

**2013 AP<sup>®</sup> EUROPEAN HISTORY FREE-RESPONSE QUESTIONS**

**EUROPEAN HISTORY  
SECTION II**

**Part B**

**(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.
2. Analyze the differences between the political ideals expressed in the visual arts of the Renaissance (fifteenth–sixteenth centuries) and the political ideals expressed in the visual arts of the Neoclassical/Romantic period (eighteenth–nineteenth centuries).
  3. Analyze the differences between the motives that shaped European colonial expansion in the period 1450–1750 and the motives that shaped European colonial expansion in the period 1850–1914.
  4. Analyze the differences between the impact of Newtonian physics on European culture and the impact of Darwinian biology on European culture.

# **AP<sup>®</sup> EUROPEAN HISTORY**

## **2013 SCORING GUIDELINES**

### **Question 2**

**Analyze the differences between the political ideals expressed in the visual arts of the Renaissance (15<sup>th</sup> – 16<sup>th</sup> centuries) and the political ideals expressed in the visual arts of the Neoclassical/Romantic period (18<sup>th</sup> – 19<sup>th</sup> centuries).**

#### **8-9 Points**

- Thesis explicitly and fully responds to the terms of the question.
- Organization is clear and effectively supports the argument.
- Body paragraphs develop political differences as seen in the art of both periods.
- Essay is well-balanced.
- Uses substantial specific evidence to illustrate political ideals-art nexus in both periods.
- May contain errors or off-topic content that does not detract from the argument.
- May describe nonpolitical aspects of the art periods.
- May make art attribution errors within the period.

#### **6-7 Points**

- Thesis is explicit and responds to the terms of the question.
- Responds to both periods but not in a balanced manner.
- Essay is organized and supports the argument but may stray off task.
- Art-politics connection in both periods is covered if uneven.
- Uses specific evidence to support the argument in both art periods but may be imbalanced.
- May contain an error or off-topic content that detracts from the argument.
- May make art attribution errors outside of the period.

#### **4-5 Points**

- Thesis is explicit but may not be fully responsive to the question.
- Essay may only make an art-politics connection with one of the art periods.
- Uses some specific and appropriate evidence that accurately makes an art-politics connection.
- May contain a few errors that detract from the argument.

#### **2-3 Points**

- May contain no explicit, valid or accurate thesis or just paraphrases the question.
- Essay may be poorly organized.
- Essay fails to address the art-politics question in any substantial manner.
- Uses little to no valid, appropriate evidence that supports the argument for an arts-politics connection.

#### **0-1 Points**

- No discernible attempt at a thesis.
- Disorganized response that suggests little or no understanding of the question; may ignore the charge of the question.
- Uses no relevant evidence.
- May contain numerous errors that detract from the argument.

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## Question 2 (continued)

### Historical Background

Possible approaches to this question include

#### RENAISSANCE (Italian)

**1. Focus on the city state; art used for its glorification**

Brunelleschi's dome for Santa Maria del Fiore.

Florence commissioned Michelangelo's *David*, in part to celebrate the defense of civil liberties and as a metaphor of Florence's victory over Milan.

**2. Celebrating the power of aristocratic elites**

The Medici, Federigo da Montefeltro

**3. Celebrating the power of the papacy—indivisibility of religious and political power**

St. Peter's Basilica, Sistine Chapel ceiling

**4. Role of civic humanism: obligation to support and advance the city-state, in this case by art and architecture**

Supportable by much of the above.

#### RENAISSANCE (Northern)

**1. Celebration of royal/imperial power**

Portrait of Charles V by Titian, 1548

**2. Celebration of the rising nation-state, new statecraft**

The Ambassadors, Hans Holbein the Younger, 1533

Henry VIII, Hans Holbein, 1540

#### NEOCLASSICAL/ROMANTIC PERIOD

##### Neoclassicism

**1. Cultivating classical republican values of individual sacrifice for the good of society**

Jacques Louis David, *Oath of the Horatii*, 1784; David, *The Lictors Bringing Brutus the Bodies of His Sons*, 1789; David, *Oath of the Tennis Court*, 1791; David, *Death of Marat*, 1793

##### Romanticism

**1. Celebrating imperial, Napoleonic power; art as propaganda**

David, *Napoleon Crossing the Alps*, 1800–1805; David, *Napoleon's Coronation*, 1805–1807; *Napoleon Visiting the Plague-Stricken at Jaffa* by Antoine-Jean Gros, 1804; *Napoleon in His Study*, David, 1812

**2. Celebrating nationalism and liberalism**

Delacroix, *Liberty Leading the People*, 1830

**3. Celebrating nationalism**

J.M.W. Turner, *Battle of Trafalgar*, 1822; *Arc de Triomphe*, 1806–1836; *The Third of May, 1808*, Francesco Goya

**4. Critiques of royal authority**

Gericault, *The Raft of the Medusa*, 1819; *Peterloo Massacre*, drawing, 1819