

2012 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. Analyze various ways in which technological developments contributed to the expansion of state power in the period 1450 to 1600.
3. Analyze various ways in which religious reform in the sixteenth and seventeenth centuries influenced the arts.
4. Analyze various ways in which government policies during the Revolutionary and Napoleonic era contributed to a greater sense of French national identity in the period 1789 to 1815.

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Question 3

Analyze various ways in which religious reform in the sixteenth and seventeenth centuries influenced the arts.

9–8 points

- Thesis is explicit and includes specific points establishing linkage between religious reforms and the arts.
- Organization is clear, consistently followed, and effective in support of the argument
- Essay is well balanced; shows understanding of Protestant and Catholic reforms and makes explicit linkage to developments in the arts.
- Includes two or more pieces of relevant evidence for both Protestantism and Catholicism (which may include discussions of styles and trends rather than specific artists and works).
- May contain errors that do not detract from the argument.

7–6 points

- Thesis is explicit and makes an attempt to link religious reforms and the arts.
- Organization is clear, is effective in support of the argument, but may not be consistently followed.
- Essay is balanced; suggests understanding of both religious reforms and developments in the arts, though linkage between the two topics may be uneven.
- Includes at least one piece of relevant evidence for Protestant and Catholic reforms OR may focus only on Protestantism or Catholicism, but with examples from multiple art forms.
- May contain an error that detracts from the argument.

5–4 points

- Thesis may be simplistic, may lack linkage between religious and artistic developments, or both.
- Organization is clear, effective in support of the argument, but not consistently followed.
- Essay shows some imbalance; may allude to religious reforms or developments in the arts without an explicit attempt to link the two areas.
- Includes at least one piece of relevant evidence for most assertions but lacks sufficient specificity or linkage.
- May contain a few errors that detract from the argument.

3–2 points

- Essay lacks explicit, relevant thesis or contains a thesis that merely repeats or paraphrases the prompt.
- Organization is unclear and ineffective in advancing an argument.
- Essay shows serious imbalance; may concentrate only on the Renaissance or on some other singular aspect of the topic.
- Contains little relevant evidence regarding relationship between religious reforms and the arts or may fail to demonstrate understanding of the term “religious reforms.”
- May contain several errors that detract from the argument.

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Question 3 (continued)

1–0 points

- Essay makes no discernible attempt at a thesis that demonstrates understanding of the prompt.
- There is no discernible organization that advances an argument.
- One or none of the major topics suggested by the prompt is mentioned.
- Little or no supporting evidence is used, or there is a general discussion of art or religion without regard to the prompt.
- May contain numerous errors that detract from the argument.

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Question 3 (continued)

Question Analysis

The phrase “religious reform” is intended to embrace both Protestant movements and the Catholic (Counter) Reformation. Responses should attempt to make an explicit linkage between artistic developments and religious reform. Essays that are limited to describing artistic developments, even in detail, without linking them to religious reform have not fully addressed the prompt. Essays in the highest scoring range (8–9) should address both Protestant and Catholic reforms. Note that the phrasing “the arts” was kept deliberately open; students may discuss anything that might be considered part of the arts — they are not limited to the visual arts, nor are they expected to cover the full range of the arts.

This topic seems to be addressed explicitly in most European history textbooks. Most commonly, texts noted the simplicity sought in architecture and the visual arts among many Protestant movements and the connections between Catholicism and the Baroque movement. However, most textbooks do not contain extended discussions or examples beyond the visual arts.

Historical Background

The role of the arts in the Reformation era was a source of some controversy. Catholics and Protestants disagreed with each other, and there was also considerable disagreement among various Protestant groups.

By the early sixteenth century, a Christian (northern) humanist movement emerged, which combined an appreciation for classical learning with Christian piety. Some scholars began calling for reforms within the Catholic Church, utilizing literature as a means of conveying their ideas. Erasmus, author of *The Praise of Folly*, used satire to reinforce what he considered true Christian values. Thomas More wrote *Utopia* as a critique of contemporary society. Despite their push for reform, they stopped well short of calling for a break with the Catholic Church, and it was Martin Luther who ultimately divided Christendom with his calls for reform.

Martin Luther believed that painting and sculpture played some role in spreading the word of God, particularly among the illiterate populace who might find more meaning in the visual rather than in the printed word or elaborate sermons. He also favored the incorporation of music into church services, and he composed hymns personally for such purposes.

Other Protestant leaders, most notably Huldrych Zwingli, believed that visual ornamentation and music detracted from the Gospel message. Music was eliminated from church services and organs were removed from churches. Zwingli favored simple church architecture devoid of ornamentation and images. John Calvin also disapproved of what he perceived as distracting ornamentation. He condemned attempts to humanize God through portraiture, believing it detracted from God’s omnipotence. Calvinism’s prevalence in the Netherlands led to the destruction of many sculptures and other visual images in formerly Catholic churches; instead, they were redesigned to reflect the Calvinist concept of austerity in order to eliminate distractions in the religious experience.

The Catholic Church reaffirmed the importance of the arts at the Council of Trent in the mid-sixteenth century. It declared that likenesses of Christ, the Virgin Mary, and the saints encouraged veneration and that music and pictorial art promoted piety and furthered religious education.

Baroque art originated in Rome in the late sixteenth century. The movement was characterized by ornate styling, intense emotion, and freedom from restraint. The goals and beliefs of the Catholic Church (for example, the spiritual intervention of God and the saints in everyday life) were promoted through Baroque

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Question 3 (continued)

art. The Baroque movement's ties to Catholicism during this period are exemplified in the architecture and decoration of such buildings as the Jesuit Church of Jesus in Rome. Bernini was among the principal artists of the period, executing a number of commissions for the Catholic Church, including the baldachin for St. Peter's Basilica and religious sculpture such as the *Ecstasy of St. Teresa*. Rubens was the leading religious painter of the Catholic Reformation.

In music there was a similar divide between Protestant simplicity (e.g., vernacular hymns) and Catholic Baroque complexity, though this later broke down as many composers in Protestant areas also began working in the Baroque musical style. Bach is the best-known composer of this period.

Both Protestants and Catholics used religious art for propaganda purposes. Woodcuts were an especially popular means to spread religious teachings as well as to condemn those of other religious groups. Protestant austerity can also be linked to greater use of woodcuts and engravings (as opposed to painting and illumination) to disseminate religious ideas. Albrecht Dürer gained fame in Germany for paintings and engravings known for their strong religious messages.

Protestant emphasis on accessibility of the Bible led to an increase in literacy and an increase in the popularity of vernacular literature. General interest in religion and religious reform led to the increased popularity of such literary genres as popular devotional literature and spiritual autobiography. Access to such works was aided greatly by the development of the printing press.

Protestant reforms led to the disappearance of Church patronage of the arts in many areas; artists were increasingly supported by the state or wealthy individuals. The loss of Catholic patronage, coupled with a rejection of artistic decoration in many Protestant churches, led to the development of painting by artists such as Rembrandt and Vermeer in northern Europe that catered to the private market. Such paintings were often smaller in scale and depicted ordinary activities, though they were still sometimes characterized by subtle spiritual messages.