and use of dramatic high relief in the Pergamon frieze contribute to a greater emotional intensity depicted in the battle than is found in the column.
-
- 5** Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. **1 point**
3.B
- One form list in 4.

-
- 6** Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. **1 point**
8.A
- Examples of acceptable responses include the following:**
- Both use the imagery of successful battles and heroic victors as political propaganda serving a powerful ruler.
 - In both leadership is divine or blessed by the divine.
 - Both depict enemy forces as defeated, suggesting they lack the divine favor that has been granted to the victors.
-
- 7** Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation. **1 point**
8.B
8.C
- Examples of acceptable responses include the following:**
- The gigantomachy tells the story of the Olympian gods winning control over the Earth by defeating the Titans.
 - The Greeks worshipped numerous gods. Athena, daughter of Zeus, was revered by the Greeks as the goddess of warfare and wisdom.
 - The Greeks prized their culture as an embodiment of civilization and reason and viewed foreigners as barbaric.
 - This work is thought to have been commissioned to commemorate an earlier victory over the Gauls.
 - The dominant presence of Athena suggests that the rulers specifically identified with her.
 - The altar was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace.
-
- 8** Accurately uses specific contextual evidence from the Column of Trajan in the explanation. **1 point**
8.B
8.C
- Examples of acceptable responses include the following:**
- The palette is typically interpreted as commemorating the unification of Upper and Lower Egypt.
 - Narmer is shown wearing the crowns of both Lower and Upper Egypt, suggesting his role in the unification.
 - The Egyptians revered their pharaohs as gods. The hawk-god Horus was linked with the pharaoh during his life while on Earth. As such, the pharaoh assumed a divine role as the representation of Horus on Earth.
 - The divinity of the pharaoh is also supported by the bull heads on both sides representing either Bat, the sky goddess, or Hathor, the pharaoh's divine mother.
 - By slaying his enemy barefoot, King Narmer is associated with divine qualities. Being barefoot signifies that Narmer is on sacred land committing sacred acts. He is carrying out a divine mission in slaying his enemies.
 - The palette was found within a temple dedicated to the god Horus in Hierakonpolis.
 - Its large size suggests that it was created as a ceremonial object, rather than for utilitarian purposes.
-

Alexander Mosaic from the House of Faun, Pompeii. Republican Roman. c. 100 BCE Mosaic.

- 1** Selects and completely identifies one work of art from the Ancient Mediterranean (3500 BCE to 300 CE) that depicts a battle or conflict. **1 point**
1.A
- One point for at least two accurate identifiers, apart from the title, given in the question prompt, taken from the following list:
- Title: Alexander Mosaic from the House of Faun. Also acceptable: Alexander Mosaic
 - Culture: Republican Rome. (Also acceptable: Roman)
 - Location: Pompeii
 - Materials: Mosaic
 - Date: c. 100 BCE (Also acceptable: 1st century BCE OR a date within 100 years of the original.)
-
- 2** Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon. **1 point**
2.A
- Examples of acceptable responses include the following:**
- The gods are shown waging war against other powerful beings.
 - Athena is shown triumphing over a winged figure, pulling his head by his curls and raising him from the ground.
 - A female figure reaches up toward Athena and looks on in horror.
 - A winged figure flies into the scene and crowns Athena.
-
- 3** Accurately describes the subject matter of the battle or conflict that is depicted in the Alexander Mosaic. **1 point**
2.A
- Examples of acceptable responses include the following:**
- The subject is a battle between the soldiers of Alexander the Great and another army.
 - Soldiers coming from the left, led by Alexander, attack troops coming from the right, who panic and flee.
 - Alexander charges into the fray on his horse, already having thrust his spear through the body of the foremost enemy soldier.
 - Corpses of soldiers and horses litter the ground. A dying soldier's pain-stricken face is reflected in his shield.
 - As the opposing leader looks back at Alexander in shock and anguish, his driver tries to turn the chariot to retreat.
 - The opponents are confused and panicked, frantic in their efforts to retreat.
-
- 4** Accurately uses specific visual evidence from **both** works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. **1 point**
3.B
- Examples of acceptable responses include the following:**
- Similarities:
- Both depict clearly dominant victors exercising overpowering physical force to subdue their enemies.
 - In both works the victors are calm and controlled; they succeed without difficulty or uncertainty.
 - In both the victors appear unconcerned with their own safety, having minimal weapons or protective gear.
 - Both depict the heat of battle as emotionally intense and dramatic, employing agonized expressions, crowded composition, contorted poses, and diagonal forms.
 - Both works heighten the violence of war by bringing the chaotic action out into the space of the viewer. The relief's figures spill out onto the steps, while the mosaic's foreground figures are radically foreshortened.
 - In both the enemies are shown in poses of defeat and submission.
 - Both works emphasize the suffering of the losers and evoke pathos from the viewer. The mother of Athena's foe appears to beg for mercy, while Alexander's opposing general is grief-stricken at the death of his forward guard.
- Differences:
- Pergamon's combatants are mythological beings, while the mosaic portrays human soldiers in a historical battle.

5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</p> <ul style="list-style-type: none"> One from list in 4 	1 point 3.B
6	<p>Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</p> <p>Examples of acceptable responses include the following:</p> <ul style="list-style-type: none"> Both use the imagery of successful battles and heroic victors as political propaganda serving a powerful ruler. Both depict enemy forces as defeated, suggesting they lack the divine favor that has been granted to the victors. 	1 point 8.A
7	<p>Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation.</p> <p>Examples of acceptable responses include the following:</p> <ul style="list-style-type: none"> The gigantomachy tells the story of the Olympian gods winning control over the Earth by defeating the Titans. The Greeks worshipped numerous gods. Athena, daughter of Zeus, was revered by the Greeks as the goddess of warfare and wisdom. The Greeks prized their culture as an embodiment of civilization and reason and viewed foreigners as barbaric. This work is thought to have been commissioned to commemorate an earlier victory over the Gauls. The dominant presence of Athena suggests that the rulers specifically identified with her. The altar was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace. 	1 point 8.B 8.C
8	<p>Accurately uses specific contextual evidence from the Column of Trajan in the explanation.</p> <p>Examples of acceptable responses include the following:</p> <ul style="list-style-type: none"> The mosaic recounts the battle between the forces of Alexander the Great and those of Darius III, the Persian king. It is often identified as the Battle of Issus, one of the clashes leading to the Greeks' defeat of the Persian Empire. The victory refers in a larger sense to Alexander's achievement in unifying Greece and gaining control of a vast territory, along with the pride Greeks took in the spread of their culture through conquest. Alexander embraced the idea that he was the son of a god and therefore invincible. The floor mosaic is located in an upscale villa in Pompeii. Believed to be a copy of a Greek painting, it demonstrates the status Romans bestowed upon Greek art. 	1 point 8.B 8.C
Total for question 1		8 points

Question 2: Long Essay: Visual/Contextual Analysis

There are no images provided for this question.

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

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.

Scoring Guidelines for Question 2: Visual/Contextual Analysis

6 points

Reporting Category	Scoring Criteria		
<p>A</p> <p>Identification</p> <p>(0-1 points)</p> <p>1.A</p>	<p>0 points</p> <p>Provides one or no accurate identifiers.</p>	<p>1 point</p> <p>Provides <u>two</u> accurate identifiers for selected work of art.</p>	
	<p>Decision Rules and Scoring Notes</p>		
	<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 • Date: 1597-1601 CE Also acceptable: a date within 50 years of the original • Culture: Baroque • Materials: Oil (on Canvas) • 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"> • Date: Original construction c. 1145-1155 ce; reconstructed c. 1194-1220 ce. Also acceptable: a date within 100 years of the original • Culture: French Gothic ("Gothic" alone is acceptable) • Materials: Limestone, stained glass ("stained glass" alone is acceptable. "Stone" is not acceptable.) • Location: Chartres, France ("France alone is NOT acceptable) • Notre Dame de la Belle Verriere window 	<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) • Culture: Baroque • Materials: Marble (sculpture), stucco and gilt bronze (chapel) ("marble" alone is acceptable) • Location: Cornaro Chapel OR Santa Maria della Vittoria OR Rome, Italy ("Rome" alone is acceptable, "Italy" alone is not acceptable).

Reporting Category	Scoring Criteria	
<p>B</p> <p>Claim/Thesis (0-1 points)</p> <p>8.A</p>	<p>0 points</p> <p>Rephrases or restates the prompt</p> <p>OR</p> <p>Makes a claim that is not defensible.</p>	<p>1 point</p> <p>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 may be anywhere in the response.</p> <p>The 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>Examples that do not earn this point:</p> <ul style="list-style-type: none"> • <i>"Artists such as Caravaggio often used light to create meaning in their works."</i> • <i>"Many artists in the Baroque and Renaissance used light as an important tool. Caravaggio is especially known for using light in his paintings."</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>Examples that do not earn this point:</p> <ul style="list-style-type: none"> • <i>"Artists often used light to create meaning in their works such as in Chartres Cathedral.</i> • <i>"The use of light was really important to the designers of Chartres Cathedral."</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> <p>Examples that do not earn this point:</p> <ul style="list-style-type: none"> • <i>"Artists often used light to create meaning in their works, including sculptors like Bernini in the Ecstasy of Saint Teresa."</i> • <i>"Light is an important feature in analyzing works of art and was used by many artists to create meaning."</i>

Reporting Category	Scoring Criteria		
<p>C</p> <p>Evidence</p> <p>(0-2 points)</p> <p>8.B</p>	<p>0 points</p>	<p>1 point</p> <p>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</p> <p>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>Calling of Saint Matthew</p> <p>Examples that earn a point include the following:</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.” • “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>Chartres Cathedral</p> <p>Examples that earn a point include the following:</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.” • “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>Ecstasy of Saint Teresa</p> <p>Examples that earn a point include the following:</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.” • “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		
D Analysis and Reasoning (0-1 points) B.C	0 points	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.		
<p>Calling of Saint Matthew</p> <p>Examples that earn the point include the following:</p> <ul style="list-style-type: none"> • <i>“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.”</i> • <i>“The stark lighting emphasized the dingy setting and unidealized contemporary characters, indicating that salvation was open to all.”</i> • <i>“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.”</i> • <i>“Light illuminates Matthew’s dark, sinful life and promises a transformation and conversion.”</i> 	<p>Chartres Cathedral</p> <p>Examples that earn the point include the following:</p> <ul style="list-style-type: none"> • <i>“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.”</i> • <i>“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.”</i> • <i>“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.”</i> 	<p>Ecstasy of Saint Teresa</p> <p>Examples that earn the point include the following:</p> <ul style="list-style-type: none"> • <i>“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.”</i> • <i>“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.”</i> • <i>“The dramatically lit scene of Teresa and the angel, similar to a stage set, was intended to elicit a multisensory emotional response in viewers.”</i> • <i>“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.”</i> • <i>“The dramatic light and shadow effects created by the deeply cut folds of St. Teresa’s drapery heighten the work’s visionary qualities.”</i> 	

Reporting Category	Scoring Criteria		
E Complexity (0-1 points) 8.D	0 points	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		
	<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>The 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." 	

Question 3: Short Essay: Visual Analysis

Question 3 refers to the following image.



© Erich Lessing / Art Resource, NY

The work shown is *Lac d'Annecy*, created in 1896 CE by Paul Cézanne.

Describe at least two visual characteristics of the work.

Using specific visual evidence, explain at least two techniques Cézanne uses to create a sense of space in this work.

Explain how this work departs from earlier Western traditions of landscape painting.

Scoring Guidelines for Question 3: Short Essay: Visual Analysis

5 points

Learning Objectives: **MPT-1.A** **CUL-1.A**

- 1** Accurately describes ONE visual characteristic of the work shown. **1 point**
5.A
Examples of acceptable responses include:
- The colors are soft blues, greens, and browns.
 - A large tree on the left dominates the painting's composition.
 - Roughly parallel lines of the ground (lower left corner), the tree branches, and the mountains create visual rhythm and unity.
 - The bottom half of the painting depicts a lake, with reflections of the house and some trees.
 - The colors are somewhat dark, so it might be early morning or evening.
 - The greens suggest that it is summer.
 - The highlights and shadows show that light is coming from the left of the scene depicted.
 - Brushstrokes are visible.
 - Brushstrokes within smaller areas often form roughly parallel lines.
-
- 2** Accurately describes ANOTHER visual characteristic of the work shown. **1 point**
See list in 1 above. **5.A**
-
- 3** Accurately uses specific evidence to explain ONE technique Cezanne uses to create a sense of space in this work. **1 point**
5.B
Examples of acceptable responses include:
- The size of the tree makes it appear close to the viewer.
 - The overlapping shapes of the tree trunk, the branches, and the ground on which it stands make them appear to be in front of the lake and the opposite shore.
 - The small scale of the houses creates the sense that they are relatively far away.
 - The use of blue in between the branches refers to the sky.
 - The use of consistent colors throughout the painting makes the visual space shallow; the farthest mountaintops look as close as the shore of the lake, for example.
-
- 4** Accurately uses specific evidence to explain ANOTHER technique Cezanne uses to create a sense of space in this work. **1 point**
See list in 3. **5.B**
-
- 5** Accurately explains how this work departs from earlier Western traditions of landscape painting. **1 point**
4.A
Examples of acceptable responses include:
- There is no use of aerial or linear perspective.
 - The top of the painting does not look like it is in the far distance.
 - Colors are not blended into each other to model the forms of the mountains.
 - The landscape on the far side of the lake is depicted through fractured areas of color with straight lines and angles; this makes the representation somewhat abstract.
 - The parallel lines and similar colors of the tree branches and the mountain slopes contribute to the abstraction and help to make the painting as much about design on the surface as about literal depiction of landscape.
 - The colors are somewhat arbitrary in that they are not affected as much by their distance from the viewer as they would be in earlier Western traditions.

Total for question 3 5 points