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# AP<sup>®</sup> Art History

## Sample Student Responses and Scoring Commentary

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#### **Free Response Question 1**

- Scoring Guideline**
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# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### 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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## 2019 SCORING GUIDELINES

### Question 1 (continued)

#### Scoring Criteria

Task	Points
<p><b>1</b> 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
<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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## 2019 SCORING GUIDELINES

### Question 1 (continued)

<b>George Washington. Jean-Antoine Houdon. 1788–1792 C.E. Marble.</b>	
<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>• 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</b> or <b>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>
<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 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 is decorated with reliefs depicting 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 <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 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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## 2019 SCORING GUIDELINES

### Question 1 (continued)

<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 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 with 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</b> pose <b>lend legitimacy</b> to each rulers' authority.</li> </ul>
<b>5</b>	<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>
<b>6</b>	<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>
<b>7</b>	<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 <i>Doryphoros</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 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</b>, <b>Roman gods</b>, and <b>symbols of peace and prosperity</b>.</li> <li>The figure of <b>Cupid</b>, the <b>son of Venus</b>, reflects Augustus's <b>claim of divine ancestry</b>.</li> </ul>

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**Question 1 (continued)**

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

<b>Jahangir Preferring a Sufi Shaikh to Kings. Bichitr. c. 1620 C.E. Watercolor, gold, and ink on paper.</b>	
<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>• 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>
<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 <b>dressed as a Roman army commander, raising his right hand</b> as if <b>addressing his troops</b>.</li> <li>• His <b>breastplate is decorated with 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, and a 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 <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. Two cupids inscribe the base of this 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 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</b> toward Jahangir.</li> </ul>
<b>4</b>	<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</b> imagery of <b>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>
<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)

<b>6</b>	<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’s</b> 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>
<b>7</b>	<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 in 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 the ideal human form</b> inherited from the <b>Greeks</b> in the <i>Doryphoros</i>.</li> </ul> <p><b>Visual</b></p> <ul style="list-style-type: none"> <li>• Augustus is <b>idealized as 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, 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>
<b>8</b>	<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>Jahangir’s birth</b> 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 as 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)

<p><b><i>Ndop (portrait figure) of King Mishe miShyaang maMbul.</i> Kuba peoples (Democratic Republic of the Congo). c. 1760–1780 C.E. Wood.</b></p>	
<b>1</b>	<p><b>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:</b></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>
<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 <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>
<b>3</b>	<p><b>Accurately describes the iconography of <i>Ndop (portrait figure) of King Mishe miShyaang maMbul.</i></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>
<b>4</b>	<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</b> with <b>kingly significance</b> to emphasize the power of the ruler.</li> <li>• Both figures convey a <b>sense of poise</b> and <b>calm authority</b> through their <b>facial expressions</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>
<b>6</b>	<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)**

<b>7</b>	<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>
<b>8</b>	<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, and 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)

<b>Palette of King Narmer. Predynastic Egypt. c. 3000–2920 B.C.E. Greywacke.</b>	
<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: 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>
<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 <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>
<b>3</b>	<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>
<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 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>
<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)**

<b>6</b>	<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>• 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>
<b>7</b>	<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 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>
<b>8</b>	<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>• 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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## 2019 SCORING GUIDELINES

### Question 1 (continued)

<b>Code of Hammurabi. Babylon (modern Iran). Susian. c. 1792–1750 B.C.E. Basalt.</b>	
<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 <b>dressed as a Roman army commander, raising his right hand</b> as if <b>addressing his troops</b>.</li> <li>• His <b>breastplate is decorated with 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>
<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, 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: 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)**

<b>6</b>	<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 <b>ruler's 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>. <b>Augustus</b> claims to be <b>descended from a deity</b> and is presented as <b>semi-divine</b>, while <b>Hammurabi does not claim to be divine</b> but to have been <b>chosen by the gods to rule</b>.</li></ul>
<b>7</b>	<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>
<b>8</b>	<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 on stelae</b> 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: Shamash is enthroned</b> while <b>Hammurabi stands</b> with a <b>gesture of respect, 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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## 2019 SCORING GUIDELINES

### Question 1 (continued)

<p><b><i>Chairman Mao en Route to Anyuan.</i> Artist unknown; based on an oil painting by Liu Chunhua. c. 1969 C.E. Color lithograph.</b></p>	
<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><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>
<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 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 is decorated with 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>
<b>3</b>	<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>
<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 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>
<b>5</b>	<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>

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**Question 1 (continued)**

<b>6</b>	<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>
<b>7</b>	<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>
<b>8</b>	<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>



Begin your response to Question 1 here.

Another work depicting a ruler is *Jahangir Preferring a Sufi Shaikh to Kings* by Bichitr, made in 1620 and is ink on paper.

In *Jahangir Preferring a Sufi Shaikh*, Jahangir is in a room of political leaders like King James from England and an Ottoman Sultan. Instead of focusing on the Kings and political leaders, Jahangir gives a book to a religious figure, showing his priorities and focus on religion. In *Augustus of Prima Porta*, the female representations of the seized lands of the Romans are depicted on his breast plate, showing military strength and a focus on conquering. Augustus' breast plate also depicts mythological gods, implying his divinity as ruler as he is supported by the Gods.

One similarity in how the two works communicate ideals of political power and authority is through the use of hierarchy of scale. In *Jahangir Preferring a Sufi Shaikh*, Jahangir is in the middle of the page being the largest and most emphasized figure as the Sufi Shaikh is the second largest figure compared to the other rulers. In *Augustus of Prima Porta*, Augustus is depicted by himself and is life-size to show his grandeur through his size as he is comparably much larger than the Cupid. Another similarity is the use of religious iconography. In *Augustus of Prima Porta*, there is a Cupid by his ankle and the God of the Sun is depicted on his chest; while in *Jahangir preferring a Sufi Shaikh*, there is a Sufi religious leader and cherubs as influenced by the Europeans. By having religion be prevalent in both works, it shows the priorities of the leaders and their focus on religion, or, as in the case of *Augustus of Prima Porta*, the use of religion to justify their rule.

One difference in how the two works communicate ideals of political power is that *Augustus of Prima Porta* focuses on military strength while *Jahangir Preferring a Sufi Shaikh* focuses on religious devotion. Augustus is depicted

in a military breast plate and quib with the breast plate showing depictions of battles and scenes. By having the ~~man~~ breast plate and its imagery, Augustus is being depicted with the ideal that the Roman Emperor should exhibit great military strength. In Jahangir preferring a Sufi Shaikh, Jahangir is shown as having a focus on religious pursuits rather than political ones, showing that the ideal leader would focus on Islam rather than the political pursuits by other countries and Empires to work with the Mughal Empire.

Begin your response to Question 1 here.

George Washington made from marble/limestone in the 19th century CE and is located in Washington DC/NY. Augustus of Prima Porta is standing in a giving order position, on his chest he has depictions of how he has the divine right to rule, he has an angel by his side, he is depicted idealized, and in his army uniform. George Washington is not depicted as idealized he preferred to show his real self (how ~~more~~ hard he's worked), he is wearing his uniform, he is depicted as a strong leader. 2 ways these works show authority is that they are depicted in uniform which makes them look like they are boss and they are both standing in similar positions their positions make them look like rulers who are about to give an order/command. A difference of how these works communicate the ideals is in that Augustus is depicted very idealized and muscular on the contrary George Washington is depicted in his realistic bigger form. Augustus ~~was~~ is ~~depicted~~ idealized which was very common in this time for the upper class to be depicted as the perfect male image in George Washington's time that was common however showing his word and the reality of his looks was starting to be the new way of art.

The statue of Augustus of Prima Porta easily conveys ideals of political power and authority. The Ndog exudes these ideals in a smaller, wooden stature. Although wood is different from Augustus's marble each piece contains iconography to help establish their motifs. The Augustus of prima porta ~~contains~~ depicts a robe typically worn by officials, and associated with knowledge, and Augustus is supported by Cupid, a child of the gods, suggesting Augustus' rule is supported by the gods. His bare feet leading forward show how he is moving forward, in the direction of his gaze and hand, leading Rome to its future. The portrait figure, Ndog, of King Misha m'Nyang mambul is an icon in itself because Ndogs were made in resemblance to powerful and successful leaders and were carried in African pine ~~see~~ to be remembered and reflected upon after death. The Ndog would be carved individualized features and a drum to help show the status and importance of who was carved. Both pieces convey their political authority and significance because they ~~were~~ both created when the subject matter was no longer in their youth as depicted, and ~~were~~ were both shown to stand or sit straight, helping convey their importance. Their largest

difference is where Augustus of Prima Porta  
was crafted to ~~be~~ be used as propaganda,  
whilst the Adop is carved from respect of  
a leader.

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## 2019 SCORING COMMENTARY

### Question 1

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

#### Overview

The question asked students to compare the statue of Augustus of Prima Porta, a work from Ancient Mediterranean (3500 B.C.E.-300 C.E.) with another work that also depicts a ruler. The students were provided with the image of Augustus of Prima Porta. The question listed two options from the required course content that students could choose from or they could select another relevant work. The intent of the question was to have students demonstrate an ability to compare two works of art from different content areas in the curriculum, focusing primarily on how the two works communicate concepts of political power and authority within their respective cultures. Students had to use visual and contextual evidence from both works to support the explanation.

#### Sample: 1A

Score: 8

#### **Task 1: Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. (1 point)**

The response earned this point by accurately identifying the artist of *Jahangir Preferring a Sufi Shaikh to Kings* as “Bichitir” and the date as 1620 C.E. In addition, the student also accurately identifies the medium as “ink on paper.” Although three identifiers are provided in addition to the title, only two accurate identifiers are required to earn the task point.

#### **Task 2: Accurately describes the iconography of the statue of Augustus of Prima Porta. (1 point)**

The response earned this point by accurately describing how “female representations of the seized lands of the Romans are depicted on his breast plate” on the sculpture of Augustus of Prima Porta. In addition, the student also describes how the breastplate “depicts mythological gods.”

#### **Task 3: Accurately describes the iconography of *Jahangir Preferring a Sufi Shaikh to Kings*. (1 point)**

The response earned this point by accurately describing how “Jahangir is in a room of political leaders like King James from England and an Ottoman Sultan.” It also describes Jahangir giving a book to a religious figure.

#### **Task 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)**

The response earned this point by accurately explaining how both works employ “hierarchy of scale” in order to communicate ideals of political power and authority. It notes that “Jahangir is in the middle of the page being the largest and most emphasized figure” while Augustus is portrayed as “life-size to show his grandeur through his size as he is comparably much larger than the Cupid.”

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## 2019 SCORING COMMENTARY

### Question 1 (continued)

**Task 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)**

The response earned this point by accurately explaining how religious imagery is prominently used in both works to show “the priorities of the leaders and their focus on religion, or, as in the case of Augustus of Prima porta, the use of religion to justify their rule.” The response uses visual evidence as part of the explanation by noting that in the Augustus of Prima Porta, “there is a Cupid by his ankle and the God of the sun is depicted on his chest” while in *Jahangir Preferring a Sufi Shaikh to Kings*, “there is a Sufi religious leader and cherubs as influenced by the Europeans.”

**Task 6: Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures. (1 point)**

The response earned this point by accurately explaining how the Augustus of Prima Porta focuses on military strength while *Jahangir Preferring a Sufi Shaikh to Kings* focuses on religious devotion.

**Task 7: Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference. (1 point)**

The response earned this point by accurately describing the Augustus of Prima Porta “is depicted in a military breast plate and garb” as a piece of visual evidence to support the explanation of difference. Although the response states that the breastplate shows “depictions of battle scenes,” this error does not detract from the overall quality of the response.

**Task 8: Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference. (1 point)**

The response earned this point by accurately using specific contextual evidence from *Jahangir Preferring a Sufi Shaikh to Kings* in the explanation of the difference. It explains that within Jahangir’s culture, “the ideal leader would focus on Islam rather than the political pursuits by other countries and Empires to work with the Mughal Empire.” The response references visual evidence provided earlier in the response when stating how “Jahangir is shown as having a focus on religious pursuits rather than political ones.”

**Sample: 1B**

**Score: 5**

**Task 1: Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. (0 points)**

No point was earned. The response only provides one accurate identifier for the statue of *George Washington*, by stating that the work is made of marble. However, the response incorrectly states that the work was created in the 19<sup>th</sup> century and that it was located in Washington, D.C.

**Task 2: Accurately describes the iconography of the statue of Augustus of Prima Porta. (1 point)**

The response earned this point by accurately describing how Augustus is “standing in a giving order position.” The response further notes that Augustus is “depicted idealized, and in his army uniform.” Although it states inaccurately that “he has an angel by his side,” this error does not detract from the overall quality of the response.

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING COMMENTARY

### Question 1 (continued)

#### **Task 3: Accurately describes the iconography of Houdon’s *George Washington*. (1 point)**

The response earned this point by accurately describing how George Washington “is not depicted as idealized he preferred to show his real self” and that he is wearing a uniform.

#### **Task 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)**

The response earned this point by accurately using specific visual evidence from both works to explain one similarity of how the two works communicate ideals of political power and authority; both “are depicted in uniform which makes them look like they are boss.”

#### **Task 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. (0 points)**

No point was earned. The response does not accurately use specific visual evidence from both works to explain another similarity in how the works communicate ideals of political power and authority. It makes an attempt by noting how “they are both standing in similar positions” to “make them look like rulers who are about to give an order/command”; however, this explanation is too vague. To earn the task point, the response could have explained how their upright, standing poses suggest a sense of confidence and leadership.

#### **Task 6: Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures. (1 point)**

The response earned this point by accurately explaining how Augustus is “depicted very idealized,” whereas “on the contrary Washington is depicted in his realistic bigger form.”

#### **Task 7: Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference. (1 point)**

The response earned this point by accurately using specific contextual evidence from the Augustus of Prima Porta statue in the explanation of the difference. It states that being idealized “was very common in this time for the upper class to be depicted as the perfect male image.” In addition, the response also provides visual evidence in support of the explanation, by noting that Augustus is depicted as “muscular.”

#### **Task 8: Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference. (0 points)**

No point was earned. The response makes an attempt at using contextual evidence from the statue of George Washington by stating that “in George Washington’s time ... showing his word and the reality of his looks was starting to be the new way of art”; however, this statement is too vague and general. To earn this task point, the response could have provided visual evidence to explain how Washington is depicted as an ordinary, aging citizen in contemporary dress. It could also have provided contextual evidence to explain how Washington wanted to be seen as a man of the people in the new democratic society he helped to form following the War of Independence.



# AP<sup>®</sup> ART HISTORY

## 2019 SCORING COMMENTARY

### Question 1 (continued)

**Sample: 1C**

**Score: 2**

**Task 1: Selects and completely identifies another work depicting a ruler in which iconography communicates ideals of political power and authority. (0 points)**

The response did not earn this point, since it provides only one accurate identifier for the *Ndop* (portrait figure) of King Mishe miShyaang maMbul, by accurately stating that the statue is made of wood. To earn this task point, the response needed to provide two accurate identifiers in addition to the title.

**Task 2: Accurately describes the iconography of the statue of Augustus of Prima Porta. (1 point)**

The response earned this point by accurately stating that Augustus is depicted with “a robe typically worn by officials” and “supported by Cupid.” It also notes “how he is moving forward in the direction of his gaze and hand.”

**Task 3: Accurately describes the iconography of *Ndop* (portrait figure) of King Mishe miShyaang maMbul. (1 point)**

The response earned this point by accurately stating that the *Ndop* (portrait figure) of King Mishe miShyaang maMbul is shown with a drum. Although it inaccurately states that the figure is carved with individualized features instead of the generalized features that reflect notions of kingship within Kuba culture, this error does not detract from the overall quality of the response.

**Task 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. (0 points)**

No point was earned. The response makes an attempt to use specific visual evidence from both works to explain one similarity in how the two works communicate ideals of political power and authority, but the statement is inaccurate. Although the Augustus was “created when the subject matter was no longer in their youth as depicted,” the *Ndop* was not. Although the *Ndop*, the king or *nyim*, is idealized, he is not intentionally portrayed as a significantly younger man. The goal of a *nyim* is to convey maturity and restraint, not the rashness of youth. To earn the task point, the response could have explained how both works idealized the ruler to allude to notions of authority by drawing attention to specific visual characteristics, such as a youthful face or an enlarged head to suggest a godlike nature and wisdom, respectively.

**Task 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. (0 points)**

No point was earned. The response makes an attempt to use specific visual evidence from both works to explain another similarity in how the two works communicate ideals of political power and authority, but it actually explains a difference rather than a similarity by noting how the works “were both shown to stand or sit straight, helping convey their importance.” To earn the task point, the response could have explained how the two figures conveyed power through their vertical poses instead of drawing attention only to the fact that one is depicted standing and the other is shown sitting.

**AP<sup>®</sup> ART HISTORY**  
**2019 SCORING COMMENTARY**

**Question 1 (continued)**

**Task 6: Accurately explains ONE difference in how the two works communicate ideals of political power and authority within their respective cultures. (0 points)**

No point was earned. The response attempts to explain one difference in how the two works communicate ideals of political power and authority within their respective cultures by stating that the Augustus of Prima Porta “was crafted to be used as propaganda, whilst the Ndop is carved from respect of a leader.” However, this explanation is too vague and does not clearly explain a difference. To earn this task point, the response needed to clarify a difference, for example by stating how the Ndop figure elicits respect by drawing attention to the king’s wisdom and restraint in contrast to the Augustus statue, which emphasizes his military strength or oratory skills, so that the work could have effectively functioned as a work of propaganda.

**Task 7: Accurately uses specific visual OR contextual evidence from the Augustus of Prima Porta in the explanation of difference. (0 points)**

No point was earned. The response makes no attempt to use specific visual or contextual evidence from the Augustus of Prima Porta in the explanation of the difference. The response could have provided visual evidence, such as the depiction of deities on the breastplate or the cupid at Augustus’ feet, to explain how the statue “was crafted to be used as propaganda” by suggesting a link with divinity. The response could also have provided contextual evidence by explaining how copies of the Augustus statue were made and distributed throughout the empire so that the work could have successfully functioned as propaganda.

**Task 8: Accurately uses specific visual OR contextual evidence from the selected work in the explanation of difference. (0 points)**

No point was earned. The response makes no attempt to use specific visual or contextual evidence from *Ndop* (portrait figure) of *King Mishe miShyaang maMbul* in the explanation of the difference. The response could have provided visual evidence to explain how *Ndop* demonstrates respect by displaying characteristics associated with wisdom, such as an enlarged head. The response could also have provided contextual evidence to explain how within the culture, the statue was displayed along with other *Ndop* figures depicting past rulers on special occasions to engender respect. Even with the inclusion of such evidence, however, the response needs to establish or imply a more convincing difference to earn the task point.