Question 1 (Document-Based Question)

Suggested reading and writing time: 60 minutes

It is suggested that you spend 15 minutes reading the documents and 45 minutes writing your response.

Note: You may begin writing your response before the reading period is over.

Directions: Question 1 is based on the accompanying documents. The documents have been edited for the purpose of this exercise.

In your response you should do the following.

▷ Respond to the prompt with a historically defensible thesis or claim that establishes a line of reasoning.
▷ Describe a broader historical context relevant to the prompt.
▷ Support an argument in response to the prompt using at least six documents.
▷ Use at least one additional piece of specific historical evidence (beyond that found in the documents) relevant to an argument about the prompt.
▷ For at least three documents, explain how or why the document’s point of view, purpose, historical situation, and/or audience is relevant to an argument.
▷ Use evidence to corroborate, qualify, or modify an argument that addresses the prompt.
Evaluate the factors that contributed to European culture’s emphasis on the emotional, irrational, and subjective between 1869 and 1914.

**Document 1**


Now let us attempt to compare the Athenian standard of ability with that of our own race and time. We know now, why this marvelously-gifted race declined. Social morality grew exceedingly lax; marriage became unfashionable, and was avoided; many of the more ambitious and accomplished women were avowed courtesans, and consequently infertile. It can be, therefore, no surprise to us, though it has been a severe misfortune to humanity, that the high Athenian breed decayed and disappeared; for if it had maintained its excellence, and had multiplied and spread over large countries, displacing inferior populations it would assuredly have accomplished results advantageous to human civilization, to a degree that transcends our powers of imagination. For us today, let us do what we can to encourage the multiplication of the races best fitted to contribute to civilization and not, out of a mistaken instinct of giving support to the weak, encourage those least likely to contribute to civilization to reproduce.

**Document 2**


From my ancestors the Gauls* I have pale blue eyes, a narrow brain, and awkwardness in competition. I think my clothes are as barbaric as theirs. I don’t butter my hair.

From the Gauls, I inherit: idolatry, and love of sacrilege; - oh! all sorts of vice, anger and lechery; - terrific stuff, lechery; - lying, above all, and laziness.

I am well aware that I have always been of an inferior race. I cannot understand revolt. My race has never risen, except to plunder: to devour like wolves a beast they did not kill.

Ah! One thing more: I dance the Sabbath in a scarlet clearing, with old women and children.

*The Gauls were the original inhabitants of France.*
**Source:** Edgar Degas, French painter, “Absinthe,” 1876. Absinthe is a drink with a strong alcohol content, banned in most of Europe by 1915. When the painting was shown, critics characterized it as “disgusting” and commented that the woman portrayed must have been a prostitute.

Source: Musée d’Orsay
Document 5

**Source:** Sigmund Freud, *The Interpretation of Dreams*, published in 1900.

In this volume I have attempted to expound the methods and results of dream-interpretation, and in so doing I do not think I have overstepped the boundary of neuro-pathological science. For the dream proves on psychological investigation to be the first of a series of abnormal psychic formations, a series whose succeeding members—the hysterical phobias, the obsessions, the delusions—must, for practical purposes, claim the attention of the physician. For me, this book has an additional subjective experience, which I did not understand until after its completion. It reveals itself to me as a piece of my self-analysis.

The dream content takes up remnants of unimportant experiences as a means of censorship. We may therefore expect that dream-analysis will constantly show us the real and psychically significant source of the dream in the unimportant events of the day. From this the reader may rightly conclude that there are no indifferent dream-stimuli, and therefore no innocent dreams. Dreams which are apparently innocent turn out to be the reverse of innocent, if one takes the trouble to interpret them; they all show ‘the mark of the beast.’

Document 6

**Source:** Emil Nolde, German painter, “Masks,” created in 1911. To prepare for this painting, Nolde studied masks from Africa, the South Seas and Latin America at the Berlin Museum of Ethnology.
The famous Rokeby Venus by Diego Velázquez was mutilated yesterday morning by the prominent militant woman suffragist Mary Richardson. She attacked the picture with a small chopper with a long narrow blade, similar to the instruments used by butchers. Mary Richardson stood in front of the Rokeby Venus for some moments, apparently in contemplation of it. There was nothing in her appearance or demeanor to arouse the suspicions of the armed attendant and a police constable who were on duty. The first thought of the attendant, when he heard the smashing of glass, was that the skylight had been broken; but a moment later he saw the woman hacking furiously at the picture with a chopper. The following statement, signed by Miss Richardson in explanation of her act, has been received by the Women’s Social and Political Union (WSPU)*: I have tried to destroy the picture of the most beautiful woman in mythological history as a protest against the Government for destroying Mrs. Pankhurst** If there is such an outcry against my deed, let everyone remember that such an outcry is hypocrisy so long as they allow the destruction of Mrs. Pankhurst and other beautiful living women.

* a radical suffrage group

** Emmeline Pankhurst was the leader of the WSPU who was on a hunger strike in jail and being forced-fed by the police.
Coding and Scoring Guidelines

Curriculum Framework Alignment

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Scoring Guidelines for Document-Based Question 1

Question 1. Evaluate the factors that contributed to European culture's emphasis on the emotional, irrational, and subjective between 1869 and 1914.

Maximum Possible Points: 7

Please note:

- Each point of the rubric is earned independently, e.g. a student could earn the point for argument development without earning the point for thesis.
- Unique evidence from the student response is required to earn each point, e.g. evidence in the student response that qualifies for the contextualization point, could not be used to earn the point for sourcing the documents.

A. Thesis (0–1 point)

   AP History Disciplinary Practice: Argument Development

   **1 point**

   Presents a thesis that makes a historically defensible claim and establishes a line of reasoning. The thesis must consist of one or more sentences located in one place, either in the introduction or the conclusion.

   **Scoring Note:** To earn this point, the thesis must make a claim that responds to the prompt rather than restating or rephrasing the prompt. The thesis must consist of one or more sentences located in one place, either in the introduction or the conclusion. Neither the introduction nor the conclusion is necessarily limited to a single paragraph.

   **0 points**

   Does not respond to the prompt with a historically defensible thesis/claim that establishes a line of reasoning.

B. Contextualization (0–1 point)

   AP History Reasoning Skill 1: Contextualization

   **1 point**

   The response must relate the topic of the prompt to broader historical events, developments, or processes that occur before, during, or continue after the time frame of the question. This point is not awarded for merely a phrase or a reference.

   **0 points**

   Does not describe a broader historical context relevant to the prompt or contains merely a phrase or a reference.
C. Evidence (0–3 points)

AP History Disciplinary Practice 1: Analyzing Historical Evidence

Evidence from the Documents

1 point  To earn one point, the response must accurately describe—rather than simply quote—the content from at least three documents to address the topic of the prompt.

2 points  To earn two points, the response must accurately describe—rather than simply quote—the content from at least six documents. In addition, the response must use the content of the documents to support an argument in response to the prompt.

Evidence Beyond The Documents

1 point  Uses at least one piece of specific historical evidence (beyond that found in the documents) relevant to an argument about the prompt.

Scoring Notes:

› This example must be different from the evidence used to earn other points on this rubric.
› To earn this point the response must describe the evidence and must use more than a phrase or reference. The additional piece of evidence must be different from the evidence used to earn the point for contextualization.

D. Analysis and Reasoning (0–2 pts)

AP History Disciplinary Practices: Analyzing Historical Evidence and Argument Development

1 point  For at least three documents, explains how or why the document’s point of view, purpose, historical situation, and/or audience is relevant to an argument.

1 point  Demonstrates a complex understanding of the historical development that is the focus of the prompt, using evidence to corroborate, qualify, or modify an argument that addresses the question.

A response may demonstrate a complex understanding in a variety of ways, such as:

› Explaining nuance of an issue by analyzing multiple variables
› Explaining both similarity and difference, or explaining both continuity and change, or explaining multiple causes, or explaining both cause and effect
› Explaining relevant and insightful connections within and across periods
› Confirming the validity of an argument by corroborating multiple perspectives across themes
› Qualifying or modifying an argument by considering diverse or alternative views or evidence

This understanding must be part of the argument, not merely a phrase or reference.

0 points  Does not demonstrate a complex understanding of the historical development that is the focus of the prompt, using evidence to corroborate, qualify, or modify an argument that addresses the question.

On Accuracy: The components of this rubric each require that students demonstrate historically defensible content knowledge. Given the timed nature of the exam, the essay may contain errors that do not detract from the overall quality, as long as the historical content used to advance the argument is accurate.

On Clarity: These essays should be considered first drafts and thus may contain grammatical errors. Those errors will not be counted against a student unless they obscure the successful demonstration of the content knowledge and skills described above.
Scoring Notes

Note: Student samples are quoted verbatim and may contain grammatical errors.

A. Thesis (1 point)

a) Thesis

Responses earn one point by presenting a thesis that makes a historically defensible claim that establishes a line of reasoning. (1 point). While the thesis does not need to be a single sentence, it does need to be discrete, meaning it cannot be pieced together across multiple places within the essay. It can be located in either the introduction or the conclusion, but not split between the two.

Acceptable thesis statements create an argument that responds to the prompt and that establishes a line of reasoning.

- identifying at least one relevant cause for European cultural emphasis of the emotional, irrational and subjective in the period between 1869 and 1914, including, for example, the Impressionist movement, racial nationalism and Social Darwinism, romantic nationalism, women’s suffrage movements, and psychoanalysis, or

- identifying at least one relevant example or trend that illustrates the degree to which European culture reflected or emphasized the emotional, irrational and subjective in the period between 1869 and 1914.

Example of acceptable thesis:

- This thesis statement appears in the conclusion of the student’s essay. It identifies causes in the form of German and Italian unification and feminist movements and indicates effects by noting the degree to which the culture “stressed” specific emotional, irrational, and subjective responses, such as emotional nationalism and growing irrationality.

  "Overall, various events, such as German and Italian unification and the development of feminist movements, led to a society whose culture stressed emotional nationalism, increasingly irrational thoughts concerning consequences of human actions, and lastly subjectivity in viewing women and non-European people as inferior."

Example of unacceptable thesis:

- This example attempts to identify consequences of cultural emphases on the emotional, irrational and subjective (an artistic movement) but not causes:

  "The years between 1869–1914 which led up to World War II had a major art movement. European culture emphasized the emotional, irrational and subjective part of the world. Wonderful art was created."

B. Contextualization (0–1 pt)

Responses earn a point for contextualization by explaining the broader historical events, developments, or processes that occur before, during, or continue after the time frame of the question. This point is not awarded for merely a phrase or reference.

Example of acceptable contextualization:

- This response provides contextualizing information throughout one section of the essay that covers the time period indicated in the prompt: “This time period is considered to one of great depth…. [Freud’s] stress [on the] drama and ‘high risk’ of dreams perhaps came about from an age
that saw the unification of countries and the power of emotions to affect change. Women’s rights would also be associated with emotional ‘reasoning.’ … Since the world is on the verge of a world war, it makes sense that women would be emotionally discontent[ed] with their society…Women will soon be asked to take the roles of men."

**Example of unacceptable contextualization:**

› This attempt at contextualization by mentioning the French Revolution does not support the argument because the chronological errors lead to errors in cause and effect: “The French Revolution encouraged romantic and emotional art such as Monet’s painting. More peaceful emotional art was written to go against the Revolution. Rimbaud’s piece claims that he is unable to rise up to revolt in France. This combination of irrational and emotional depicts the deep resonance that effected Europe at this time.”

**C. Evidence (0–3 pts)**

a) **Evidence from the Documents (0–2 pts)**

Responses earn one point by utilizing the content of at least three of the documents to address the topic of the prompt (1 point). Responses that support an argument in response to the prompt using at least six documents earn a second point (1 point). Responses cannot earn a point by merely quoting or paraphrasing the documents. *(See the document summaries section below for descriptions of document content.)*

**Examples of acceptable utilization of content from a document:**

› Use of content in Document 1: “Galton describes the fall of Athens as a warning to the British to make sure they reproduce to continue their domination over other lesser people.”

› Use of content in Document 2: “Rimbaud’s statements about the Gauls emphasize the ‘barbaric’ nature of their appearance and actions.”

› Use of content in Document 3: “Degas painted a woman drinking absinthe in Document 3, which shows a woman behaving in a way that her culture would not have considered appropriate for women.”

› Use of content in Document 4: “Monet’s painting shows an emotional French public celebrating their national unity.”

› Use of content in Document 5: “*The Interpretation of Dreams* (Document 5) shows the irrational impulses shown in people’s dreams.”

› Use of content in Document 6: “The masks in Nolde’s painting demonstrate European views of foreign people in Africa – the wild, twisted expressions look the opposite of the civilized Europeans.”

› Use of content in Document 7: “Mary Richardson’s act of vandalism in support of Emmeline Pankhurst showed the radicalism of the suffragist cause.”

**Example of unacceptable utilization of content from a document:**

› Using a document in a way that shows a misreading or misunderstanding of the document’s content.

  • Error in interpretation of Document 1 for the purpose of analysis: “Francis Galton wrote about how the beings less likely to reproduce are insignificant, while focus should be on encouraging the races multiplication.”
Error in interpretation of Document 7 for the purpose of analysis: “Mary Richardson’s attack on the Rokeby Venus shows that she was jealous of a more beautiful woman and shows women’s sensitivity toward competition provided by other women.”

b) Evidence Beyond the Documents

Uses at least one additional piece of the specific historical evidence (beyond that found in the documents) relevant to an argument about the prompt. To earn this point, the response must describe the evidence and must use more than a phrase or reference. This additional piece of evidence must be different from the evidence used to earn the point for contextualization.

Example of providing an example or additional piece of specific evidence beyond those found in the documents to support or qualify the argument:

This discussion of outside information supports the response’s assertion that imperialism brought Europeans into contact with foreign cultures whose differences from European ideals seemed illogical or irrational: “Movements such as the Scramble for Africa influenced the art to look irrational to a viewer. Nolde’s painting depicts the influence the African cultures had on him.”

Example of improperly providing an example or additional piece of specific evidence beyond those found in the documents to support or qualify the argument:

In its analysis of Document 4, this response could have added a specific reference to the artistic movement of French Impressionism to earn this point by linking Monet’s emotion with the style of the painting: “Claude Monet painted a picture of the French recovery toward the Franco-Prussian war. Monet was French so of course he would paint something that he was emotional attached to such as the ‘festival of peace.’”

D. Analysis and Reasoning: Complexity of Argument

To earn this point the response must demonstrate a complex understanding of the historical development that is the focus of the prompt, using evidence to corroborate, qualify, or modify an argument that addresses the question.

A response may demonstrate a complex understanding in a variety of ways, such as:

- Explaining nuance of an issue by analyzing multiple variables
- Explaining both similarity and difference, or explaining both continuity and change, or explaining multiple causes, or explaining both cause and effect
- Explaining relevant and insightful connections within and across periods
- Confirming the validity of an argument by corroborating multiple perspectives across themes
- Qualifying or modifying an argument by considering diverse or alternative views or evidence

This understanding must be part of the argument, not merely a phrase or reference.

Unacceptable examples would include:

- Responses that merely mention a phrase or make a reference to the requirements above without developing a coherent argument
- Responses that simply parrot the documents or list the documents in order
- Responses that fail to organize documents in any meaningful way
- Responses that do not reconnect the evidence of the essay back to a thesis or argument
Examples of acceptable analysis and reasoning, complexity of argument

In this first example, the response describes the connections between the causes of and the degree to which European culture reflected the emotional, irrational and subjective. Then it qualifies the argument by successfully discussing an instance when European culture did not emphasize the emotional, irrational and subjective.

- For example: In the middle of a paragraph-long discussion about the emotionalism of Monet’s painting and Freud’s work on dreams, the response notes, “Despite the emotional emphasis of European art and culture, intellectual developments in the sciences like chemistry and physics in the nineteenth century created a new sense of order and control over the environment. As the world was becoming more ‘knowable’ and logical, human emotions, as Freud showed, become more mysterious and irrational.”

In this second example, the response argues successfully that European culture of the period emphasized the emotional, irrational and subjective, but qualifies the argument to account for change in the degree of emphasis over time.

- For example: After two body paragraphs discussing sources from the nineteenth century, the response argues that the twentieth-century materials indicate even greater interest in the personal and introspective: “In the years leading up to WWI, Europeans became increasingly focused on their own interests. Freud’s analysis on dreams came from his study of his own dreams first. Mary Richardson’s attack at the National Gallery shows a woman taking matters into her own hands based on what she thought was most important (not the so-called work of art). With attitudes like these, it is somewhat easier to see how Europe was led into war. People’s desire to create their own meaning and their focus on emotions created conditions which celebrated nationalism and national causes as meaningful and emotional.”

Example of unacceptable analysis and reasoning, complexity or argument:

- Response makes significant chronological errors by assuming that the influence of later developments (causes) is present in sources that predate those developments, e.g. arguing that the concept of Eugenics in Document 1 was influenced by the work on genetics and the Human Genome Project.

- Response regularly identifies the emotional, irrational, and subjective as causes, rather than effects, identifying the consequences as discrimination against women and non-European cultures. A topic sentence for a body paragraph, for example, reads, “Europe’s irrational emphasis between 1869 and 1914 that men are different than women further developed the sexual discrimination between men and women throughout Europe.”

b) Significance of Point of View, Purpose, Historical Situation, and/or Audience

For at least three documents, explains how or why the document’s point of view, purpose, historical situation, and/or audience is relevant to an argument. To earn this point, the response must explain how or why (rather than simply identifying) the document’s point of view, purpose, historical situation, or audience is relevant to an argument about the prompt for each of the three documents sourced. (See the document summaries section below for description of point of view, purpose, historical situation, and audience for each document.)

Example of acceptable explanation of the significance of the author’s point of view:

- For Document 1: “Francis Galton felt strongly that only smart, likely to succeed people should have children. He was an English mathematician and probably calculated this for the success of the country.”
Example of unacceptable explanation of the significance of the author's point of view:

- Inaccurate assertion for the point of view for Document 6 because of factual error concerning World War I: "Emile Nolde, a German painter created romantic art, a painting of masks. She studied her masks in other countries, probably to get away from the war."

Example of acceptable explanation of the significance of the author's purpose:

- For Document 7: “By defacing the painting, she [Mary Richardson] showed how people care more about fictional women than the rights of real women."

Example of unacceptable explanation of the significance of the author's purpose:

- Inaccurate assertion about the purpose of Document 3: “Being a painter [Degas] probably wasn’t thinking about the politics of the time about alcohol.

Example of acceptable explanation of the significance of the historical situation of a document:

- Context for Document 7: “Movements such as women’s suffrage caused people to make public point to expose the irrational…. As a suffergette, this violent behavior was common."

Example of unacceptable explanation of the significance of the historical situation of a document:

- Inaccurate attempt for context for Document 4, as it contains chronological errors: “For example, Claude Monet, a French painter, expressed his devotion to his nation in ‘The rue Montorgueil in Paris.’ This painting was celebrating France’s noble recovery after Napoleon led the French army into much turmoil wars."

Example of acceptable explanation of the significance of the audience:

- For Document 1: “Francis Galton’s comparison of his people to ancient Athens was written for a British audience convinced of its own superiority over the peoples of its empire, meaning Galton was creating a Britain-Athens relationship that the audience would have responded positively to."

Example of unacceptable explanation of the significance of the audience:

- Inaccurate explanation of audience for Document 5 as the response does not explain why Freud sought to present information to his audience: “Freud wrote surprising statements about dreams in order to attract the readers’ attention.”
Document Summaries

The following pages present the DBQ documents along with the key aspects of each that students might offer in support of their arguments. Also provided are some of the major subjects, concepts, themes, or processes mentioned in the course that students might use to contextualize their arguments.

Document 1


Summary of key points explaining content of source or argument made by the author:

- The decline of Golden Age Athens was the result of moral lapse, the decline of the institution of marriage, and infertility.
- Had Athens reproduced its population effectively, it would have prohibited the growth of “inferior populations,” a circumstance that would have been advantageous to the future of civilization.
- Galton indicates a lesson in eugenics to be learned from the decline of Athenian excellence and applied to his own time: “let us do what we can to encourage the multiplication of the races best fitted to contribute to civilization and not, out of a mistaken instinct of giving support to the weak, encourage those least likely to contribute to civilization to reproduce.”

Examples of author’s point of view:

- As the founder of eugenics, a social philosophy designed to improve human genetics through the reproduction of so-called superior races, Galton’s quasi-scientific explanation of the development of civilization might be given significant credence.
- As an explorer, Galton had first-hand interactions with other peoples whom he deemed as inferior.

Examples of author’s purpose:

- Galton is trying to persuade his readers of the need to perpetuate the European/British population as a means of sustaining its excellence, clearly linking his own people to the greatness of the ancient Athens.

Examples of historical situation:

- Eugenics was gaining attention both as a reflection and sustainer of European ideas about their superiority, potentially increasing receptivity to Galton’s comments.
- Galton’s stress on the differences between races reflects the subjectivity of Europeans leading into the age of new imperialism.
- By the later nineteenth century, the British Empire under Queen Victoria had achieved direct control over India (the British Raj was established in 1858, a decade before Galton’s piece), leading to British pride in their achievement in dominating the “lesser” peoples to whom Galton refers.

Examples of audience:

- Galton is presenting his account of human civilization to a largely sympathetic audience in Britain, secure in the knowledge of British greatness.
- Galton is not addressing the peoples he deems as inferior (referring to them as “weak” and “inferior”), so he is free to portray them however he wished, with little concern of contradiction.

**Summary of key points explaining content of source or argument made by the author:**

- Rimbaud suggests that individuals’ physical characteristics, behaviors, and personalities are inherited, the products of the “bad blood” of their ancestors.
- Rimbaud depicts the French as savage, fierce, and sinful as the result of their connection to the Gauls, famously labeled barbarians.
- The poem closes with a clear reference to the occult and presents an account of a ritualistic perversion of established worship.

**Examples of author’s point of view:**

- As a poet in the gothic Romantic tradition, Rimbaud was likely to invoke the period of the Goths in his writing.
- As a Frenchmen, Rimbaud likely believed himself well qualified to offer an assessment of his nation’s origins and history.

**Examples of author’s purpose:**

- The poem represents an emotional and deliberately provocative assessment of his “race,” both celebratory (“terrific stuff, lechery”) and denigrating of the French.

**Examples of historical situation:**

- The format of the poem is free verse, an increasingly popular form in the later nineteenth century, as poets distanced themselves from the constraints of more rigid poetic forms to explore greater artistic innovation and expression.
- The poem’s subject reflects trends in Romantic nationalism through an exploration of the importance of the heritage of “races.”
- The poem follows France’s humiliating defeat in the Franco-Prussian War, which shook France’s confidence in its national character and greatness.

**Examples of audience:**

- The poem would have been embraced by other Romantics who sought to infuse their writing with an expression of the primitive and an exploration of the Middle Ages.
- The poem may have provoked anger by nationalists eager to avenge France’s reputation following recent national humiliation.
Document 3

**Source:** Edgar Degas, French painter, “Absinthe,” 1876. Absinthe is a drink with a strong alcohol content, banned in most of Europe by 1915. When the painting was shown, critics characterized it as “disgusting” and commented that the woman portrayed must have been a prostitute.

**Summary of key points explaining content of source or argument made by the author:**

- Degas’s painting visually depicts the decadence and decay of modern Western civilization by prominently displaying a café scene in which patrons drink absinthe.
- The two figures featured in Degas’s painting are seated next to one another but have no interaction; the man looks away and the woman’s blank expression is not directed toward him.

**Examples of author’s point of view:**

- As a painter, Degas could use art to stir the emotions of the viewer.
- Degas’s account may have been a moralistic commentary on the effects of numbing qualities of absinthe in particular and the contemporary isolation of a society undergoing profound social transformation in more general terms.

**Examples of author’s purpose:**

- A direct contrast to Degas’s more famous, traditionally beautiful pieces, this painting, with its grimy, gritty realism in terms of subject matter, may have been intended to be provocative and to challenge traditional notions of suitable subjects for art and the concept of beauty.

**Examples of historical situation:**

- Degas may have been influenced by the increased use of substances such as absinthe and hashish in late nineteenth-century Europe to alter perception and to cope with the anonymity of the modern world.
- Perceptions concerning the increasing isolation of the individual during the rapid urban growth of second industrial revolution may have prompted Degas to present this piece to serve as a commentary on the ills of modern society.

**Examples of audience:**

- The painting would have been part of an exhibition likely to draw an intellectual audience of those who appreciated art, including art critics, so the composition suggests Degas intended to flout convention by presenting an unconventional view of what constituted art.

Document 4


**Summary of key points explaining content of source or argument made by the author:**

- The blurry mass of humanity and the countless fluttering flags depicted in Monet’s painting constitute an image of exuberance and national confidence and unity.

**Examples of author’s point of view:**

- As a painter, Monet could use art to stir the emotions of the viewer.
- Because he was a Frenchman himself, Monet may have wished to commemorate the celebrations of 1878.
Examples of author’s purpose:

- Monet’s painting depicts a unity of spirit and nationalism among the French people.

Examples of historical situation:

- Monet’s painting was created shortly after France’s defeat in the Franco-Prussian War, which shook its national confidence.
- The style of the piece follows Impressionism, with its visible brushstrokes and perception of movement.

Examples of audience:

- The painting would have been part of an exhibition likely to have taken place in Paris and so viewed by those most receptive to a commemoration of the city’s celebration.

Document 5


Summary of key points explaining content of source or argument made by the author:

- Freud appears to be justifying his findings by reflecting on the process of studying and writing about dreams, first commenting on his grounds for offering information on the methodology behind dream interpretation and then noting his process of self-discovery beyond that of a physician.
- Freud identifies the project of studying dreams as a subjective one, “which I did not understand until after its completion.”
- Freud identifies the subjects of dreams as ordinary rather than extraordinary events and activities.
- Freud concludes that no dreams are innocent but instead reveal “‘the mark of the beast.’”

Examples of author’s point of view:

- As a physician and the father of psychoanalysis, Freud is presenting a clinical, technical assessment of dreams and the irrational.
- Freud refers to his work on dreams as part of his “own self-analysis,” which means he has a personal, not just professional, stake in his interpretations and methods.

Examples of author’s purpose:

- Freud is writing his text to publicize his findings following the development of methods for interpreting dreams.
- Freud is expounding on his work on dreams to link the work of the physician and neuropathologist as well as the rational (daily experiences) and irrational (the subjects of dreams).

Examples of historical situation:

- At the time that Freud is writing, Europeans were growing increasingly interested in exploring the reasons for irrational and unexplainable human behavior, physical ailments, and psychoses.
- Freud’s study was composed at a time when positivist ideas about human progress and understanding were beginning to be challenged.
- The publication date of Freud’s book coincides with the fin de siècle, which coincided with a sense of degeneration and decay as well as a hopefulness for the twentieth century.

Examples of audience:

- Freud initially wrote for an educated audience of mental and physical health practitioners, but the eventual popularity of the book ensured a wider European readership.
Document 6

**Source:** Emil Nolde, German painter, “Masks,” created in 1911. To prepare for this painting, Nolde studied masks from Africa, the South Seas and Latin America at the Berlin Museum of Ethnology.

**Summary of key points explaining content of source or argument made by the author:**

- Nolde’s image depicts a variety of tribal masks in garish colors, several of which have unnatural, inhuman expressions that would have appeared exotic to European viewers.
- The note indicates that the subjects of the painting were non-European in origin (one of which is a shrunken tribal head from Brazil).

**Examples of author’s point of view:**

- As an artist interested in ethnography, Nolde is trying to present an image based on his own investigation of the artifacts of foreign cultures.

**Examples of author’s purpose:**

- Nolde demonstrates an interest in non-Western cultures and indicates that their masks are suitable subjects for Western art.

**Examples of historical situation:**

- Nolde is painting at a time when European states had extensive contact with non-Western cultures, as the result of imperialism.
- Germany was a relatively late entrant to the race for colonies, and Nolde’s piece may reflect German curiosity about foreign peoples, as does the fact that Berlin had a Museum of Ethnology, in which the piece was displayed.
- Ethnography, the study of peoples’ customs and cultures, was related to the development of anthropology as an academic course of study in the late nineteenth century, and the growing attention to foreign cultures likely influenced Nolde’s desire to study masks from Africa, the South Seas, and Latin America as preparation for his painting.

**Examples of audience:**

- Nolde is displaying his work for other Europeans at a museum dedicated to the scientific study of customs and cultures.

Document 7

**Source:** The Times (London), March 11, 1914. Article reporting English suffragist Mary Richardson’s attack on a valuable work of art in the National Gallery, London, and a photo of the damaged painting accompanying article.

**Summary of key points explaining content of source or argument made by the author:**

- Suffragist Mary Richardson vandalized the painting of the Rokeby Venus at the National Gallery by slicing it in numerous places with a narrow blade she had brought in to the museum.
- Richardson’s actions took others present as a complete surprise, and museum attendants responded slowly to the attack because they did not imagine her intent was violent.
- Richardson described her action of defacing a work of art deemed beautiful as a protest against the British government’s treatment of Women’s Social and Political Union leader Emmeline Pankhurst and other “beautiful living women” seeking women’s voting rights.
Examples of author’s point of view:

› As a woman devoted to the cause of women’s rights, Richardson knew of and protested the imprisonment of Emmeline Pankhurst and others who sought the vote for women.

› Richardson believed that drawing attention to the cause of women’s rights could be accomplished through a dramatic public act.

Examples of author’s purpose:

› As a “militant woman suffragist,” Richardson sought to undertake a dramatic action that would bring national attention to her cause; her act’s coverage in The Times ensured it would be known by a national audience.

Examples of historical situation:

› Richardson’s actions come at a time when the cause of women’s suffrage was growing increasingly militant, as women placed bombs in public places, broke windows, and even stepped in front of the king’s horse at the derby in 1912 (Emily Davidson).

› The British government was taking an increasingly intolerant view of acts of disobedience by jailing women and force-feeding those who sought to continue their protests through hunger strikes.

Examples of audience:

› Since The Times of London was the most important national daily newspaper in Britain, the audience would have been a national one, including Richardson’s supporters and detractors.