

## 2018 AP<sup>®</sup> ART HISTORY FREE-RESPONSE QUESTIONS

1. Suggested time: 30 minutes.

The work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 B.C.E.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 B.C.E. to 300 C.E.).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use specific contextual evidence from both the Great Altar of Zeus and Athena at Pergamon 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, 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.

Column of Trajan  
Palette of King Narmer

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## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

**Note:** There are no images provided for Question 2.

2. Suggested time: 30 minutes.

Contemporary artists often choose specific materials or imagery to comment on the legacy of colonialism.

Select and completely identify one work of art in which the artist chose specific materials or imagery to comment on the legacy of colonialism. You may select a work from the list below or any other relevant work from Global Contemporary (1980 C.E. to Present).

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery. Use at least two examples of specific contextual evidence about the materials or imagery in your explanation.

When identifying the work that 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. To earn credit for the identification, you must provide the materials and one additional accurate identifier of your own selection. If you select a work from the list below, you must provide the materials and one additional accurate identifier of your own selection beyond those that are given. You will not be penalized if any additional identifiers you provide are inaccurate.

*Pisupo Lua Afe (Corned Beef 2000)*

*The Swing (after Fragonard)*

*Trade (Gifts for Trading Land with White People)*

# **AP<sup>®</sup> ART HISTORY**

## **2018 SCORING GUIDELINES**

### **Question 1**

The work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 B.C.E.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 B.C.E. to 300 C.E.).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use specific contextual evidence from both the Great Altar of Zeus and Athena at Pergamon 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, 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.

Column of Trajan

Palette of King Narmer

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

#### Scoring Criteria

Task	Points
<p><b>1</b> Selects and completely identifies another work of art from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict.</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, 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
<p><b>2</b> Accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon.</p>	1 point
<p><b>3</b> Accurately describes the subject matter of the battle or conflict that is depicted in the selected work.</p>	1 point
<p><b>4</b> Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</p>	1 point
<p><b>5</b> Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</p>	1 point
<p><b>6</b> Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</p>	1 point
<p><b>7</b> Accurately uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.</p>	1 point
<p><b>8</b> Accurately uses specific contextual evidence from the selected work in the explanation.</p>	1 point
<p><b>Total Possible Score</b></p>	<b>8 points</b>

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

#### **Scoring Information**

***For the Great Altar of Zeus and Athena at Pergamon, describe the subject matter of the battle that is depicted.***

The Great Altar of Zeus and Athena at Pergamon depicts the epic battle between the gods of Olympus and the Earth-bound Titans, who are often referred to as giants. They are fighting for control of the Earth. In this particular detail from the Hellenistic gigantomachy frieze, the goddess Athena is shown triumphing over the winged figure of Alkyoneus, son of Gaia, the Earth goddess and mother of the Titans. Gaia is shown to the lower right, looking on in horror and raising her arm as Athena pulls Alkyoneus's head by his curls, raising him from the ground and breaking the source of his power. Nike, the goddess of victory, swoops in to crown Athena.

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**Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column completed 113 C.E. Marble.**

***For the Column of Trajan, describe the subject matter of the battle or conflict that is depicted.***

The Column of Trajan provides a visual account of two historical military campaigns led by the Roman emperor Trajan against the Dacians. It is a triumphal column that commemorates Trajan's victories in these Dacian Wars. In addition to scenes of battle, the spiral frieze depicts the Roman army building fortifications and preparing for war under Trajan's leadership. The emperor is portrayed addressing the troops, overseeing their movements, and making sacrifices to the gods. The base of the column displays an array of the enemy's weapons and armor to allude to their defeat. The Dacians are shown retreating in distress as Decebalus, their leader, is cornered against a tree. A figure representing Victory divides the frieze into two parts to distinguish the narratives of the two campaigns, with the first campaign presented toward the bottom and the second campaign presented toward the top. A personification of the Danube River marks the crossing of the Romans into Dacian territory.

***Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.***

Both the Great Altar of Zeus and Athena at Pergamon and the Column of Trajan depict triumphal battle scenes that include a sculpted personification of Victory. Both include imagery of a large number of figures engaged in battle and exerting physical force. In both works the victors are calm and controlled, while their opponents are shown in disarray and distress, in poses of defeat and submission. In the gigantomachy frieze, the Greek goddesses Athena and Nike project ideal form through their classical proportions and graceful demeanor in contrast to the reptilian, writhing bodies and contorted expressions of the Titans. On the Column of Trajan, the Roman soldiers are presented as clean-shaven and orderly as opposed to the Dacians, who are shaggy, bearded, and disorganized (if nonetheless worthy opponents of Rome).

That said, the artistic conventions used to illustrate the two battle narratives differ significantly. The Greek gigantomachy frieze appears to depict a single moment — the climax of battle — whereas the Roman triumphal column uses continuous narration to portray a more lengthy sequence of events.

The difference in imagery also relates to differing content. The Great Altar of Zeus and Athena at Pergamon depicts a mythological battle filled with winged monsters, serpents, giants, gods, and goddesses, whereas

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

the Column of Trajan recounts a historical saga with meticulous and sometimes mundane attention to detail. Perhaps for this reason, the emotional intensity and pathos pulsating from the figures in the gigantomachy frieze is barely discernable, if at all, in the figures portrayed in the Column of Trajan. In the Great Altar of Zeus and Athena at Pergamon, the tumult of the battle is conveyed through the swirling drapery, dramatic motion, contorted poses, emotive expressions, and use of dramatic high relief that are hallmarks of Hellenistic art.

***Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.***

Both the Great Altar of Zeus and Athena at Pergamon and the Column of Trajan use the imagery of victorious battles and heroic victors as political propaganda in the service of a powerful ruler. Both present imagery of battles in which the superiority of the victors over their enemies is absolute, suggesting to viewers that the victors possess superior qualities and abilities.

In both works leadership is divine and/or blessed by the divine through the personification of the winged goddess of Victory. Both works depict enemy forces as defeated, implying that they lack the divine favor that has been granted to the victors.

As public displays, both works celebrated the virtues and achievements of the rulers and would also have served as warnings to any who might have considered aligning themselves with opposing forces. They show through their imagery that any threat to the prevailing power structure will be soundly defeated, thereby reinforcing the divine right to rule exerted by the victors.

***Use specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.***

The relief illustrates the story of the epic battle in which the Olympian gods win control over the Earth by defeating the Titans. Like the Athenians, the rulers of Pergamon worshipped and identified with the Olympian gods. Athena was revered as the goddess of warfare and wisdom, while Zeus, her father, ruled as the supreme deity in the hierarchy of Olympian gods.

The Pergamenes, seeing their enemies as akin to the Titans, believed that they had a superior nature and higher regard for reason and civility than their enemies, whom they regarded as barbaric. Eumenes II, the patron of the Great Altar of Zeus and Athena at Pergamon, is generally thought to have commissioned this work to commemorate the victory of the earlier King Attalos I over the Gauls. The gigantomachy frieze has also been interpreted as expressing a more general metaphor for the triumph of civilization over barbarism, as opposed to commemorating a specific military victory.

The altar bearing the frieze was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace. The dominant presence of Athena on the frieze suggests that the rulers of Pergamon specifically identified with her. The Pergamenes associated themselves with Athenians and their values and envisioned their city as a “new Athens,” a haven of rational thought, rule, and discourse. The figure of Athena is even visually similar to the representation of Athena on the east pediment of the Parthenon, creating a visual connection between the two.



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## 2018 SCORING GUIDELINES

### Question 1 (continued)

***Use specific contextual evidence from the Column of Trajan in the explanation.***

The column commemorates Trajan's victories in the two Dacian wars. A good Roman emperor was regarded as ruling with divine approval. Glorifying Trajan's victories over the Dacians was a means of demonstrating the emperor's divine favor and underscoring his legitimacy as leader of the Roman state.

Notably, the Column of Trajan was only one feature of a large forum built with funds acquired from the Dacian campaigns. Dozens of statues of bearded Dacian warriors originally stood in the Forum of Trajan as a reminder of his triumph over these forces. The column's location between two libraries suggests that its scroll-like frieze was meant to serve as a kind of document, to present with great detail this evidence of Trajan's strong leadership and military success.

The Column of Trajan also stands in the tradition of other Roman monuments and memorial objects that elevate the special achievements of an individual in the service of the Roman state. Special triumphal monuments, such as the Column of Trajan, and victory ceremonies, such as parades, celebrated Roman military leaders who had achieved important victories, otherwise called "triumphs." In the time of the Roman Empire, these monuments and ceremonies were political statements that celebrated the person of the emperor as well the greatness of the Roman Empire and Roman civilization as a whole.

Although the Column of Trajan was most likely not intended to serve as a mausoleum, the Senate decided after Trajan's death to place the emperor's ashes inside the base, providing a clear indication of how important the Senate believed these victories over the Dacians were, both to the emperor's rule and to his legacy after death.

**Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.**

***For the Palette of King Narmer, describe the subject matter of the battle or conflict that is depicted.***

The Palette of King Narmer is typically interpreted as commemorating the unification of Egypt. Narmer, grasping the hair of a man kneeling before him, is shown raising a club to smite his enemy. Two victims are seen sprawling on the ground in the register below him. On the opposite side, preceded by his standard bearers, Narmer views the decapitated corpses of his defeated foes. Multiple dead figures allude to a large number of casualties. In the register below, servants restrain two catlike creatures called serpopards whose intertwined necks have been interpreted as symbolizing political unification. In the bottom register, Narmer is represented as a bull destroying a walled city, referring to his great strength in battle.

***Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.***

Both the Great Altar of Zeus and Athena at Pergamon and the Palette of King Narmer depict victors using physical force to subdue their enemies. In both works the victors are calm and controlled; they succeed without difficulty or uncertainty. In both works the enemies are presented in poses of defeat and submission.

In both works the victors are clearly differentiated from their enemies in the battle by idealized form, scale, or placement. Narmer's form is idealized as youthful and proportionate, and he appears in hierarchical scale, while Athena, classically idealized, also towers above her adversaries.



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### Question 1 (continued)

Both works include imagery of gods and goddesses to express divine involvement in the battle or conflict. In the gigantomachy frieze, the goddesses Athena and Nike are active participants. The Palette of King Narmer differs in that gods are present more as symbols or witnesses: at the top of each side of the palette are bovine heads with human faces, identified variably as Hathor, the divine mother of Egyptian kings, and Bat, the goddess of the sky. The falcon with a human arm on the back of the palette is the god Horus.

Another difference in the imagery relates to differing content. The Great Altar of Zeus and Athena at Pergamon depicts a single moment — the climax — in a mythological battle, whereas the Palette of King Narmer uses registers to portray a more lengthy sequence of events in what is most likely intended to be a historical saga.

The emotional intensity and pathos pulsating from the Pergamon figures, with their anguished facial expressions, contorted poses, diagonal forms, and dramatic higher relief, is barely discernable, if at all, in the figures portrayed in the Palette of King Narmer. The Egyptian palette instead conforms to a strict set of conventions whereby the rigid forms are presented within a comparatively static composition. Unlike the overlapping, emotive figures in the gigantomachy frieze, the Egyptian forms, confined within registers, are generally isolated from one another by negative space so that the imagery of Narmer's conquest shows his ability to impose dignity and order.

***Explain one similarity in how both works use imagery of battles or conflicts to reinforce concepts of power or leadership.***

Both the Great Altar of Zeus and Athena at Pergamon and the Palette of King Narmer reinforce power and leadership through the heroic depiction of the victors, whose fearlessness and decisive action inspire confidence and trust. Both works also rely on references to the gods or divine qualities associated with the gods. In both works leadership is divine or blessed by the divine, suggesting that victorious power has originated from a divine source.

Both Athena and Narmer demonstrate their divine status within the battle to reinforce concepts of power and leadership. They are well-proportioned, upright, and poised. Athena is portrayed with grace and calm to suggest her divine stature while King Narmer conforms, by his firm stance and superlative musculature, to traditional representations of a revered pharaoh, a god in human form.

Both works depict enemy forces as defeated, implying that they lack the divine favor that has been granted to the victors. In each work references to divine strength are accompanied by the ability to defeat enemies.

***Use specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.***

The relief illustrates the story of the epic battle in which the Olympian gods win control over the Earth by defeating the Titans. Like the Athenians, the rulers of Pergamon worshipped and identified with the Olympian gods. Athena was revered as the goddess of warfare and wisdom, while Zeus, her father, ruled as the supreme deity in the hierarchy of Olympian gods.

The Pergamenes, seeing their enemies as akin to the Titans, believed that they had a superior nature and higher regard for reason and civility than their enemies, whom they regarded as barbaric. Eumenes II, the patron of the Great Altar of Zeus and Athena at Pergamon, is generally thought to have commissioned this work to commemorate the victory of the earlier King Attalos I over the Gauls. The gigantomachy frieze has also

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

been interpreted as expressing a more general metaphor for the triumph of civilization over barbarism, as opposed to commemorating a specific military victory.

The altar bearing the frieze was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace. The dominant presence of Athena on the frieze suggests that the rulers of Pergamon specifically identified with her. The Pergamenes associated themselves with Athenians and their values and envisioned their city as a “new Athens,” a haven of rational thought, rule, and discourse. The figure of Athena is even visually similar to the representation of Athena on the east pediment of the Parthenon, creating a visual connection between the two.

***Use specific contextual evidence from the Palette of King Narmer in the explanation.***

The Palette of King Narmer is typically interpreted as commemorating the unification of Upper and Lower Egypt, which took place over an extended period of time. Narmer is shown wearing both the conical white crown of Upper Egypt and the red crown of Lower Egypt, asserting his control over a united kingdom.

The Egyptians revered their pharaohs as gods. The hawk-god Horus was linked with the pharaoh during his life while on Earth. The divinity of the pharaoh is supported by the presence of Horus, who controls a figure representing Lower Egypt, and the bull heads on both sides, representing Bat, the sky goddess, or Hathor, the pharaoh’s divine mother. Narmer is further associated with divine qualities by slaying his enemy barefoot, signifying his committing sacred acts on sacred ground. He is carrying out a divine mission in slaying his enemies.

The same motif of a barefoot pharaoh smiting his enemy was found in a mural at Hierakonpolis, and it became a standard convention of Egyptian art, used to demonstrate the divine might of Egyptian pharaohs over centuries. This motif was painted on temple walls as late as the New Kingdom, as demonstrated by its presence in the Temple of Amun-Re at Karnak. It was used to portray the pharaoh as blessed by the gods when achieving victory in battle.

The Palette of King Narmer was found within a temple dedicated to the god Horus in Hierakonpolis, the capital of Egypt during the Predynastic period. Its large size indicates that it was likely created as a ceremonial or votive object, rather than for utilitarian purposes. In this sacred context, the imagery of the gods sanctifying Narmer would have further reinforced the pharaoh’s divine power.

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

#### Scoring Notes

Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column completed 113 C.E. Marble.	
<b>1</b>	<p><b>Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict.</b> Credit will be given for <u>at least two</u> accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Culture: <b>Imperial Rome</b></li> <li>• Location: <b>Rome, Italy. Also acceptable: Rome</b> (<i>Note: Rome can only count as one identifier</i>)</li> <li>• May have been designed by <b>Apollodorus of Damascus</b></li> <li>• Materials: <b>Marble</b></li> <li>• Date: <b>113 C.E. Also acceptable: 2<sup>nd</sup> century OR a date within 100 years of the original</b></li> </ul>
<b>2</b>	<p><b>Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.</b></p> <ul style="list-style-type: none"> <li>• The <b>gods</b> are shown <b>waging war</b> against other powerful beings.</li> <li>• <b>Athena</b> is shown triumphing over a winged figure, <b>pulling his head</b> by his curls and <b>raising him from the ground</b>.</li> <li>• A female figure reaches up toward Athena and looks on in horror.</li> <li>• A winged figure flies into the scene and crowns Athena.</li> </ul>
<b>3</b>	<p><b>Accurately describes the subject matter of the battle or conflict that is depicted in the Column of Trajan.</b></p> <ul style="list-style-type: none"> <li>• Trajan and his army are shown <b>waging war</b>.</li> <li>• The spiral frieze depicts the Roman army <b>building fortifications</b> and <b>preparing for war</b>.</li> <li>• The <b>emperor</b> is portrayed <b>addressing the troops, overseeing their movements</b>, and <b>making sacrifices</b> to the gods.</li> <li>• A <b>river god</b> provides support to the Roman army as they are shown at the beginning of the frieze.</li> <li>• The <b>base of the column</b> displays an array of the <b>enemy's weapons and armor</b> to allude to their defeat.</li> </ul>
<b>4</b>	<p><b>Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li>• In both the <b>victors</b> display <b>calm and control</b> while their <b>opponents</b> are in <b>disarray and distress</b>.</li> <li>• In both the <b>victors</b> are <b>idealized unlike their opponents</b>, who are shown with reptilian bodies or shaggy beards.</li> <li>• Both include a <b>large number of figures</b> engaged in battle <b>exerting physical force</b>.</li> <li>• In both works the <b>enemies</b> are presented in <b>poses of defeat and submission</b>.</li> </ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"> <li>• The Pergamon frieze depicts a <b>single moment</b> — the <b>climax</b> of battle — whereas the column uses <b>continuous narration</b> to portray a <b>more lengthy sequence of events</b>.</li> <li>• The Pergamon frieze depicts a <b>mythological battle</b>, whereas the column recounts a <b>historical saga</b>.</li> <li>• The <b>facial expressions, poses, and use of dramatic high relief</b> in the Pergamon frieze contribute to a <b>greater emotional intensity</b> depicted in the battle than is found in the column.</li> </ul>

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### Question 1 (continued)

<b>5</b>	<p><b>Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p>See above.</p>
<b>6</b>	<p><b>Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</b></p> <ul style="list-style-type: none"> <li>Both use the imagery of <b>victorious battles</b> and <b>heroic victors</b> as <b>political propaganda</b> serving a <b>powerful ruler</b>.</li> <li>Both present imagery in which the <b>superiority of the victors over their enemies is absolute</b>.</li> <li>In both <b>leadership is divine or blessed by the divine</b>.</li> <li>Both depict <b>enemy forces as defeated</b>, suggesting they <b>lack the divine favor</b> that has been granted to the victors.</li> </ul>
<b>7</b>	<p><b>Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation.</b></p> <ul style="list-style-type: none"> <li>The <b>gigantomachy</b> tells the story of the <b>Olympian gods winning control over the Earth by defeating the Titans</b>.</li> <li>The <b>Greeks worshipped numerous gods</b>. <b>Athena</b>, daughter of Zeus, was revered by the Greeks as the <b>goddess of warfare and wisdom</b>.</li> <li>The Greeks prized their culture as an <b>embodiment of civilization and reason</b> and <b>viewed foreigners as barbaric</b>.</li> <li>This work is thought to have been commissioned to <b>commemorate an earlier victory over the Gauls</b>.</li> <li>The <b>dominant presence of Athena</b> suggests that the <b>rulers</b> specifically <b>identified with her</b>.</li> <li>The altar was <b>publicly displayed</b> on an acropolis, surrounded by prominent buildings such as a library and a palace.</li> </ul>
<b>8</b>	<p><b>Accurately uses specific contextual evidence from the Column of Trajan in the explanation.</b></p> <ul style="list-style-type: none"> <li>The column commemorates Trajan's victories in the <b>two Dacian Wars</b>.</li> <li>Glorifying Trajan's victory demonstrates the <b>emperor's divine favor</b> and <b>underscores his legitimacy</b>.</li> <li>The column was <b>one feature of a large forum</b> built with funds acquired from the Dacian campaigns.</li> <li>The column's location <b>between two libraries</b> suggests that its scroll-like frieze was meant to <b>serve as a document</b> of Trajan's strong leadership and military success.</li> <li>Such monuments were <b>political statements</b> that celebrated the <b>greatness of the emperor and Roman civilization</b>.</li> <li>Trajan's <b>ashes</b> were placed in the <b>base of the column</b> to underscore the victory and his legacy.</li> </ul>

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

Palette of King Narmer. Predynastic Egypt. c. 3000-2920 B.C.E. Greywacke.	
<b>1</b>	<p><b>Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict.</b> Credit will be given for <u>at least two</u> accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Culture: <b>Predynastic Egypt. Also acceptable: Egyptian</b></li> <li>• Materials: <b>Greywacke. Also acceptable: slate, green schist, OR siltstone (stone alone is NOT acceptable)</b></li> <li>• Date: <b>c. 3000-2920 B.C.E. Also acceptable: 3<sup>rd</sup> millennium OR a date within 1,000 years of the original</b></li> </ul>
<b>2</b>	<p><b>Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.</b></p> <ul style="list-style-type: none"> <li>• The <b>gods</b> are shown <b>waging war</b> against other powerful beings.</li> <li>• <b>Athena</b> is shown triumphing over a winged figure, <b>pulling his head</b> by his curls and <b>raising him from the ground</b>.</li> <li>• A female figure reaches up toward Athena and looks on in horror.</li> <li>• A winged figure flies into the scene and crowns Athena.</li> </ul>
<b>3</b>	<p><b>Accurately describes the subject matter of the battle or conflict that is depicted in the Palette of King Narmer.</b></p> <ul style="list-style-type: none"> <li>• Narmer is shown <b>waging war</b>, both in <b>human form</b> and as a <b>bull destroying a walled city</b>.</li> <li>• On one side of the palette, Narmer <b>raises a club</b> as he <b>holds the hair</b> of a <b>victim kneeling</b> in front of him.</li> <li>• On the other side, preceded by standard bearers, Narmer views the <b>decapitated corpses</b> of his defeated foes.</li> <li>• Servants restrain <b>mythical creatures whose necks are intertwined</b>.</li> </ul>
<b>4</b>	<p><b>Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li>• Both depict clearly <b>dominant victors</b> using <b>overpowering physical force to subdue their enemies</b>.</li> <li>• In both works the victors are <b>calm and controlled</b>; they succeed without difficulty or uncertainty.</li> <li>• In both works the enemies are presented in <b>poses of defeat and submission</b>.</li> <li>• Both works include <b>imagery of gods and goddesses</b> to express <b>divine involvement</b> in the battle or conflict.</li> <li>• In both works the <b>victors are differentiated</b> from their enemies by <b>idealized form, scale, or placement</b>.</li> </ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"> <li>• In the Pergamon frieze, <b>gods are active participants</b> vs. in the Palette of King Narmer, gods are <b>present more as symbols or witnesses</b> (Hathor/Bat and Horus).</li> <li>• The Pergamon frieze depicts a <b>single moment</b> — the <b>climax</b> — in a mythological battle, whereas the Palette of King Narmer uses <b>registers</b> to portray a <b>more lengthy sequence of events</b>.</li> <li>• The Pergamon frieze depicts a <b>mythological</b> battle, whereas the Palette of King Narmer recounts a <b>historical</b> saga.</li> <li>• The <b>facial expressions, contorted poses, diagonal forms, and use of high relief</b> contribute to <b>greater emotional intensity</b> in the Pergamon frieze than in the Palette of King Narmer.</li> <li>• In the Palette of King Narmer, the <b>use of registers, rigid forms, hierarchical scale, and negative space between figures</b> contribute to a sense of <b>dignity and order</b> missing from the Pergamon frieze.</li> </ul>

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

<b>5</b>	<p><b>Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p>See above.</p>
<b>6</b>	<p><b>Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</b></p> <ul style="list-style-type: none"> <li>Both use the imagery of <b>successful battles</b> and <b>heroic victors</b> as <b>political propaganda</b> serving a <b>powerful ruler</b>.</li> <li>In both <b>leadership is divine or blessed by the divine</b>.</li> <li>Both depict <b>enemy forces</b> as <b>defeated</b>, suggesting they <b>lack the divine favor</b> that has been granted to the victors.</li> </ul>
<b>7</b>	<p><b>Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation.</b></p> <ul style="list-style-type: none"> <li>The <b>gigantomachy</b> tells the story of the <b>Olympian gods winning control over the Earth by defeating the Titans</b>.</li> <li>The <b>Greeks worshipped numerous gods</b>. <b>Athena</b>, daughter of Zeus, was revered by the Greeks as the <b>goddess of warfare and wisdom</b>.</li> <li>The Greeks prized their culture as an <b>embodiment of civilization and reason</b> and viewed <b>foreigners as barbaric</b>.</li> <li>This work is thought to have been commissioned to <b>commemorate an earlier victory over the Gauls</b>.</li> <li>The <b>dominant presence of Athena</b> suggests that the <b>rulers</b> specifically <b>identified with her</b>.</li> <li>The altar was <b>publicly displayed</b> on an acropolis, surrounded by prominent buildings such as a library and a palace.</li> </ul>
<b>8</b>	<p><b>Accurately uses specific contextual evidence from the Palette of King Narmer in the explanation.</b></p> <ul style="list-style-type: none"> <li>The palette is typically interpreted as <b>commemorating the unification of Upper and Lower Egypt</b>.</li> <li>Narmer is shown wearing the <b>crowns of both Lower and Upper Egypt</b>, suggesting <b>his role in the unification</b>.</li> <li>The Egyptians <b>revered their pharaohs as gods</b>. The <b>hawk-god Horus</b> was <b>linked with the pharaoh</b> during his life while on Earth. As such, the pharaoh assumed a divine role as the representation of Horus on Earth.</li> <li>The <b>divinity of the pharaoh</b> is also <b>supported by the bull heads</b> on both sides representing either <b>Bat</b>, the sky goddess, or <b>Hathor</b>, the pharaoh's divine mother.</li> <li>By <b>slaying his enemy barefoot</b>, King Narmer is associated with divine qualities. Being barefoot signifies that Narmer is on <b>sacred land</b> committing <b>sacred acts</b>. He is carrying out a divine mission in slaying his enemies.</li> <li>The palette was <b>found within a temple</b> dedicated to the god Horus in Hierakonpolis.</li> <li>Its large size suggests that it was created as a <b>ceremonial object</b>, rather than for utilitarian purposes.</li> </ul>

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

Alexander Mosaic from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.	
<b>1</b>	<p><b>Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict.</b> Credit will be given for <u>at least two</u> accurate identifiers taken from the following list:</p> <ul style="list-style-type: none"> <li>• Title: <b>Alexander Mosaic from the House of Faun. Also acceptable: Alexander Mosaic</b></li> <li>• Culture: <b>Republican Rome. Also acceptable: Roman</b></li> <li>• Location: <b>Pompeii</b></li> <li>• Materials: <b>Mosaic</b></li> <li>• Date: <b>c. 100 B.C.E. Also acceptable: 1<sup>st</sup> century B.C.E. OR a date within 100 years of the original</b></li> </ul>
<b>2</b>	<p><b>Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.</b></p> <ul style="list-style-type: none"> <li>• The <b>gods</b> are shown <b>waging war</b> against other powerful beings.</li> <li>• <b>Athena</b> is shown triumphing over a winged figure, <b>pulling his head</b> by his curls and <b>raising him from the ground</b>.</li> <li>• A female figure reaches up toward Athena and looks on in horror.</li> <li>• A winged figure flies into the scene and crowns Athena.</li> </ul>
<b>3</b>	<p><b>Accurately describes the subject matter of the battle or conflict that is depicted in the Alexander Mosaic.</b></p> <ul style="list-style-type: none"> <li>• The subject is a <b>battle between</b> the soldiers of <b>Alexander the Great</b> and <b>another army</b>.</li> <li>• <b>Soldiers</b> coming from the left, led by Alexander, <b>attack troops</b> coming from the right, who <b>panic and flee</b>.</li> <li>• Alexander charges into the fray on his horse, already having thrust his spear through the body of the foremost enemy soldier.</li> <li>• <b>Corpses</b> of soldiers and horses litter the ground. A dying soldier's <b>pain-stricken face</b> is <b>reflected in his shield</b>.</li> <li>• As the <b>opposing leader looks back</b> at Alexander <b>in shock and anguish</b>, his driver tries to turn the chariot to retreat.</li> <li>• The <b>opponents are confused and panicked</b>, frantic in their efforts to retreat.</li> </ul>
<b>4</b>	<p><b>Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li>• Both depict clearly <b>dominant victors</b> exercising <b>overpowering physical force</b> to <b>subdue their enemies</b>.</li> <li>• In both works the victors are <b>calm and controlled</b>; they succeed without difficulty or uncertainty.</li> <li>• In both the victors appear <b>unconcerned with their own safety</b>, having minimal weapons or protective gear.</li> <li>• Both depict the heat of battle as <b>emotionally intense and dramatic</b>, employing <b>agonized expressions, crowded composition, contorted poses, and diagonal forms</b>.</li> <li>• Both works heighten the violence of war by bringing the <b>chaotic action out into the space of the viewer</b>. The relief's figures <b>spill out onto the steps</b>, while the mosaic's foreground figures are radically <b>foreshortened</b>.</li> <li>• In both the enemies are shown in <b>poses of defeat and submission</b>.</li> <li>• Both works emphasize the suffering of the losers and <b>evoke pathos</b> from the viewer. The mother of Athena's foe appears to beg for mercy, while Alexander's opposing general is grief-stricken at the death of his forward guard.</li> </ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"> <li>• Pergamon's combatants are <b>mythological beings</b>, while the mosaic portrays <b>human soldiers</b> in a <b>historical</b> battle.</li> </ul>



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## 2018 SCORING GUIDELINES

### Question 1 (continued)

<b>5</b>	<p><b>Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p>See above.</p>
<b>6</b>	<p><b>Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</b></p> <ul style="list-style-type: none"> <li>Both use the imagery of <b>successful battles</b> and <b>heroic victors</b> as <b>political propaganda</b> serving a <b>powerful ruler</b>.</li> <li>Both depict <b>enemy forces</b> as <b>defeated</b>, suggesting they <b>lack the divine favor</b> that has been granted to the victors.</li> </ul>
<b>7</b>	<p><b>Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation.</b></p> <ul style="list-style-type: none"> <li>The <b>gigantomachy</b> tells the story of the <b>Olympian gods winning control over the Earth by defeating the Titans</b>.</li> <li>The <b>Greeks worshipped numerous gods</b>. <b>Athena</b>, daughter of Zeus, was revered by the Greeks as the <b>goddess of warfare and wisdom</b>.</li> <li>The Greeks prized their culture as an <b>embodiment of civilization and reason</b> and viewed <b>foreigners as barbaric</b>.</li> <li>This work is thought to have been commissioned to <b>commemorate an earlier victory over the Gauls</b>.</li> <li>The <b>dominant presence of Athena</b> suggests that the <b>rulers</b> specifically <b>identified with her</b>.</li> <li>The altar was <b>publicly displayed</b> on an acropolis, surrounded by prominent buildings such as a library and a palace.</li> </ul>
<b>8</b>	<p><b>Accurately uses specific contextual evidence from the Alexander Mosaic in the explanation.</b></p> <ul style="list-style-type: none"> <li>The mosaic recounts the <b>battle between</b> the forces of <b>Alexander the Great</b> and those of <b>Darius III</b>, the Persian king. It is often identified as the <b>Battle of Issus</b>, one of the clashes leading to the Greeks' <b>defeat of the Persian Empire</b>.</li> <li>The victory refers in a larger sense to <b>Alexander's achievement</b> in <b>unifying Greece</b> and <b>gaining control of a vast territory</b>, along with the pride Greeks took in the <b>spread of their culture through conquest</b>.</li> <li>Alexander embraced the idea that he was the <b>son of a god</b> and therefore <b>invincible</b>.</li> <li>The <b>floor mosaic</b> is located <b>in an upscale villa in Pompeii</b>. Believed to be a <b>copy of a Greek painting</b>, it demonstrates the <b>status Romans bestowed upon Greek art</b>.</li> </ul>