

## **2006 AP® 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. Compare and contrast the relationship between the artist and society in the Renaissance/Reformation period to the relationship between the artist and society in the late nineteenth century.
  3. Analyze the aims, methods, and degree of success of the Catholic Reformation (Counter-Reformation) in the sixteenth century.
  4. Analyze the effects of the Columbian exchange (the interchange of plants, animals, and diseases between the Old World and the New World) on the population and economy of Europe in the period 1550 to 1700.

**AP® EUROPEAN HISTORY  
2006 SCORING GUIDELINES**

**Question 2**

Compare and contrast the relationship between the artist and society in the Renaissance/Reformation period to the relationship between the artist and society in the late nineteenth century.

**9–6: Stronger**

- Has a clear, well-developed thesis.
- Is well organized.
- Addresses the terms of the question.
- Supports the thesis with specific evidence.
- May contain minor errors; even a 9 need not be flawless.

*Indicators for 9–8*

- May discuss both differences and similarities; explicit comparisons.
- Discusses the Renaissance/Reformation and the nineteenth century more or less evenly; may include discussion of Reformation art.
- Supports the thesis with specific and substantial evidence; well-developed examples.
- Demonstrates sophisticated analysis of the functions, patronage, and/or status of artists in each period.

*Indicators for 7–6*

- Discusses differences or similarities; comparison may be implicit rather than explicit.
- Has appropriate and more or less even discussion of the Renaissance/Reformation and the nineteenth century.
- Supports the thesis with specific evidence; cites at least one artist, work of art, or artistic movement from each of the two periods. May discuss patronage or purchasers of art.
- Discusses, even if briefly, the functions, patronage, and/or status of artists in each period.

**5–4: Mixed**

- Contains a thesis, perhaps superficial or simplistic.
- Demonstrates uneven response to the question's terms.
- May contain errors, factual or interpretive.

*Indicators*

- Addresses the question with generally accurate discussion but without specific mention of artists, artworks, or artistic movements.
- Discusses differences in the art with only implicit discussion of the relationship of the artist to society.
- Shows significant imbalance in the treatment of the Renaissance/Reformation and the nineteenth century.
- May contain major errors but within a generally accurate and appropriate discussion.
- Is descriptive rather than analytical.

**AP® EUROPEAN HISTORY  
2006 SCORING GUIDELINES**

**Question 2 (continued)**

**3–0: Weaker**

- Thesis is confused, absent, or merely restates the question.
- Misconstrues the question or omits major tasks.
- May contain major errors.

*Indicators for 3–2*

- Contains weak or muddled thesis, often suggesting false dichotomies.
- Significant errors of chronology or discussion of art that are not mitigated by other accurate discussion; faulty analysis or comparisons; may discuss only one period.
- Provides minimal discussion of differences or similarities in the Renaissance/Reformation and nineteenth century, or discussion of art, without even implicit reference to the relationship of the artist to society.
- Offers limited evidence; may cite only one example or artist.

*Indicators for 1–0*

- Thesis is erroneous, absent, or mere restatement of the question.
- Addresses only one period or cites examples of individuals who are not creative artists.
- Offers minimal or no evidence.

**AP® EUROPEAN HISTORY  
2006 SCORING GUIDELINES**

**Question 2 Historical Background**

In terms of chronology, the two periods were defined as follows: the “Renaissance/Reformation” period beginning in the fifteenth century to the mid-seventeenth century [up to 1648, Peace of Westphalia]; the “late nineteenth century” beginning in the mid-nineteenth century up to the outbreak of World War I [1914].

One of the most important aspects of the Renaissance was its extraordinary efflorescence in the visual arts. Artists broke sharply with the Gothic style dominating the late medieval period, not so much in terms of the content of art—for most art in the Renaissance was religious—but in style, incorporating classical themes and principles of proportion, and using the newly rediscovered mathematical perspective. Two genres make their appearance first in Renaissance art: the portrait and the landscape. In addition, the new printing technology allowed for the development of woodcuts, which were particularly popular in northern Europe. Artists broke too from their artisanal status as usually anonymous guildsmen in the medieval era, now signing their works and becoming well known in their countries and even abroad. They often were very wealthy and traveled in the best circles. Artists were closely associated with the leading Renaissance intellectual movement, humanism, and many of them participated in humanist work in their search for art from antiquity. Artists also reflected in their art the attitudes that humanists fostered in their writings: individualism, secularism, and civic participation. Michelangelo’s *David* is a fine example of all three, although its civic role is less well known. In addition, Renaissance artists were often close to the patrons of humanistic studies who were also enthusiastic patrons of the visual arts, notably the Medici family in Florence. The Church in Rome as well as many individual churches and religious organizations, like confraternities, were major patrons of the arts as well. Guilds, merchants, and city-state governments were also important patrons. Most art produced in the Renaissance was commissioned. Leonardo da Vinci is a good example of the “universal man” so idealized in the Renaissance.

The artists of the Reformation period generally focused on religious themes. During the Reformation, satirical woodcuts were an effective means of disseminating Lutheran ideas. Rembrandt’s portraits of the staid Dutch burghers reflect Protestant sobriety as well as the successes of the Dutch Republic. His patrons were largely the merchant classes, although much of his work was not done on commission. The art of the Counter-Reformation is generally much better known. Bernini’s *St. Teresa in Ecstasy* is a good example of how the Counter-Reformation sought to win back or retain the Catholic faithful by highlighting the intense emotionality and mysticism encouraged in Catholicism and, generally speaking, anathema to Protestantism. The works of Rubens can be connected to both the Catholic resurgence and to the efforts to portray Catholic royalty and aristocracy in a positive light. Here, too, patronage of princes and the Church are crucial.

The late nineteenth century, beginning after the 1848 revolutions, saw a turn against Romanticism and the development of many new artistic styles, among which three stand out: Realism in the 1850’s, Impressionism in the 1880’s, and Cubism at the turn of the century. Artists were affected by the development of photography at the beginning of this period, and by cinema at the end; for many, they were no longer bound by the traditional function of art to portray people and places. The relationship of the artist became more varied, as some artists continued to paint portraits, while others were rebellious or had political agendas. Some artists, particularly the realists, sought to encourage reform by showing the conditions of the poor in both cities and the countryside. This is also true for the literary artists, many of whom saw as their subjects the downtrodden of society or sought to reveal the flaws of middle-class life. Much of the new visual art was vilified and attacked by both critics and the public, and while some artists lived well, others died poor and obscure; Van Gogh being the prime example of the latter. Patronage changed as art became public. Government-sponsored salons and museums attracted thousands of

**AP® EUROPEAN HISTORY  
2006 SCORING GUIDELINES**

**Question 2 Historical Background (continued)**

viewers, while many of the nontraditional artists founded their own art galleries or sold their art privately. Much of the patronage came from newly enriched middle classes. Artists reflected the troubling feelings many had about the development of modern industrial cities and the social dislocations that accompanied that development. While Romanticism in the visual arts generally flourished before 1848, Romanticism in music blossomed in the second half of the century, with many composers playing an important role in the fostering of nationalism. Music halls, both vaudeville and classical, provided the urban masses with new opportunities to hear music.

Below are suggestions of points students might make, listed in random order. THIS IS NOT A CHECKLIST. Students might be expected to make one or two of these points for each period in a competent essay.

**Renaissance/Reformation Period:**

- Transformation of artisan to artist—the artist as professional, the artist as genius.
- Patronage of wealthy merchant families like the Medici [Donatello].
- Patronage of the papacy [Michelangelo and the Sistine Chapel, Raphael].
- Patronage of kings [Francois I and da Vinci, Maximilian I and Durer, Titian painting Charles V four times].
- Patronage of princes or rulers of small states [Titian and Isabella d'Este, Gonzoli and the Medici].
- Patronage of city-state governments [Michelangelo's *David*].
- Patronage of guilds [Ghiberti's Bronze Doors, Orsanmichele].
- Artists reflect new attitudes in society toward the individual, secularism, etc.
- Portraiture reflects the Renaissance stress on individualism; wealth and egoism of patrons.
- Use of linear perspective reflects the practical merchant mentalities of the Italian city-states and new approaches in science.
- Baroque art glorified Catholic religious figures [Bernini's *Ecstasy of St. Teresa of Avila*].
- Dutch art reflects sobriety of Calvinism [early Rembrandt].
- Renaissance/Reformation art remains largely religious because of lots of church patronage.
- Limited options for artists in terms of content and style of art; most works commissioned.
- Renaissance artists began to be able to negotiate their right to create as they saw fit, evident in contracts of later period.
- Reformation spread partially through use of caricatures (satirical drawings) of Catholic figures.
- Renaissance artists often became wealthy, important, and highly regarded people in society. Generally, they were NOT poor.
- Art market develops in Low Countries; substantial competition between artists.
- Northern European artists interested in painting lives of peasants [Bruegel], showing them to be jovial and communal.
- Renaissance artists reflected societal value of excellence in several fields [Da Vinci as universal man; Alberti as scholar and architect; Michelangelo as sculptor, painter, architect, poet, etc.].
- Both Lutherans and Catholics in the Counter-Reformation used music to spread their faith.
- Women often portrayed as “trophy wives” or portrayed in their maternal roles.

**AP® EUROPEAN HISTORY  
2006 SCORING GUIDELINES**

**Question 2 Historical Background (continued)**

- Women have the opportunity to become artists [Cassatt] or important novelists [Eliot] reflecting growing liberation of women from traditional roles.
- Artists may develop ideological focus, for example, socialist artists interested in increasing awareness of the consequences of capitalistic industrialization.
- The establishment of art museums changes both the prestige of artists and their relationship to the public.

**SIMILARITIES in the relationship of the artist and society in the two periods:**

- Artists and the arts in both periods are important in society.
- Individual portraiture is found in both periods.
- Ordinary women are often subjects of art.
- Artists reflect values of middle classes.
- Artists are mostly men.
- Artists are interested in portraying ordinary life, particularly peasants.
- Artists reflect contemporary scientific knowledge and attitudes.

**DIFFERENCES in the relationship of the artist and society in the two periods:**

- Renaissance/Reformation artists are usually under patronage of church or prince; nineteenth-century artists paint and then try to sell works.
- Renaissance artists are still just coming out of guild system, not yet fully independent; nineteenth-century artists are independent. Apprenticeships are typically replaced by Academy training.
- Renaissance/Reformation artists often painted/sculpted neo-Platonist ideals; nineteenth-century artists are focused on portraying ordinary, real life.
- Renaissance/Reformation artists exalt values of their society; nineteenth-century artists challenge them or portray their underside.
- Renaissance/Reformation paintings are rarely on public view, nineteenth-century paintings are typically shown to public.
- Renaissance/Reformation artists are often quite wealthy, important figures in society; some nineteenth-century artists are marginalized or poor.
- Image of genius changes from universal [Da Vinci] to tortured [Van Gogh].