

## **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**

<b>Task</b>		<b>Points</b>
<b>1</b>	Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority.  <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 beyond those that are given. The student will not be penalized if any additional identifiers provided are inaccurate.</i>	1 point
<b>2</b>	Accurately describes the iconography of the statue of Augustus of Prima Porta.	1 point
<b>3</b>	Accurately describes the iconography of the selected work.	1 point
<b>4</b>	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
<b>5</b>	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
<b>6</b>	Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures.	1 point
<b>7</b>	Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of ONE difference.	1 point
<b>8</b>	Accurately uses specific visual OR contextual evidence from the selected work in the explanation of ONE difference.	1 point
<b>Total Possible Score</b>		<b>8 points</b>

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**Question 1 (continued)**

**George Washington.** Jean-Antoine Houdon. 1788–1792 C.E. Marble.

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

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**Question 1 (continued)**

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

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**Question 1 (continued)**

**8 Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference.**

**Contextual**

- 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.**

**Visual**

- 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)**

***Jahangir Preferring a Sufi Shaikh to Kings.*** Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.

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

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**Question 1 (continued)**

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

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**Question 1 (continued)**

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

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**Question 1 (continued)**

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

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**Question 1 (continued)**

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

1	<p><b>Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority.</b> 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"> <li>• Title: Palette of <b>King Narmer</b></li> <li>• Materials: <b>Greywacke</b>. Also acceptable: <b>slate, green schist, siltstone</b></li> <li>• Culture: <b>Predynastic Egypt</b>. Also acceptable: <b>Egyptian</b></li> <li>• Date: c. <b>3000–2920 B.C.E.</b> Also acceptable: <b>third millennium B.C.E. or any date within 1,000 years of creation</b></li> </ul>
2	<p><b>Accurately describes the iconography of the statue of Augustus of Prima Porta.</b></p> <ul style="list-style-type: none"> <li>• Augustus is an <b>idealized youthful leader</b> standing in <b>contrapposto</b>.</li> <li>• He is <b>dressed as a Roman army commander, raising his right hand as if addressing his troops</b>.</li> <li>• His <b>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</b>.</li> <li>• Next to his right foot is a figure of <b>Cupid riding a dolphin</b>.</li> <li>• Augustus is shown <b>barefoot</b>, as are other classical gods and heroes.</li> </ul>
3	<p><b>Accurately describes the iconography of The Palette of King Narmer.</b></p> <ul style="list-style-type: none"> <li>• Imagery of <b>military accomplishment</b>: 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</li> <li>• Imagery of <b>divinity: Hierarchical scale</b> relative to the smaller other figures, <b>youthful idealization, barefoot, hieroglyph of falcon god Horus</b>, who Narmer represents on earth; images of <b>cow goddess Hathor</b>, who is pharaoh's mother</li> <li>• Symbols as <b>ruler: Crown of Upper Egypt, crown of unified Egypt, ceremonial beard, royal mace and whip, bull tail</b></li> </ul>
4	<p><b>Accurately uses specific visual evidence from both works to explain ONE similarity in how two works communicate ideals of political power and authority.</b></p> <ul style="list-style-type: none"> <li>• Both sculptures use <b>idealization</b> and <b>symbolic imagery</b> to portray the figures as <b>divine or semi-divine</b>.</li> <li>• Both works contain images of other <b>divine beings with whom the two rulers are connected</b>.</li> <li>• Both works use visual imagery as described above to commemorate Augustus's and Narmer's <b>accomplishments as military commanders</b>.</li> <li>• Both figures are <b>identified as rulers</b> through <b>recognizable clothing and adornments</b>.</li> <li>• Both works <b>inspire confidence</b> in the rulers because they are depicted <b>standing tall</b>, appearing <b>calm, decisive, and self-assured</b>.</li> </ul>
5	<p><b>Accurately uses specific visual evidence from both works to explain ANOTHER similarity in how the two works communicate ideals of political power and authority.</b></p> <p>See above.</p>

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**Question 1 (continued)**

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

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**Question 1 (continued)**

**Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.**

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

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**Question 1 (continued)**

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

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

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**Question 1 (continued)**

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