

Constructed-Response Questions

Suggested time—35 minutes for 3 Questions

try to go for 10 min per question

HISTORICAL AND THEORETICAL FOUNDATIONS OF ART GENERAL SCORING GUIDE

NOTES

Directions: For the first question, read the information presented and then respond completely to all parts of the task.

- Do not spend too much time on any one question. Each of these questions contributes equally to determining your score for this part of the test; the three questions combined count for approximately one-quarter of the total test score.
- Be sure to read each question **completely** before planning your response to it. **ANSWER EVERY PART OF THE QUESTION COMPLETELY.**
- These questions are not primarily a test of your writing ability but rather of your understanding of the subject area. Your responses should be written as clearly as possible, but it is understood that your responses will be less polished than if they had been developed at home, edited, and carefully presented.
- Take some time to organize your thinking before you write. You may use the scratch paper provided for making notes. These notes will **not** be counted toward your score. **No credit will be given for any responses marked on scratch paper.** All scratch paper must be turned in to the administrator at the end of the testing session.

The scoring of each response will be based on your ability to

- choose appropriate works of art and analyze them;
- demonstrate understanding of the subject matter relevant to the question; and
- answer all parts of the question.

Constructed-Response Questions

Part B

Three constructed-response questions
Suggested time: 35 minutes

For Historical and Theoretical Foundations of Art, readers will assign scores based on the following scoring guide.

The choice of example is critical to the test taker's ability to answer the question. Test takers who select weak or inappropriate examples are at a disadvantage in that their examples will not provide the materials needed to produce relevant analysis.

The scoring guide that follows provides a general outline of characteristics at each score point. It is neither expected nor likely that one response will show evidence of all of the characteristics of a particular score point. The score assigned is the score that best captures the response as a whole.

In general, the difference between a descriptive and an analytical response is reflected by the difference between the score points of 0–1 and 2–3.

The highest score a response can receive if the test taker does not clearly identify an appropriate artwork is a 1.

Suggested time for this question is 15 minutes.

Score of 3

HIGH DEGREE OF COMPETENCE

In a response at this level, the test taker generally:

- Selects and clearly identifies an appropriate example
- Shows clear insight into the issues and/or concepts presented in the question by using specific visual evidence obtained from memory to analyze the work selected
- Provides clear, logical, and accurate support for general statements, without significant digression or factual errors
- Uses art historical and/or theoretical terminology accurately, as appropriate

Score of 2

COMPETENCE

In a response at this level, the test taker generally:

- Selects and identifies an appropriate example clearly enough for the example to be verified

- Shows basic insight into the issues and/or concepts presented in the question by providing a reasonable analysis of the work selected, although the link between the visual evidence and the topic of the question may be somewhat general or tenuous
- Provides logical support for general statements, but the discussion may lack specificity, digress slightly, and/or include minor factual errors
- Uses art historical and/or theoretical terminology with general accuracy, as appropriate

Score of 1

LIMITED COMPETENCE

In a response at this level, the test taker generally:

- Selects and identifies an appropriate example, but the identification may be difficult to decipher or mostly implied, even if the artist is clearly identified
- Demonstrates limited or incomplete understanding of the issues and/or concepts presented in the question; e.g., by discussing the artwork only in very general or abstract terms
- Provides scant, somewhat illogical, and/or factually inaccurate support for general statements in a discussion that may be primarily descriptive, superficial, and/or digressive
- Uses art historical and/or theoretical terminology inaccurately or inappropriately, or uses very little terminology, even if it is needed to make the response coherent

Score of 0

LITTLE TO NO COMPETENCE

In a response at this level, the test taker generally:

- Fails to select an appropriate example or may not provide enough information for the example to be identified with any degree of certainty, even if the artist is clearly identified
- Demonstrates insufficient understanding of the issues and/or concepts presented in the question; e.g., by failing to connect the topic of the question to the work selected in any meaningful way

③
ANSWERS
QUESTION
BY
IDENTIFYING
"PORTRAIT"

- Provides little or no support for general statements, and the support that is provided may be entirely descriptive, superficial, digressive, and/or factually inaccurate
- Provides a response that is too short for the degree of understanding to be ascertained
- Addresses a question other than that asked
- Fails to use art historical and/or theoretical terminology with any degree of accuracy, or fails to use such terminology at all, even if it is needed to make the response coherent

History/Theory Sample Question and Responses

Suggested time—15 minutes

You may not have this much time. Plan for 10-12 min.!

Directions: Read the question carefully and choose an appropriate example for your response. Identify your example as fully as possible. For this question, you may **NOT** use your own work or any other student work as an example. You may discuss artwork from any time period, but the example you select must be verifiable; it must appear either in a textbook or online. Be sure to address specific visual features of the example you select in your response.

In many cultures, artists have used portraiture, including self-portraiture, to explore aspects of identity. These aspects often include social or cultural issues such as race, gender, religion, class, and politics.

Select and clearly identify one such work in any medium. The work must be a portrait of a person or persons; the medium can be either two- or three-dimensional. Using specific visual evidence, analyze how the portrait addresses at least one social and/or cultural issue in relation to identity.

YOU MUST READ THE QUESTION CAREFULLY!
JOT DOWN IDEAS ON SCRAP PAPER!
Important!

Sample Response That Received a Score of 3

The contemporary artist Shepard Fairey created a number of portraits of Barack Obama during his presidential campaign, especially the emblematic portrait "HOPE." The text on the work of art addresses an important aspect of Obama's political identity. Obama was running for the position of president under the motto "hope." He believed in changing America.

1. IDENTIFY
← SPECIFIC WORK
← CULTURAL SOCIAL IDENTITY

ANSWERS TO THIS QUESTION COULD HAVE EASILY BEEN BULLETED.

5 SOCIAL/CULTURAL

A more latent message related to identity has to do with race. Obama was the first African American to be so successful in a presidential campaign, causing many artists to emphasize the color of his skin and celebrate his unique race and what an accomplishment it would be for Obama to be the first African American president. Fahey, however, did not color Obama's skin brown. His stenciled, linear portrait of a flat, graphic quality was filled in with red, white, and blue: the colors that have come to symbolize the United States of America. The message that Fahey was conveying was that race and ethnicity were not the central characteristics of Obama's identity. Instead, his allegiance to the United States and his patriotism defined who he was.

2 IDENTIFY MEDIA

3 ELABORATE

4 IDENTIFIES 2-D

The graphic style that I described may also have conveyed an even more subtle message. If Obama was "flat" (just like his blocky, unmodeled portrait), then he was dependable, without any hidden agendas or facets to his identity that were not clear and public. Visually, Fahey's portrait "HOPE" tells voters that what you see is what you get.

5 MORE CULTURAL

Commentary on Response That Received a Score of 3

The response includes a clear, logical, and insightful rendering of how a portrait can convey both political and racial identity by using a clearly identified and appropriate example, Shepard Fahey's poster *HOPE*. For these reasons, a score of 3, indicating "High Degree of Competence," is merited.

Specifically, there is a rich abundance of visual evidence in the analysis of *HOPE*. The test taker remarks that Fahey emphasized Obama's political identity by "not color[ing] Obama's skin brown. His stenciled, linear portrait of a flat, graphic quality was filled with red, white, and blue: the colors that have come to symbolize the United States of America." Another comment deals directly with race: "race and ethnicity were not the central characteristics of Obama's identity." Further support is provided in the analytical statement, "If Obama was 'flat' (just like his blocky, unmodeled portrait) then he was dependable . . . Visually, Fahey's portrait 'HOPE' tells voters that what you see is what you get."

In summary, a response with a high degree of competence includes analysis that is clear, logical, and insightful. It goes beyond mere description and general statements to produce a compelling analysis

SUPPORTING COMMENT

of the chosen work, directly answering the issues raised by the question.

Sample Response That Received a Score of 2

Sam Taylor-Wood is a contemporary, London-based artist whose work consists of photography and film. In her recent series *Self Portrait Suspended* (2004), Taylor-Wood seeks to address issues relevant to women, such as body image, identity, and women's roles in society. Of particular importance is Sam Taylor-Wood's battle against breast cancer.

In this photographic series, Sam Taylor-Wood floats between the hardwood floor and ceiling of her studio, magically falling, twisting, and posing in mid-air. These photographs emphasize the femininity of the artist's body. The physical impossibility of these poses entices the viewer to ask questions as to how and why the woman dangles in mid-air.

To quickly sum up my interpretations, I would propose that Taylor-Wood seeks in this series to (1) express her feelings dealing with breast cancer (a significant female issue); (2) contradict the traditional, often misogynistic male view upon women; and (3) explore her own self-image and identity.

Commentary on Response That Received a Score of 2

The response merits a score of 2, indicating "Competence," because it shows basic insight into how portraiture can address issues related to identity; in this case, gender. The artist Sam Taylor-Wood is clearly identified and so is an appropriate example of her work, the photographic series *Self Portrait Suspended*. Visual evidence is referenced generally in the statement, "Sam Taylor-Wood floats between the hardwood floor and ceiling of her studio, magically falling, twisting, and posing in mid-air." There is ample evidence throughout the response that the candidate understands the concepts presented in the question and is attempting a thoughtful analysis of Taylor-Wood's series of self-portraits.

That said, the analysis lacks specificity. Although the test taker gestures toward what *Self Portrait Suspended* might be saying about "issues relevant to women, such as body image, identity, and women's roles in society," these statements are not supported with specific visual evidence drawn from the photographs. The student does not address how Taylor-Wood