

## 2019 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

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

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)*

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3. The work shown is *Last Supper*, painted by Leonardo da Vinci between 1494 and 1498 C.E.

Describe how Leonardo created a sense of depth.

Describe how Leonardo represented the figures.

Using specific visual evidence, explain at least two ways in which Leonardo has created an emphasis on Christ.

Explain how these visual characteristics of *Last Supper* are typical of the Renaissance, the era in which Leonardo worked.



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## 2019 SCORING GUIDELINES

### Question 2

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

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## 2019 SCORING GUIDELINES

### Question 2 (continued)

#### Scoring Criteria

Task		Points
<b>1</b>	<p>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>

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## 2019 SCORING GUIDELINES

### Question 2 (continued)

#### Scoring Notes

<b><i>The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm).</i> Thomas Cole. 1836 C.E. Oil on canvas.</b>	
<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.</b> Also acceptable: <b>1830s; early 19<sup>th</sup> century; first half of the 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>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</b>, untamed wilderness, including damaged or “blasted” trees on the left 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>

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**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>
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## 2019 SCORING GUIDELINES

### Question 2 (continued)

<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>	
<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.</b> Also acceptable: <b>1840s; first half of the 19<sup>th</sup> century; mid-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>• 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>



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## 2019 SCORING GUIDELINES

### Question 2 (continued)

<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>	
<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</b>; <b>Santa Isabel Lake</b>; <b>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>



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## 2019 SCORING GUIDELINES

### Question 2 (continued)

6	<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>
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