

2014 AP[®] EUROPEAN HISTORY FREE-RESPONSE QUESTIONS

EUROPEAN HISTORY SECTION II

Part C

(Suggested planning and writing time—35 minutes)

Percent of Section II score—27 1/2

Directions: You are to answer ONE question from the three questions below. Make your selection carefully, choosing the question that you are best prepared to answer thoroughly in the time permitted. You should spend 5 minutes organizing or outlining your answer. Write your answer to the question on the lined pages of the Section II free-response booklet, making sure to indicate the question you are answering by writing the appropriate question number at the top of each page.

Write an essay that:

- Has a relevant thesis.
- Addresses all parts of the question.
- Supports thesis with specific evidence.
- Is well organized.

5. Analyze major factors that caused people to move from the countryside to cities in Europe during the 1800s.
6. Analyze how warfare and the rise of totalitarian regimes affected the development of the arts in Europe during the first half of the 1900s.
7. Analyze major factors that affected the changing balance of power among European states in the period 1848–1914.

STOP

END OF EXAM

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Question 6

Analyze how warfare and the rise of totalitarian regimes affected the development of the arts in Europe during the first half of the 1900s.

9–8 Points

- Thesis is explicit and deals with effects of warfare and totalitarian regimes on art.
- Organization is clear and develops both aspects of the thesis.
- Essay is well balanced; it deals with effects of warfare and totalitarian regimes.
- All major assertions are supported by specific artists, movements, works of art, literature, film, OR music.
- May contain errors that do not detract from the argument.

7–6 Points

- Thesis is explicit and suggests the impact of warfare and totalitarian regimes on art.
- Organization is clear, but argument on impact may not be fully developed.
- Essay is balanced; deals with impact of warfare and totalitarianism on art, at least briefly.
- All major assertions are supported by some specific evidence of impact on art.
- May contain an error that detracts from the argument

5–4 Points

- Thesis is less developed and may deal with impact of either warfare or totalitarian regimes.
- Organization is basic; argument on impact may be thin.
- Essay shows imbalance; impact of warfare **OR** totalitarian regimes may be addressed.
- Some of the major assertions are supported by references to works of art or art movements.
- May contain a few errors that detract from the argument.

3–2 Points

- No explicit thesis or a thesis that merely repeats or paraphrases the prompt.
- Organization is ineffective.
- Essay shows serious imbalance; impact of warfare **OR** totalitarian regimes may be mentioned.
- Little relevant evidence.
- May contain several errors that detract from the argument.

1–0 Points

- No discernible attempt at a thesis.
- No discernible organization.
- Impact of warfare and totalitarianism on art is neglected.
- Minimal or no supporting evidence used.
- May contain numerous errors that detract from the argument.

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Question 6 (continued)

Historical Background

Central elements of the question

- Analyze – determine component parts; examine their nature and relationship.
- The arts may include painting, drawing, sculpture, music, literature, film, theater, etc.
- Warfare’s effect on the arts: Textbooks usually deal with modernism as the ‘age of anxiety’ before World War I, which continues in a more aggravated form after the war. During the war and in the interwar period, German Expressionism, Surrealism, and Dadaism, are some of the movements students can use.
- Totalitarian regimes’ effect on the arts can deal with suppression and censorship, as well as use of propaganda. However, we cannot expect essays that identify specific “approved” works of art under Hitler or Stalin. They may describe the kind of posters or paintings these regimes liked, but not identify names.
- Periodization is broad, 1900 to 1950 through the early part of the Cold War. We are accepting evidence in the 1950s if it is linked to warfare or to totalitarianism.

Some approaches to this question

Essays generally demonstrate knowledge of good examples of modernism in the arts; the issue here is to effectively discuss the impact of warfare and totalitarianism on art movements, works of art, or other forms of culture, and relate that to the historical context of the first half of the century. Argument is important to the question because the building blocks of a thesis are given in the prompt. However, some essays can drift off task. The responses need to be linked to the impact of the war and of totalitarian regimes. An essay that discusses totalitarianism without effectively treating the arts isn’t really responding to the question. Some essays don’t treat both aspects of the questions (warfare and totalitarianism), and some conflate the two. The quality of the argument and of the evidence is the main factor that distinguishes the higher quality responses.

Warfare

Specific and relevant evidence can be used to address the effects of warfare on art. Many essays deal first with the war (usually World War I) linking it to disillusion, despair, etc. Some essays effectively connect the war to Dadaism, Surrealism and German Expressionism, often using specific examples. In addition to evidence, the analysis of how the war affected the arts is going to determine the quality of the essay.

Totalitarianism

For totalitarianism, the chilling impact on the arts may be discussed, both through censorship of modernism, and use of ‘approved’ art as propaganda. For Hitler essays will sometimes refer to the concept of ‘Degenerate Art’ and some even mention the exhibition of that name. Stalin is less often addressed, but some essays refer to socialist realism. Otherwise, treatment of totalitarian impact on art will be more general, such as art as propaganda, or art serving the state.

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Question 6 (continued)

Futurism

- Founded in Italy by Marinetti 1909. The Futurists were eager to break attachments to the past, and war, they felt, was an opportunity for a historical tabula rasa — a chance to wipe the slate clean, then create a new world order.

Der Blaue Reiter (the Blue Rider)

- A group of artists whose publications and exhibitions sought to find a common creative ground between the various Expressionist art forms. Kandinsky, Marc, and Macke were among its founding members – 1911

German Expressionism

- Kandinsky outlines the principles of abstraction in art in *On the Spiritual in Art* – 1912.
- Leading German expressionists were Ludwig Kirchner, Oskar Kokoschka, George Grosz, and Emil Nolde.

Atonality and Other Experimentation in Music

- Arnold Schoenberg, *Pierrot Lunaire* – 1912
- Igor Stravinsky's composition *The Rite of Spring* for the *Ballets Russes* causes Paris riot – 1913
- Alban Berg, *Lulu* 1934

Modernism During and Between the Wars – Lost Generation

- Impact of war on art: Many artists served but experienced loss of faith; pessimism; horror; grotesque nature of war; representations of the experience of the trenches.
- Paul Nash *The Ypres Salient at Night*, 1917 striking painting of the war at night.
- Otto Dix *Prague Street* – 1920 depicts wounded WWI veteran begging; *Flanders* – 1934 depicts the trenches of WWI; a response to the Nazi warmongering.
- Max Ernst *Elephant Celebes* – 1921 (Ernst was in all three movements: Dadaism, Surrealism and German Expressionism.)
- T.S. Eliot *The Wasteland* – 1922 modernism poem represents disillusionment of postwar generation.
- Ernest Hemingway, *The Sun Also Rises* 1926.
- Käthe Kollwitz *Parents* – 1932. A war memorial to her son who died in Flanders in 1914.

Dadaism (1916–1923)

- Dada Manifesto (Hugo Ball) “Follow no rules!”, “anti-art” – 1916.
- Marcel Duchamp – “readymades”. e.g., the 1917 *Fountain* (a urinal) and the 1919 *L.H.O.O.Q.* (Mona Lisa with a mustache).
- Georges Grosz *Berlin Street* 1931 (technically from his post-Dada period, but can be used as an example).

Bauhaus School of Architecture

- Founded by Walter Gropius – 1919

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Question 6 (continued)

Surrealism (1924-1939)

- André Breton's first *Surrealist Manifesto* – 1924. French literary figures are involved: Paul Éluard, Guillaume Apollinaire.
- Surrealism hoped to liberate the artist's imagination by tapping into the unconscious mind to discover a “superior” reality — a “sur-reality.” Emphasis on the unconscious and dreams (Freudian).
- Salvador Dali *The Persistence of Memory* – 1931.
- Franz Kafka, *The Trial* – 1925. Kafka's writing is difficult to classify but may be viewed as manifestation of surrealism in literature.

Modernism in Cinema

- Sergei Eisenstein deploys modernist film techniques in *Battleship Potemkin* – 1925 (may also be discussed under the rubric of totalitarianism's impact on the arts).
- Fritz Lang's film *Metropolis* – 1926.

Totalitarian Governments React to Modernism

Both Nazi Germany (from 1933) and Stalinist Russia/USSR (from 1929) systematically suppressed modernism, imposed rigid controls on artists and intellectuals, and instituted systematic censorship.

- Both regimes opposed modernism and promoted art that supported its ideology: pure German types and neoclassicism for Hitler; socialist realism for Stalin.
- Totalitarian regimes required art with propaganda value, rejecting the individualism and experimentalism at the heart of the modernist program.
- Atonal music was rejected by Nazis as degenerate and Bolshevik, along with jazz and swing music (not pure and German.) The Bauhaus School was closed down.
- The Nazis' “Degenerate Art” exhibition ridiculed modernism – 1937. The Nazis prohibited modernist art and persecuted its practitioners (even Nolde who was a Nazi Party member).
- Stalin imprisoned intellectuals, such as poet Osip Mandelstam and novelist Boris Pasternak (both died in the Gulag) among many others.
- Author Yevgenia Ginzburg's *Journey into the Whirlwind* recounts her time in the Gulag.

Note on Post-World War II Art

Some essays refer to evidence from the 1950s, which is acceptable as long as it is linked to the argument. Examples may include:

- Giacometti (Sculptor) *Man Pointing* – 1947; *The Square II* – 1948–49. Giacometti's art features thin, elongated figures, like concentration camp survivors.
- Samuel Beckett (Playwright) *Endgame* – 1958.