

2019 AP[®] ART HISTORY FREE-RESPONSE QUESTIONS

1. The work shown is a statue of Augustus of Prima Porta, created during the early first century C.E. The statue's iconography (its imagery and symbols) communicates ideals of political power and authority in imperial Rome.

Select and completely identify another work depicting a ruler in which iconography communicates ideals of political power and authority. You may select a work from the list below or any other relevant work.

Describe the iconography of both the statue of Augustus of Prima Porta and your selected work.

Using specific visual evidence from both works, explain at least two similarities in how the two works communicate ideals of political power and authority.

Explain at least one difference in how the two works communicate ideals of political power and authority within their respective cultures. Use specific visual or contextual evidence about both the statue of Augustus of Prima Porta and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

George Washington

Jahangir Preferring a Sufi Shaikh to Kings

Ndop (portrait figure) of King Mishe miShyaang maMbul

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Note: There are no images provided for Question 2.

2. Many artists from Later Europe and Americas (1750–1980 C.E.) communicate a social or political statement through their depictions of the natural world.

Select and completely identify one work in which the artist communicates a social or political statement through the depiction of the natural world. You may select a work from the list below or any other relevant work from Later Europe and Americas (1750–1980 C.E.).

Describe at least two elements of form or content in the work.

Explain the social or political statement that the artist was making in the work.

Using specific visual evidence, explain how the artist used form or content to reinforce the social or political statement.

Then, using specific contextual evidence, explain why the artist depicted the natural world in this way to persuade the viewer of the social or political statement.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)

Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)

The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)

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Question 1

The work shown is a statue of Augustus of Prima Porta, created during the early first century C.E. The statue's iconography (its imagery and symbols) communicates ideals of political power and authority in imperial Rome.

Select and completely identify another work depicting a ruler in which iconography communicates ideals of political power and authority. You may select a work from the list below or any other relevant work.

Describe the iconography of both the statue of Augustus of Prima Porta and your selected work.

Using specific visual evidence from both works, explain at least two similarities in how the two works communicate ideals of political power and authority.

Explain at least one difference in how the two works communicate ideals of political power and authority within their respective cultures. Use specific visual or contextual evidence about both the statue of Augustus of Prima Porta and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

George Washington

Jahangir Preferring a Sufi Shaikh to Kings

Ndop (portrait figure) of King Mishe miShyaang maMbul

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Question 1 (continued)

Scoring Criteria

Task		Points
1	<p>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority.</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. To earn credit for the identification, the student must provide <u>at least two</u> accurate identifiers. If the student selects a work from the list provided, the student must provide <u>at least two</u> accurate identifiers <u>beyond those that are given</u>. The student will not be penalized if any additional identifiers provided are inaccurate.</i></p>	1 point
2	Accurately describes the iconography of the statue of Augustus of Prima Porta.	1 point
3	Accurately describes the iconography of the selected work.	1 point
4	Accurately uses specific visual evidence from both works to explain ONE similarity in how the two works communicate ideals of political power and authority.	1 point
5	Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicate ideals of political power and authority.	1 point
6	Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.	1 point
7	Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of ONE difference.	1 point
8	Accurately uses specific visual OR contextual evidence from the selected work in the explanation of ONE difference.	1 point
Total Possible Score		8 points

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Question 1 (continued)

George Washington. Jean-Antoine Houdon. 1788–1792 C.E. Marble.	
1	<p>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Artist: Jean-Antoine Houdon. Also acceptable: Houdon • Materials: Marble • Culture: Early Republican United States; Early American; Neoclassical. Also acceptable: American or French • Date: 1788–1792 C.E. Also acceptable: late 18th century or any date within 50 years of creation • Location: Virginia State Capitol; Richmond, Virginia, U.S. Also acceptable: Virginia
2	<p>Accurately describes the iconography of the statue of Augustus of Prima Porta.</p> <ul style="list-style-type: none"> • Augustus is an idealized youthful leader standing in a contrapposto pose. • He is dressed as a Roman army commander, raising his right hand as if addressing his troops. • His breastplate is decorated with reliefs depicting Roman deities, a personification of dawn followed by the chariot of the sun, personifications of conquered territories, the return of the Roman standard, and a female figure with a cornucopia and two small babies. • Next to his right foot is a figure of Cupid riding a dolphin. • Augustus is shown barefoot, as are other classical gods and heroes.
3	<p>Accurately describes the iconography of Houdon’s <i>George Washington</i>.</p> <ul style="list-style-type: none"> • George Washington is depicted standing tall, dressed in an 18th century military uniform. • His left-hand rests on a bundle of 13 rods (fasces) and a sword hangs from the bundle. • Washington wears the badge of the Order of Cincinnati. • A plow is on the ground behind Washington. • Washington’s right hand rests on a gentleman’s walking stick.

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Question 1 (continued)

4	<p>Accurately uses specific visual evidence from both works to explain ONE similarity in how two works communicate ideals of political power and authority.</p> <ul style="list-style-type: none"> Both statues visually reference Augustus's and Washington's accomplishments as military commanders. Augustus's military armor includes reliefs depicting personifications of conquered territories and the return of a Roman standard that had been lost during a war. Washington's uniform, sword, and bundle of 13 rods allude to his uniting and leading the 13 colonies in their successful war for independence from Britain. Symbolic imagery is clearly displayed in both works to communicate power. Cupid riding a dolphin may reference Augustus's descent from Venus and his naval victory over Antony and Cleopatra. Houdon uses the 13 rods to allude to fasces, the Roman symbol of authority, and the badge and plow refer to parallels between Washington and the Roman commander Cincinnatus, since both willingly surrendered power at war's end to resume their lives as civilian farmers. Both figures stand confidently upright with calm, rational faces. Classical features such as the use of marble, the treatment of drapery, and the contrapposto pose lend legitimacy to each rulers' authority.
5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicates ideals of political power and authority.</p> <p>See above.</p>
6	<p>Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.</p> <ul style="list-style-type: none"> Whereas Augustus is represented as idealized and youthful, Houdon captured Washington's actual likeness. While Augustus wished to be seen as semi-divine, Washington wanted to appear as a common man. While the portrait of Washington highlights his relinquishing of power, the portrait of Augustus emphasizes his on-going military and political power. The aims and messages of the works differ. The portrait of Augustus justifies his power as the first emperor of Rome. In contrast, Houdon's portrait of Washington underscores the democratic and republican ideals of the newly formed U.S. Power in Augustus of Prima Porta is derived from a divine source whereas in George Washington it emanates from the subject's character and ideals.
7	<p>Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> Emperor Augustus ruled in a time of political transition as the Roman Republic was replaced by the Roman Empire, in which he held extensive powers. The portrait of Augustus legitimized his authority by emphasizing his contributions in expanding Roman territory and ushering in a 200-year period of peace called the <i>Pax Romana</i>. Augustus had propagandistic portraits placed in prominent locations to shape public opinion. This work is believed to have been one of many copies circulated throughout the realm. The Augustus of Prima Porta emulates the ideal human form inherited from the <i>Doryphoros</i>. <p>Visual</p> <ul style="list-style-type: none"> Augustus is idealized as youthful with a smooth face and a powerful, muscular body. Augustus wears armor and raises his hand as if addressing troops. The statue includes allegorical imagery, Roman gods, and symbols of peace and prosperity. The figure of Cupid, the son of Venus, reflects Augustus's claim of divine ancestry.

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Question 1 (continued)

8	<p>Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none">• Washington commanded the Continental Army in the successful American Revolutionary War.• Washington’s refusal to take on extended ruling powers after the end of the war enabled the creation of the American republic based on democratic principles.• The Roman commander Cincinnatus served temporarily as a “dictator” during a time of war but peacefully returned this power to the republic once the war was over. <p>Visual</p> <ul style="list-style-type: none">• Washington is distinguished as an aging fatherly figure with facial wrinkles and a rounded belly.• At Washington’s request, he appears in contemporary attire rather than traditional classical garb. The button missing from his vest highlights his lack of pretension.• Represented with one hand on a walking cane, Washington has hung his sword from the bundle of rods showing that he has set his military power aside. The plow reinforces this message.
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Question 1 (continued)

<i>Jahangir Preferring a Sufi Shaikh to Kings. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.</i>	
1	<p>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Artist: Bichitr • Culture: Mughal Empire, Mughal India. Also acceptable: India • Materials: Watercolor, gold, and ink on paper • Date: c. 1620 C.E. Also acceptable: early 17th century, first half of 17th century, or any date within 50 years of creation
2	<p>Accurately describes the iconography of the statue of Augustus of Prima Porta.</p> <ul style="list-style-type: none"> • Augustus is an idealized youthful leader standing in contrapposto. • He is dressed as a Roman army commander, raising his right hand as if addressing his troops. • His breastplate is decorated with reliefs depicting Roman deities, a personification of dawn followed by the chariot of the sun, personifications of conquered territories, the return of the Roman standard, and a female figure with a cornucopia and two small babies. • Next to his right foot is a figure of Cupid riding a dolphin. • Augustus is shown barefoot, as are other classical gods and heroes.
3	<p>Accurately describes the iconography of <i>Jahangir Preferring a Sufi Shaikh to Kings</i>.</p> <ul style="list-style-type: none"> • Jahangir is seated on an hour-glass shaped throne. Two cupids inscribe the base of this throne with the wish that the emperor may live a thousand years. • Jahangir is the largest figure in the composition, situated above figures placed to the side. • Jahangir is represented with two halos in the shapes of the sun and crescent moon, whose brilliant light two hovering putti above turn away from. • The name of the artist appears on the stool Jahangir steps on each time he ascends his throne. • Four people stand in hierarchical order in front of and below Jahangir. At the top is a Sufi shaykh, or holy man, to whom Jahangir is giving a book. Beneath him are an Ottoman sultan, showing a gesture of respect, an English king, and the artist, who holds a painting of himself bowing deeply toward Jahangir.
4	<p>Accurately uses specific visual evidence from both works to explain ONE similarity in how the two works communicate ideals of political power and authority.</p> <ul style="list-style-type: none"> • Both portraits combine imagery of worldly leadership and the ruler's religious connection. • Both feature winged cupids or cherubs to suggest divine approval. • Both figures are linked with empire building. Augustus' breastplate has personifications of conquered countries. In the painting, foreign leaders await an audience with Jahangir. • Both portraits reference the sun and its light to reinforce the positive effect each ruler has upon his people. The breastplate relief's personification of dawn suggests the dawning of a new age under Augustus, and the sun and moon encircle Jahangir's head, referring to his title, "Light of Faith." • Both clothe the leader in regal adornments such as Augustus' breastplate and Jahangir's jewelry.
5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicate ideals of political power and authority.</p> <p>See above.</p>

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Question 1 (continued)

6	<p>Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.</p> <ul style="list-style-type: none"> While the portrait of Jahangir emphasizes his devout faith and attention to spiritual matters, the portrait of Augustus focuses more on military and political matters. Augustus's youthful idealization demonstrates his power over worldly affairs, while the aging Jahangir's authority derives from his spiritual devotion. Whereas Augustus claims to be semi-divine, Jahangir gains power from his religious devotion to Allah. Augustus actively commands attention while Jahangir sits quietly, suggesting his spiritual focus.
7	<p>Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> Augustus ruled in a time of political transition, as the Roman republic was replaced by the Roman Empire, in which he held extensive powers. The portrait of Augustus legitimized his authority by emphasizing his contributions in expanding Roman territory and ushering in a 200-year period of peace called the <i>Pax Romana</i>. The image of Augustus emulates the ideal human form inherited from the Greeks in the <i>Doryphoros</i>. <p>Visual</p> <ul style="list-style-type: none"> Augustus is idealized as youthful with a smooth face and powerful, muscular body. Augustus wears armor and raises his hand as if addressing troops. The statue includes allegorical imagery, Roman gods, and symbols of peace and prosperity. The figure of Cupid, the son of Venus, reflects Augustus's claim of divine ancestry.
8	<p>Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> Jahangir's birth had been foretold by a Sufi shaykh. The presence of the sufi in this painting refers to this story and underscores Jahangir's spiritual devotion. Jahangir's openness to other cultures resulted in a court that drew ambassadors, artists, traders, and religious figures from distant realms. <p>Visual</p> <ul style="list-style-type: none"> Jahangir's focus on the holy man rather than the worldly leaders communicates his greater concern for religious matters than worldly ones. Inscriptions such as his title "Light of the Faith" as well as "although to all appearances kings stand before him, Jahangir looks inwardly toward the Dervishes" to reinforce his spiritual power.

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Question 1 (continued)

<i>Ndop (portrait figure) of King Mishe miShyaang maMbul.</i> Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood.	
1	<p>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> • Culture: Kuba Peoples; Democratic Republic of the Congo • Materials: Wood • Date: c. 1760–1780 C.E. Also acceptable: late 18th century, second half of 18th century, or any date within 50 years of creation
2	<p>Accurately describes the iconography of the statue of Augustus of Prima Porta.</p> <ul style="list-style-type: none"> • Augustus is an idealized, youthful leader standing in contrapposto. • He is dressed as a Roman army commander, raising his right hand as if addressing his troops. • His breastplate is decorated with reliefs depicting Roman deities, a personification of dawn followed by the chariot of the sun, personifications of conquered territories, the return of the Roman standard, and a female figure with a cornucopia and two small babies. • Next to his right foot is a figure of Cupid riding a dolphin. • Augustus is shown barefoot, as are other classical gods and heroes.
3	<p>Accurately describes the iconography of <i>Ndop (portrait figure) of King Mishe miShyaang maMbul.</i></p> <ul style="list-style-type: none"> • The king is seated on a raised platform surrounded by a geometric band. • He wears regalia, a headdress, and an armband indicating his royal status, and he holds a ceremonial knife with the handle pointing out. • The king is an idealized young man. He has geometrically stylized features and his head is one-third the size of his body, which is marked by rounded contours. • His eyes are closed or almost closed and he has a calm, composed facial expression. • He holds a drum depicting a severed hand. This personal emblem is referred to as an ibol. • The work has a glossy surface due to being rubbed with oil.
4	<p>Accurately uses specific visual evidence from both works to explain ONE similarity in how the two works communicate ideals of political power and authority.</p> <ul style="list-style-type: none"> • Both portraits present an idealized version of the ruler in his prime by following certain established conventions for representing the political qualities of an ideal leader. • Both works use symbols with kingly significance to emphasize the power of the ruler. • Both figures convey a sense of poise and calm authority through their facial expressions.
5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicate ideals of political power and authority.</p> <p>See above.</p>
6	<p>Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.</p> <ul style="list-style-type: none"> • The two works reflect different notions regarding the leadership qualities of an ideal ruler. • The two works reflect different ideals regarding physical proportions and degree of naturalism in royal portraits • While both works function as propaganda, the ndop is also believed to embody a portion of his spirit.

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Question 1 (continued)

7	<p>Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none">• Augustus ruled in a time of territorial and economic expansion made possible by military conquest. As a result, Augustus' ability to command the military and demonstrate political energy and resolve were essential.• Augustus had propagandistic portraits placed in prominent locations to shape public opinion. This work is believed to have been one of many copies circulated throughout the realm. <p>Visual</p> <ul style="list-style-type: none">• Augustus is portrayed as an active, outwardly engaged military leader. He wears armor and raises his hand as if addressing troops.• Augustus is idealized as youthful with a smooth face and powerful, muscular body and reflects the naturalism and sense of ideal proportions inherited from the Greeks.
8	<p>Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none">• Every Kuba king since the 18th century has commissioned a personalized ndop figure following sculptural conventions that emphasize stability. These works were regarded as an embodiment of the king's spirit, and therefore, the king's power.• They were kept in the women's quarters in the palace or a shrine and regularly rubbed with oil to honor and activate the power of the statue.• The creation of the ndop figures assisted in maintaining oral histories, cultural memories, and songs that recounted the lives and lineage of the Kuba kings. <p>Visual</p> <ul style="list-style-type: none">• The ndop is shown as calm, composed, and introspective emphasizing thoughtful, stable leadership.• The idealized facial features are geometrically abstracted and stylized rather than appearing naturalistic.

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Question 1 (continued)

Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.	
1	<p>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> Title: Palette of King Narmer Materials: Greywacke. Also acceptable: slate, green schist, siltstone Culture: Predynastic Egypt. Also acceptable: Egyptian Date: c. 3000–2920 B.C.E. Also acceptable: third millennium B.C.E. or any date within 1,000 years of creation
2	<p>Accurately describes the iconography of the statue of Augustus of Prima Porta.</p> <ul style="list-style-type: none"> Augustus is an idealized youthful leader standing in contrapposto. He is dressed as a Roman army commander, raising his right hand as if addressing his troops. His breastplate is decorated with reliefs depicting Roman deities, a personification of dawn followed by the chariot of the sun, personifications of conquered territories, the return of the Roman standard, and a female figure with a cornucopia and two small babies. Next to his right foot is a figure of Cupid riding a dolphin. Augustus is shown barefoot, as are other classical gods and heroes.
3	<p>Accurately describes the iconography of The Palette of King Narmer.</p> <ul style="list-style-type: none"> Imagery of military accomplishment: Narmer raising mace to kill important enemy beneath him, processing towards other dead enemies, on the other side of the palette a bull is shown knocking down city Imagery of divinity: Hierarchical scale relative to the smaller other figures, youthful idealization, barefoot, hieroglyph of falcon god Horus, who Narmer represents on earth; images of cow goddess Hathor, who is pharaoh’s mother Symbols as ruler: Crown of Upper Egypt, crown of unified Egypt, ceremonial beard, royal mace and whip, bull tail
4	<p>Accurately uses specific visual evidence from both works to explain ONE similarity in how two works communicate ideals of political power and authority.</p> <ul style="list-style-type: none"> Both sculptures use idealization and symbolic imagery to portray the figures as divine or semi-divine. Both works contain images of other divine beings with whom the two rulers are connected. Both works use visual imagery as described above to commemorate Augustus’s and Narmer’s accomplishments as military commanders. Both figures are identified as rulers through recognizable clothing and adornments. Both works inspire confidence in the rulers because they are depicted standing tall, appearing calm, decisive, and self-assured.
5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicate ideals of political power and authority.</p> <p>See above.</p>

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Question 1 (continued)

6	<p>Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.</p> <ul style="list-style-type: none"> Augustus of Prima Porta inspires confidence from his citizens with images alluding to peace and prosperity whereas the Palette of Narmer inspires fear through images of violence and defeated enemies. Augustus assumes the role of an orator to inspire others to action while Narmer leads by example as he engages in an act of violence. While both are idealized portraits, the Augustus of Prima Porta and the Palette of Narmer follow different cultural conventions regarding the degree of naturalism in depictions of a leader. Augustus is depicted only in human form whereas Narmer's power is also conveyed symbolically by animal forms.
7	<p>Accurately uses specific, visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> Emperor Augustus ruled in a time of political transition as the Roman Republic was replaced by the Roman Empire, in which he held extensive powers. The portrait of Augustus legitimized his authority by emphasizing his contributions in expanding Roman territory and ushering in a 200-year period of peace called the Pax Romana. The Augustus of Prima Porta exhibits features from well-known works of art, such as the Greek Doryphoros, to reference artistic conventions used to represent the ideal human form. <p>Visual</p> <ul style="list-style-type: none"> Augustus is portrayed as an active, outwardly engaged military leader. He wears armor and raises his hand as if addressing troops. He is not, however, actively engaged in combat in the work. Augustus is idealized as youthful with a smooth face and powerful, muscular body and reflects the naturalism and sense of ideal proportions inherited from the Greeks. His cuirass/breastplate also depicts a female figure with a cornucopia and two small babies, alluding to the peace and prosperity Augustus brought to Rome, and a personification of dawn followed by the chariot of the sun, suggesting the dawning of a new age.
8	<p>Accurately uses specific, visual OR contextual evidence from the selected work in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> The palette is typically interpreted as commemorating the unification of Upper and Lower Egypt. As pharaoh of Upper Egypt, Narmer ruled both before and during the expansion of his empire to include Lower Egypt, and he would continue to rule. <p>Visual</p> <ul style="list-style-type: none"> The ritual killing of the defeated enemy king has been interpreted as a culminating act in the successful unification of Upper and Lower Egypt through military conquest. The imagery relates only to Narmer's military activities, not to his skills in ruling his people in peacetime. The figure of Narmer is stylized following Egyptian conventions such as the composite view, a rigid, straight-legged pose, and generalized features.

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Question 1 (continued)

Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.	
1	<p>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> Title: Code of Hammurabi Materials: Basalt Culture: Babylon (modern Iran), Babylonian, and/or Susian. Date: 1792–1750 B.C.E. Also acceptable: second millennium B.C.E. or any date within 1000 years of creation
2	<p>Accurately describes the iconography of the statue of Augustus of Prima Porta.</p> <ul style="list-style-type: none"> Augustus is an idealized, youthful leader standing in contrapposto. He is dressed as a Roman army commander, raising his right hand as if addressing his troops. His breastplate is decorated with reliefs depicting Roman deities, a personification of dawn followed by the chariot of the sun, personifications of conquered territories, the return of the Roman standard, and a female figure with a cornucopia and two small babies. Next to his right foot is a figure of Cupid riding a dolphin. Augustus is shown barefoot, as are other classical gods and heroes.
3	<p>Accurately describes the iconography of Code of Hammurabi.</p> <ul style="list-style-type: none"> Imagery of Hammurabi’s kingship and divine favor: he makes direct eye contact with the god Shamash, his head is at the same level, he is calm and confident rather than fearful or timid. Shamash is shown handing Hammurabi a royal ring and scepter. Both Hammurabi and Shamash are depicted in composite view with stylized features. Symbols of kingship: royal clothing, headdress, and jewelry.
4	<p>Accurately uses specific, visual evidence from both works to explain ONE similarity in how two works communicate ideals of political power and authority.</p> <ul style="list-style-type: none"> Both works contain imagery of divine beings with whom the rulers are connected, elevating their status and power. Both works use visual imagery to commemorate the rulers’ accomplishments. Augustus’s military success as well as the peace and prosperity he brought to his people are referenced in the breastplate, while Hammurabi’s success in establishing a society based on legal principles and written laws is reflected in the stele. Both figures are identified as rulers through recognizable clothing and adornments. Both works inspire confidence by exhibiting the rulers with calm and decisive self-assurance.
5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicate ideals of political power and authority.</p> <p>See above.</p>

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Question 1 (continued)

6	<p>Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.</p> <ul style="list-style-type: none"> • A sacred relationship between a ruler and a deity is the focus of the Code of Hammurabi. In contrast, the emperor Augustus alone is the focus of the Roman statue. • Scale is used differently in the two works to express the ruler's power. • The focus of the Augustus of Prima Porta is on the ruler's military achievements, while the Code of Hammurabi highlights his establishment of justice and law. • The connection between the two rulers and divinity differs. Augustus claims to be descended from a deity and is presented as semi-divine, while Hammurabi does not claim to be divine but to have been chosen by the gods to rule.
7	<p>Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> • The portrait of Augustus legitimized his authority by emphasizing his contributions in expanding Roman territory and ushering in a 200-year period of peace called the <i>Pax Romana</i>. <p>Visual</p> <ul style="list-style-type: none"> • The superhuman scale of the 6'8" sculpture makes Augustus seem much larger and more powerful than his viewers. • Augustus's powerful physique, the pose in which he addresses his soldiers, and his armor, with its personifications of conquered territories, emphasize his effectiveness as a military leader. • The figure of Cupid, the son of Venus, reflects Augustus's claim of divine ancestry.
8	<p>Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> • Babylonian rulers, unlike their Egyptian counterparts, did not consistently claim to be divine. • Hammurabi's Code is one of the earliest written codes of law. Displayed publicly on stelae like this one, the laws promote order, fairness, and justice. <p>Visual</p> <ul style="list-style-type: none"> • Hammurabi is smaller in scale than the god Shamash to show that the king's authority was granted by the gods. • Hammurabi's respectful hand gesture toward Shamash reflects the same respect that his citizens are expected to show to him and to his laws. • Hammurabi is not presented as divine: Shamash is enthroned while Hammurabi stands with a gesture of respect, Shamash has flames coming from his shoulders, and only Shamash wears the horned crown worn by deities.

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Question 1 (continued)

Chairman Mao en Route to Anyuan. Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.	
1	<p>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. Credit for identification will be given for at least two accurate identifiers, apart from the designation given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> Title: Chairman Mao en Route to Anyuan Artist unknown, based on a work by Liu Chunhua Materials: Color lithograph/print based on an oil painting Culture: Chinese, Cultural Revolution Date: c. 1969 C.E. Original work: 1967 C.E. or any date within 25 years of creation
2	<p>Accurately describes the iconography of the statue of Augustus of Prima Porta.</p> <ul style="list-style-type: none"> Augustus is an idealized youthful leader standing in a contrapposto pose. He is dressed as a Roman army commander, raising his right hand as if addressing his troops. His breastplate is decorated with reliefs depicting Roman deities, a personification of dawn followed by the chariot of the sun, personifications of conquered territories, the return of the Roman standard, and a female figure with a cornucopia and two small babies. Next to his right foot is a figure of Cupid riding a dolphin. Augustus is shown barefoot, as are other classical gods and heroes.
3	<p>Accurately describes the iconography of <i>Chairman Mao en Route to Anyuan</i>.</p> <ul style="list-style-type: none"> Imagery of leadership: Mao towers over the mountain landscape, showing calm determination as he gazes into the distance as an idealized heroic figure. His face is smooth and youthful. Images of dynamism and purpose: Mao strides directly into the foreground, robe swept back by the wind, diagonal lines of clouds match his gait, determined expression, clenched fist, raking light on Mao's face, dramatic shadows on his robe. Images showing him as a hard-working man of the people: Mao wears the robe of a scholar, carries only an umbrella, walks to his destination to organize a worker's strike.
4	<p>Accurately uses specific visual evidence from both works to explain ONE similarity in how two works communicate ideals of political power and authority.</p> <ul style="list-style-type: none"> Both Augustus and Mao are idealized as youthful. Both works inspire confidence in the rulers because of their self-assured and determined poses. Both works focus solely on glorifying the accomplishments of the individual rulers portrayed. Both show these rulers as architects of sweeping change bringing in a new day for their followers. Copies of both works were created to shape the opinions of people toward their leaders. Both works document a specific event in history: The return of the Roman standard and the first Chinese workers' strike.
5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicates ideals of political power and authority.</p> <p>See above.</p>

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2019 SCORING GUIDELINES

Question 1 (continued)

6	<p>Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.</p> <ul style="list-style-type: none"> The primary focus of the Augustus of Prima Porta is the ruler’s military achievements while the lithograph of Chairman Mao highlights his role in bringing about the Communist Revolution, with its aim of benefiting China’s huge class of poor workers. Augustus, with claims to divine lineage, is portrayed as semi-divine, while Mao is portrayed as a hard-working, resolute man of the people. Although copies were made of both works, a far greater number of reproductions of the lithograph depicting Mao were made.
7	<p>Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> The portrait of Augustus legitimized his authority by emphasizing his contributions in expanding Roman territory and ushering in a 200-year period of peace called the <i>Pax Romana</i>. <p>Visual</p> <ul style="list-style-type: none"> Augustus is idealized as youthful with a smooth face and powerful, muscular body and reflects the naturalism and sense of ideal proportions inherited from the Greeks. Augustus’ powerful physique, the pose in which he addresses his soldiers, and his armor, with its personifications of conquered territories, emphasize his effectiveness as a military leader. The figure of Cupid, the son of Venus, reflects Augustus’s claim of divine ancestry.
8	<p>Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference.</p> <p>Contextual</p> <ul style="list-style-type: none"> Mao was among a group of young intellectuals who led the 1922 coal miners’ strike in Anyuan. This contributed to Mao Zedong’s rise to power and successful Communist takeover of the Chinese government. This image was reproduced an estimated 900 million times after the original oil painting first appeared. <p>Visual</p> <ul style="list-style-type: none"> Mao is depicted wearing the traditional robe of a Chinese scholar. He is shown carrying an umbrella, demonstrating his preparedness for the journey. Mao’s clenched fist and resolute expression communicate his resolve to organize workers.