

2019

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 CollegeBoard

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# AP<sup>®</sup> Art History

## Scoring Guidelines

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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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**Question 1 (continued)**

**Scoring Criteria**

<b>Task</b>	<b>Points</b>
<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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**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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### 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, Roman gods, and 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</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>
<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, and 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</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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## 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>

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### Question 2

**Note:** There are no images provided for Question 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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## 2019 SCORING GUIDELINES

### Question 2 (continued)

#### Scoring Criteria

Task	Points
<p><b>1</b> Selects and completely identifies one work from Later Europe and Americas (1750–1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, name or 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 ONE element of form OR content in the work.	1 point
<b>3</b> Accurately describes ANOTHER element of form OR content in the work.	1 point
<b>4</b> Accurately explains the social or political statement that the artist was making in the work.	1 point
<b>5</b> Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social or political statement.	1 point
<b>6</b> Accurately uses specific contextual evidence to explain why the artist depicted the natural world in this way to persuade the viewer of the social or political statement.	1 point
<b>Total Possible Score</b>	<b>6 points</b>

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## 2019 SCORING GUIDELINES

### Question 2 (continued)

#### Scoring Notes

*The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)*. Thomas Cole. 1836 C.E. Oil on canvas.

<b>1</b>	<p><b>Selects and completely identifies one work from Later Europe and Americas (1750-1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</b> Credit will be given for two accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Artist: <b>Thomas Cole</b>. Also acceptable: <b>Cole</b></li> <li>• Culture: <b>United States; Romanticism; Hudson River School</b></li> <li>• Materials: <b>Oil (paint) on canvas</b>. Oil is acceptable; painting is NOT acceptable.</li> <li>• Date: <b>1836 C.E. Also acceptable: 1830s; early 19<sup>th</sup> century; first half of the 19<sup>th</sup> century; or any date within 50 years of creation. Simply writing “19<sup>th</sup> century” is NOT acceptable.</b></li> </ul>
<b>2</b>	<p><b>Accurately describes ONE element of form OR content in the work.</b></p> <ul style="list-style-type: none"> <li>• The painting itself is <b>unusually large</b> for a landscape painting.</li> <li>• There is a high <b>vantage point</b> with a panoramic view of the <b>landscape, including mountains, trees, and clouds</b>.</li> <li>• The composition is <b>divided</b> into two halves by a <b>diagonal line</b>.</li> <li>• The painting is a depiction of a <b>bend in the Connecticut River</b> that the <b>artist saw first-hand</b>.</li> <li>• The painting includes a small <b>self-portrait</b> within an expansive natural scene.</li> <li>• The work includes contrasting weather conditions: <b>dark and stormy</b> on one side while <b>sunny and calm</b> on the other.</li> <li>• <b>Wild, untamed wilderness</b>, including damaged or “blasted” trees on the left is contrasted with a <b>flat, domesticated</b> river valley on the right.</li> <li>• <b>Animals, crops, boats, and chimneys with smoke</b> can be seen on the right side of the composition.</li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER element of form OR content in the work.</b> See above.</p>
<b>4</b>	<p><b>Accurately explains the social OR political statement that the artist was making in the work.</b></p> <ul style="list-style-type: none"> <li>• Cole’s work can be seen as <b>supportive of Manifest Destiny</b>.</li> <li>• Recent scholarship has suggested that Cole <b>was concerned</b> that rapid development of the land <b>would harm America’s natural resources and beauty</b>.</li> <li>• Cole <b>promoted</b>, through his landscapes, a <b>sense of pride for America’s unique identity</b>.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• <b>Self-portrait</b>: the artist as a witness to nature <b>connects the viewer to the scene</b>, where Cole seems to be asking for the viewer’s participation in the future of America.</li> <li>• <b>The larger sized canvas</b> reminds viewers of history painting, <b>spurring moral interpretations</b> of the scene.</li> <li>• Cole chose a <b>specific, well-known location</b> and depicted it as desirable with verdant forest and <b>peacefully domesticated land</b>. This <b>could be seen as a positive endorsement</b> to promote the ideas of <b>westward expansion</b> or the fulfillment of <b>Manifest Destiny</b>.</li> <li>• The <b>wild, untamed wilderness and storm</b> on the left <b>could also be seen as a warning</b> against the <b>destructive forces</b> of encroaching civilization.</li> </ul>

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**Question 2 (continued)**

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| <b>6</b> | <p><b>Accurately uses specific contextual evidence to explain why the artist depicted the natural world in this way to persuade the viewer of the social OR political statement.</b></p> <ul style="list-style-type: none"><li>• The painting provides visual support for the <b>concept of “God-given rights” as a philosophical justification for Manifest Destiny</b>, a belief in divine approval/obligation/justification for “settling” the American west; a concept that had grown since the acquisition of western lands through the Louisiana Purchase of 1804.</li><li>• Cole was particularly sensitive to the unique beauty in America and knew that by heightening the aesthetic qualities of the American landscape he <b>would be able to create pride</b> and <b>build a national identity</b> around its natural beauty.</li><li>• As a British immigrant, he also understood the destructive potential of industrialization and wanted to <b>caution audiences about rapid expansion or misuse of the land</b>.</li><li>• This painting is an example of Romanticism. Romantic landscape painters often <b>glorify nature</b> in order to <b>convey the historical, political or religious values of a place or time</b>. Typically this is done through images of landscapes, seascapes, and other visions of traditional beauty.</li></ul> |
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# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 2 (continued)

<p><b><i>Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On).</i> Joseph Mallord William Turner. 1840 C.E. Oil on canvas.</b></p>	
<b>1</b>	<p><b>Selects and completely identifies one work from Later Europe and Americas (1750-1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</b> Credit will be given for two accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Artist: <b>Joseph Mallord William Turner.</b> Also acceptable: <b>Turner</b></li> <li>• Culture: <b>British; English; Romanticism</b></li> <li>• Material: <b>Oil (paint) on canvas.</b> Oil is acceptable; painting is NOT acceptable.</li> <li>• Date: <b>1840 C.E. Also acceptable: 1840s; first half of the 19<sup>th</sup> century; mid-19<sup>th</sup> century; OR any date within 50 years of creation. Simply writing “19<sup>th</sup> century” is NOT acceptable.</b></li> </ul>
<b>2</b>	<p><b>Accurately describes ONE element of form OR content in the work.</b></p> <ul style="list-style-type: none"> <li>• The painting is comprised of intense <b>colors</b> (orange, red, purple, and blue), making up the <b>sunset, the sea, and the oncoming storm.</b></li> <li>• The painting is indistinct, with <b>hazy or atmospheric qualities.</b></li> <li>• <b>A dramatic composition</b> is created through the use of <b>movement and strong diagonals.</b></li> <li>• <b>There is a strong value contrast</b> between the <b>darker storm and water</b> with the <b>brighter, setting sun.</b></li> <li>• <b>Wild brushstrokes</b> and a <b>gestural</b> application of paint lend an <b>expressive quality</b> to the seascape; the ship looks as though it could capsize in the <b>violent ocean waves.</b></li> <li>• <b>Carnage</b> can be seen in the water: <b>body parts</b> (hands and legs), sometimes in <b>chains and shackles</b>, are seen in the foreground, along with what appear to be <b>sharks or sea creatures.</b></li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER element of form OR content in the work.</b> See above.</p>
<b>4</b>	<p><b>Accurately explains the social or political statement that the artist was making in the work.</b></p> <ul style="list-style-type: none"> <li>• Turner <b>viewed slavery as a horrific</b> and dehumanizing practice.</li> <li>• Turner was <b>against the greed</b> of individuals and institutions directly profiting from the slave trade.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• <b>Body parts and chains in the water reinforce Turner’s views on the cruel and inhumane practice</b> of throwing the dying slaves overboard to collect insurance monies.</li> <li>• The <b>oncoming storm, gestural brushstrokes and vibrant colors</b> evoke the frenzied, evil intentions of the captain and <b>reinforce Turner’s belief that the slavers should be punished.</b></li> </ul>
<b>6</b>	<p><b>Accurately uses specific contextual evidence to explain why the artist depicted the natural world to persuade the viewer of the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• Turner seeks to <b>shed a light on the inhumane practices of slavery</b> and was influenced by an <b>horrific event that had happened in the early 1780s</b>, when a captain sought to collect insurance money by throwing the ill/dying slaves overboard during a storm; <b>insurance companies would compensate for slaves lost at sea</b> but not for those who died on board.</li> <li>• Turner <b>intended to use this painting to support the British Anti-Slavery Conference</b> to be held in 1840. Slavery had been abolished in 1833 in Britain and 1848 in France, but had not yet been abolished in America. This conference met at the same time as the Royal Academy show where Turner displayed this work. Turner hoped to <b>affect the attendees of the conference</b>, especially Prince Albert.</li> <li>• This painting is an example of Romanticism. Romantic landscape painters often <b>glorify nature</b> in order to <b>convey the historical, political, or religious values of a place or time.</b> Typically this is done through images of landscapes, seascapes, and other visions of traditional beauty.</li> </ul>

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 2 (continued)

<p><b><i>The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel).</i> José María Velasco. 1882 C.E. Oil on canvas.</b></p>	
<b>1</b>	<p><b>Selects and completely identifies one work from Later Europe and Americas (1750-1980 C.E.) in which the artist communicates a social or political statement through the depiction of the natural world.</b> Credit will be given for two accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Artist: <b>José María Velasco</b>. Also acceptable: <b>Velasco</b></li> <li>• Culture: <b>Mexico; Romanticism</b></li> <li>• Material: <b>Oil (paint) on canvas</b>. Oil is acceptable; painting is NOT acceptable.</li> <li>• Date: <b>1882 C.E.</b> Also acceptable: <b>1880s; late 19<sup>th</sup> century; OR any date within 50 years of creation.</b> Simply writing “19<sup>th</sup> century” is NOT acceptable.</li> </ul>
<b>2</b>	<p><b>Accurately describes ONE element of form OR content in the work.</b></p> <ul style="list-style-type: none"> <li>• <b>Panoramic views</b> of the land are shown: snowcapped mountains, clouds, vegetation, and rocky outcrops, with Mexico City in the distance.</li> <li>• Velasco has depicted the <b>natural objects with scientific accuracy</b>.</li> <li>• <b>Scale</b> within the painting is important as <b>nature dwarfs the humans</b>.</li> <li>• A <b>zigzag composition</b> leads the eye into the distance.</li> <li>• A <b>rainstorm</b> can be seen hovering above the mountains.</li> <li>• <b>A woman and two children, dressed in indigenous clothing</b>, along with two dogs are placed in the foreground, far removed from the city in the background.</li> <li>• <b>Specific sites of historical importance</b> are depicted in the painting: <b>Villa and Basilica de Guadalupe</b> at the foot of <b>Tepayac Hill; Santa Isabel Lake; Mexico City</b>; and the <b>Popocatepetl</b> and <b>Iztaccíhuatl</b> volcanoes.</li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER element of form OR content in the work.</b> See above.</p>
<b>4</b>	<p><b>Accurately explains the social OR political statement that the artist was making in the work.</b></p> <ul style="list-style-type: none"> <li>• <b>Velasco viewed Mexican identity as unique</b> and therefore a source of <b>national pride</b>.</li> <li>• Velasco desired to <b>elevate Mexican painting on the international stage</b> and demonstrate its <b>equal merit</b> with European art.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence to explain how the artist used form OR content to reinforce the social OR political statement.</b></p> <ul style="list-style-type: none"> <li>• Velasco depicted figures in the landscape <b>wearing uniquely Mexican dress</b>, influenced by its indigenous and folkloric heritage; <b>specific Mexican sites related directly to important events in Mexican history</b> (i.e., the Basilica of Guadalupe); and <b>native flora and fauna in order to highlight Mexican national identity</b>.</li> <li>• <b>Panoramic views</b> and artistic license taken by the artist allow for <b>several important sites to be included</b>, thus <b>creating an idealized portrayal of the Mexican landscape</b>.</li> <li>• The <b>rainstorm</b> in the background recedes farther away from Mexico City; Mexico’s <b>dark days are over</b> and Mexico is <b>currently experiencing a period of modern peace and prosperity</b>, according the ruling president.</li> </ul>

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

**Question 2 (continued)**

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| <b>6</b> | <p><b>Accurately uses specific contextual evidence to explain why the artist depicted the natural world in this way to persuade the viewer of the social OR political statement.</b></p> <ul style="list-style-type: none"><li>• A <b>message of patriotism</b>, associated with recent history in Mexico; its 19<sup>th</sup> century independence from Spain, the Mexican–American War (1848–1849), and the nationalist rhetoric of President Porfirio Diaz is <b>suggested by imagery and sites that connect with regional history and culture. The Basilica of Guadalupe</b> and the site of the miracle associated with the Virgin recall Mexico’s <b>Christian tradition</b> while the <b>Popocatepetl</b> and <b>Iztaccíhuatl volcanoes</b> in the background are associated with Mexico’s <b>Aztec roots</b>.</li><li>• <b>Velasco is a proponent of the academy in Mexico City</b>, having been trained at the Real Academia de San Carlos in Madrid, which <b>fostered the development of a national school of landscape painting</b>.</li><li>• Velasco’s paintings such as this one <b>gained recognition at several World Fairs</b>, appealing to aesthetic tastes of other European countries and the U.S. In this way Velasco achieved a goal of portraying a <b>positive connection between the present and the past for Mexico</b> as it built its identity and reputation.</li><li>• This painting is an example of Romanticism. Romantic landscape painters often <b>glorify nature</b> in order to <b>convey the historical, political, or religious values of a place or time</b>. Typically this is done through images of landscapes, seascapes, and other visions of traditional beauty.</li></ul> |
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# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 3

The work shown is *Last Supper*, painted by Leonardo da Vinci between 1494 and 1498 C.E.

Describe how Leonardo created a sense of depth.

Describe how Leonardo represented the figures.

Using specific visual evidence, explain at least two ways in which Leonardo has created an emphasis on Christ.

Explain how these visual characteristics of *Last Supper* are typical of the Renaissance, the era in which Leonardo worked.

#### Scoring Criteria

Task	Points	
1	Accurately describes how Leonardo created a sense of depth.	1 point
2	Accurately describes how Leonardo represented the figures.	1 point
3	Accurately uses specific visual evidence to explain ONE way in which Leonardo has created an emphasis on Christ.	1 point
4	Accurately uses specific visual evidence to explain ANOTHER way in which Leonardo has created an emphasis on Christ.	1 point
5	Accurately explains how ONE visual characteristic of <i>Last Supper</i> is typical of the Renaissance, the era in which Leonardo worked.	1 point
<b>Total Possible Score</b>		<b>5 points</b>

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 3 (continued)

#### Scoring Notes

<b>1</b>	<p><b>Accurately describes how Leonardo created a sense of depth.</b></p> <ul style="list-style-type: none"> <li>• <b>Linear one-point perspective</b> with orthogonal lines visible on the ceiling, on the line of wall hangings, and on the floor.</li> <li>• <b>Modeling/chiaroscuro</b> used to create a sense of three-dimensionality in the forms.</li> <li>• Use of <b>foreshortening</b> to make the figures appear to be three-dimensional.</li> <li>• Windows in the background that allow a view into the landscape beyond depicted using <b>atmospheric perspective</b>.</li> <li>• Natural light on the figures corresponds to the <b>actual windows in the refectory</b>.</li> </ul>
<b>2</b>	<p><b>Accurately describes how Leonardo represented the figures.</b></p> <ul style="list-style-type: none"> <li>• The disciples each show a <b>distinct emotion</b> that is conveyed through facial expressions and gestures.</li> <li>• The setting is simple, which focuses attention on the <b>emotional intensity of the group</b>.</li> <li>• Through the use of foreshortening and modeling, <b>figures appear to exist realistically in space</b>.</li> <li>• Apostles have <b>differentiated poses</b>, especially in regard to facial expressions and individualized, dramatic hand gestures.</li> <li>• Apostles, arranged in <b>four groups of three</b>, are interacting with each other and register <b>different emotional responses</b> to the announcement that one of the apostles will betray Christ.</li> <li>• <b>Judas is differentiated</b> from other apostles by his intense and shadowed facial expression.</li> <li>• All of the apostles sit on <b>one side of the table facing the viewer</b>.</li> </ul>
<b>3</b>	<p><b>Accurately uses specific visual evidence to explain ONE way in which Leonardo has created an emphasis on Christ.</b></p> <ul style="list-style-type: none"> <li>• The composition positions <b>Christ in the center</b> surrounded by specific groupings of apostles.</li> <li>• Christ is the focal point of the one-point perspective system with all of the orthogonal lines in the composition meeting <b>at a vanishing point near Christ’s head</b>.</li> <li>• The light from the window directly behind Christ <b>creates a halo effect</b>.</li> <li>• The <b>circular pediment above the window</b> (the only curved element in the architecture) also contributes to the effect of a halo.</li> <li>• Christ, unlike the apostles, has a <b>tranquil</b> and serious expression that reinforces the contrast between the divinity of Christ and the humanity of the apostles.</li> <li>• Christ appears <b>isolated</b>, in contrast to the apostles being clustered in groups.</li> <li>• Christ fits within an <b>equilateral triangle</b>, creating a stable center.</li> <li>• Christ stretches his <b>hands toward the bread and wine on the table</b>.</li> </ul>
<b>4</b>	<p><b>Accurately uses specific visual evidence to explain ANOTHER way in which Leonardo has created an emphasis on Christ.</b></p> <p>See above.</p>

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

**Question 3 (continued)**

<b>5</b>	<p><b>Accurately explains how ONE visual characteristic of <i>Last Supper</i> is typical of the Renaissance, the era in which Leonardo worked.</b></p> <ul style="list-style-type: none"><li>• Leonardo was working from <b>direct observation</b> of the natural world and the human body, which led to heightened realism and naturalism. Leonardo used <b>live models</b> in doing preparatory sketches of these figures.</li><li>• Ground-breaking artistic studies in <b>anatomy</b>, including Leonardo’s participation in dissections, enhanced the depiction of figures.</li><li>• Leonardo used <b>a one-point perspective system, which was first developed in Florence</b> in the early 15<sup>th</sup> century and became a standard technique that Renaissance artists used to depict spatial depth.</li><li>• <b>Humanism</b> fueled the artistic depiction of <b>individual characteristics</b> and emotions.</li><li>• Leonardo embraced <b>classical idealism</b> expressed through mathematics (geometry) of the space, figures, and architecture.</li><li>• <b>New iconography</b> developed, such as dispensing with gold haloes in favor of natural light and placing Judas amongst the other apostles rather than being isolated.</li><li>• The Christian subject matter <b>reflects the importance of patronage</b> by the Catholic Church and wealthy patrons. <i>Last Supper</i> images were commonly found in monastic refectories in this period.</li><li>• Leonardo used the <b>new medium of oil paint</b> and/or the <b>revival of fresco painting</b> to represent Renaissance interests in experimentation and the classical past.</li></ul>
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# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 4

The works shown are the David Vases, created in China in 1351 C.E.

Describe at least two aspects of the original historical and/or religious context of the David Vases.

Using specific evidence, explain how the original context influenced the choice of both the materials and the imagery of the David Vases.

Using specific contextual evidence, explain how the David Vases exemplify cross-cultural interaction.

#### Scoring Criteria

Task		Points
1	Accurately describes ONE aspect of the historical OR religious context of the David Vases.	1 point
2	Accurately describes ANOTHER aspect of the historical OR religious context of the David Vases.	1 point
3	Accurately uses specific evidence to explain how the original context influenced the choice of the materials of the David Vases.	1 point
4	Accurately uses specific evidence to explain how the original context influenced the choice of the imagery of the David Vases.	1 point
5	Accurately uses specific contextual evidence to explain how the David Vases exemplify cross-cultural interaction.	1 point
<b>Total Possible Score</b>		<b>5 points</b>

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 4 (continued)

#### Scoring Notes

1	<p><b>Accurately describes ONE aspect of the historical OR religious context of the David Vases.</b></p> <ul style="list-style-type: none"><li>• The works were created during a time of stability under the <b>Mongol Empire</b>, which promoted trade along the <b>Silk Road</b>.</li><li>• The works were made when China was under the rule of the Mongols, during the <b>Yuan dynasty</b>.</li><li>• The works were conceived as an offering/dedication to be <b>placed in a Chinese Daoist temple</b> (in Xingyuan) Note: Buddhist temple according to Gardner’s 15<sup>th</sup> edition.</li><li>• In China at the time, there was an <b>intermixing of religious practices</b> including <b>Daoism, Buddhism, and Confucianism</b>.</li><li>• The works were <b>commissioned by a wealthy Chinese patron</b>, Zhang Wenjin. An inscription around the necks of the vases includes information about the patron and a dedication of the vases (together with a now missing incense burner) to the temple in the hope to receive protection and blessing of the patron’s family.</li><li>• Also among the inscriptions are <b>references to a general</b> recently deified as a god to whom the altar set is offered in exchange for this new god’s protection.</li><li>• The works were made in southern China (Jingdezhen/Jiangxi), the <b>center of Chinese porcelain production</b>.</li><li>• Vases like these were created to appeal to a variety of consumers in different markets; <b>many were exported</b>.</li><li>• The shapes of the vases were <b>modeled after ritual bronzes</b> that could also be used as temple offerings.</li></ul>
2	<p><b>Accurately describes ANOTHER aspect of the historical OR religious context of the David Vases.</b></p> <p>See above.</p>
3	<p><b>Accurately uses specific evidence to explain how the original context influenced the choice of the materials of the David Vases.</b></p> <ul style="list-style-type: none"><li>• The works are <b>made of porcelain</b>, a type of high-fired ceramic with special properties (being hard, white, with a translucent appearance) <b>developed in China</b>.</li><li>• <b>Porcelain</b> production was an established artistic tradition within China and Chinese porcelain a <b>popular export good</b> by the time the David Vases were created.</li><li>• <b>Cobalt</b>, the mineral used to create the blue pigment in blue-and-white porcelain like the David Vases, was <b>imported to China from present-day Iran</b>.</li><li>• Chinese blue-and-white porcelain was developed during the <b>Yuan dynasty</b> as a result of the <b>connection of China with markets in the Middle East</b>.</li><li>• <b>Precious materials</b>, such as the porcelain and the cobalt blue underglaze make this a status object that represented the <b>wealth of the patron</b>.</li><li>• The use of <b>cobalt to create the coloring was also found in Middle Eastern</b> ceramic traditions; Chinese blue-and-white porcelain appealed to the <b>demands created by Middle Eastern markets</b>.</li></ul>

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**2019 SCORING GUIDELINES**

**Question 4 (continued)**

<b>4</b>	<p><b>Accurately uses specific evidence to explain how the original context influenced the choice of the imagery of the David Vases.</b></p> <ul style="list-style-type: none"><li>• The vases are decorated with animals including <b>dragons and phoenixes</b>, which are auspicious and complementary symbols (the yin and the yang), <b>commonly found on Chinese ceremonial and imperial objects.</b></li><li>• <b>Trade with India</b> influenced the <b>elephant head handles.</b></li><li>• <b>Religious contextual imagery</b> correlates <b>elephants in Buddhist art</b> to a symbol of strength.</li><li>• <b>Dragon and phoenix communicate power</b> in Chinese culture, and would have reinforced the patron's <b>status</b>, as well as invoked <b>prosperity.</b></li><li>• Vine and floral motifs were <b>inspired by Islamic</b> or Iznik ceramics, here depicted in new forms such as <b>plantain leaves</b> and traditional Chinese flowers such as <b>peonies.</b></li></ul>
<b>5</b>	<p><b>Accurately uses specific contextual evidence to explain how the David Vases exemplify cross-cultural interaction.</b></p> <ul style="list-style-type: none"><li>• Combined elements of <b>cobalt blue from the Middle East</b> with <b>porcelain found in China</b> create the distinctive blue-and-white wares that are <b>only possible with trade along the Silk Road.</b></li><li>• With <b>expansion of the Mongol empire</b>, artists in China <b>added exotic animals</b> including the elephant into their design choices <b>along with traditional Chinese creatures.</b></li><li>• Blending of <b>Middle Eastern cobalt blue pigments and motifs with Chinese sacred symbols</b> demonstrate the <b>influence of secular trade</b> on religious objects <b>through the Silk Road</b> and Mongol Empire.</li><li>• The connections of the Chinese <b>blue-and-white porcelain</b> in Middle Eastern markets and its <b>later global</b> appeal (such as the stylistic and technical influence in 17<sup>th</sup> century delftware) shows the cross-cultural connections of Chinese porcelain production.</li><li>• The <b>purchase of the vases</b> as part of an extensive collection of Chinese ceramics in the 20<sup>th</sup> century by European collector <b>Sir Percival David</b> exhibits the <b>continued global appeal</b> of Chinese blue-and-white porcelain from this time.</li></ul>

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**2019 SCORING GUIDELINES**

**Question 5**

Correctly attribute the work shown to the contemporary artist who created it.

Using specific visual evidence, justify your attribution by describing at least two relevant similarities between the work shown and other work by the same artist.

Using at least two examples of specific evidence, explain the commentary that the artist was making on the cultural context in which the artist was working.

**Scoring Criteria**

<b>Task</b>	<b>Points</b>
<b>1</b> Correctly attributes the work shown to the contemporary artist who created it.	1 point
<b>2</b> Accurately uses specific visual evidence to justify the attribution by describing ONE relevant similarity between the work shown and other work by the same artist.	1 point
<b>3</b> Accurately uses specific visual evidence to justify the attribution by describing ANOTHER relevant similarity between the work shown and other work by the same artist.	1 point
<b>4</b> Accurately uses ONE example of specific evidence to explain the commentary that the artist was making on the cultural context in which the artist was working.	1 point
<b>5</b> Accurately uses ANOTHER example of specific evidence to explain the commentary that the artist was making on the cultural context in which the artist was working.	1 point
<b>Total Possible Score</b>	<b>5 points</b>

# AP<sup>®</sup> ART HISTORY

## 2019 SCORING GUIDELINES

### Question 5 (continued)

#### Scoring Notes

<b>1</b>	<p><b>Correctly attributes the work shown to the artist who created it in the required course content.</b> The work shown is by <b>Jean-Michel Basquiat</b>. The name <b>Basquiat</b> alone is acceptable.</p>
<b>2</b>	<p><b>Accurately uses specific visual evidence to justify the attribution by describing ONE relevant similarity between the work shown and other work by the same artist.</b> The work shown is <i>Hollywood Africans</i>. Students are <u>not required</u> to name the artwork in the course content, but it is most similar to <i>Horn Players</i>. The visual similarities are in the inclusion of:</p> <ul style="list-style-type: none"> <li>• <b>Handwritten words</b> that look like writing on a chalkboard, <b>graffiti</b> or tagging, <b>crossed-out words</b>.</li> <li>• <b>Heads and features of the human body</b> (footprints, hands, faces, etc.), <b>simplified or abstract faces</b>.</li> <li>• Expressive, rough, sketchy, or “unfinished” drawing style; <b>thick or visible brushstrokes</b>, paint drips</li> <li>• <b>Thick or visible outlines; geometric shapes or ‘boxes’ that frame words</b>.</li> <li>• <b>Bright, vibrant colors; high value contrasting colors; relatively flat, color-block background</b>.</li> <li>• Some unpainted areas, visible parts of the canvas.</li> <li>• Seemingly <b>disorganized composition</b>.</li> </ul>
<b>3</b>	<p><b>Accurately uses specific visual evidence to justify the attribution by describing ANOTHER relevant similarity between the work shown and other work by the same artist.</b> See above.</p>
<b>4</b>	<p><b>Accurately uses specific evidence to explain the commentary that the artist was making on the cultural context in which the artist was working.</b></p> <ul style="list-style-type: none"> <li>• Basquiat included terms alluding to <b>American pop culture, African American history, African American culture in the 1970s–1980s</b>, and portrayals of African Americans <b>without romance, stereotype, or irony</b> in order to <b>celebrate African American history and culture</b> and to <b>challenge pervasive discrimination</b> and stereotypes of African-Americans, especially in arts and entertainment.</li> <li>• Basquiat used elements of his <b>autobiography</b>—places, dates, names, etc.—in order to create work based directly on his personal background, racial identity, and life experience, <b>especially as a minority artist working inside and outside of the elite art scene</b>.</li> <li>• Basquiat used techniques, materials, and visual elements drawn from or perceived in the art world as “low” or “outsider” (such as <b>graffiti</b>) in order to push boundaries, challenge what was considered art, and to question the distinction between “high” and “low” art.</li> <li>• Basquiat included recognizable figures, often <b>portraits of popular artists, musicians, friends</b>, etc., in order to confront changes in the art scene of the 1980s, which valued <b>celebrity and commercialism</b>.</li> <li>• Basquiat also used text in unconventional ways—using visual elements that <b>call attention to specific words by eliminating, hiding, or obscuring them</b> or employing <b>verbal puns, jokes, or word play</b> that challenge the meaning or use of specific words or images.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific evidence to explain to explain the commentary that the artist was making on the cultural context in which the artist was working.</b> See above.</p>

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## 2019 SCORING GUIDELINES

### Question 6

The work shown is the Great Mosque of Djenné, which was founded in Mali c. 1200 C.E. The structure demonstrates characteristics of mosque architecture specific to its location.

Describe at least two materials or techniques used in the construction of the Great Mosque of Djenné.

Using specific evidence, explain how the architectural features of the Great Mosque of Djenné demonstrate continuity with global conventions of mosque architecture.

Using specific evidence, explain both how and why the architectural features of the Great Mosque of Djenné demonstrate changes from global conventions of mosque architecture.

#### Scoring Criteria

Task		Points
1	Accurately describes ONE material OR technique used in the construction of the Great Mosque of Djenné.	1 point
2	Accurately describes ANOTHER material OR technique used in the construction of the Great Mosque of Djenné.	1 point
3	Accurately uses specific evidence to explain how ONE architectural feature of the Great Mosque of Djenné demonstrates continuity with global conventions of mosque architecture.	1 point
4	Accurately uses specific evidence to explain how ONE architectural feature of the Great Mosque of Djenné demonstrates changes from global conventions of mosque architecture.	1 point
5	Accurately uses specific evidence to explain why ONE architectural feature of the Great Mosque of Djenné demonstrates changes from global conventions of mosque architecture.	1 point
<b>Total Possible Score</b>		<b>5 points</b>

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**Question 6 (continued)**

**Scoring Notes**

<b>1</b>	<p><b>Accurately describes ONE material OR technique used in the construction of the Great Mosque of Djenné.</b></p> <p><b>Materials:</b></p> <ul style="list-style-type: none"><li>• The mosque is made from <b>adobe</b> (the Spanish term for <b>mud brick</b>), which is made from earth and other available organic matter such as mud, sand, straw, dung and/or rice husks, based on what is available, and water to form the mud bricks. <i>Note:</i> the use of “brick” alone is not sufficient to earn the task point.</li><li>• Additional media: <b>terracotta tiles</b>/ceramic vessels/tubes and lids that cap openings in the roof, <b>timber</b> (palm) in the form of the projecting torons and the roof beams, and <b>mud plaster</b> coating the bricks.</li><li>• <b>Ostrich eggs</b> are placed at the tops of mud-brick pillars on the exterior.</li></ul> <p><b>Techniques:</b></p> <ul style="list-style-type: none"><li>• The building is a <b>post-and-lintel construction</b> made of stacked mud bricks with projecting pilasters/buttresses on the exterior and 90 mud-brick pillars connected by arches on the interior that support a roof of mud and palm wood.</li><li>• The exterior of the building is <b>coated in plaster</b> to protect the mud bricks from the effects of weather and must be periodically recoated (the specific name of the annual ceremony where this occurs is <i>Crepissage</i> or <i>Crepissage de la Grande Mosquée</i>).</li><li>• The <b>torons/timbers</b> projecting from the exterior both reinforce the mud-brick walls and serve as scaffolding for the periodic replastering.</li></ul>
<b>2</b>	<p><b>Accurately describes ANOTHER material OR technique used in the construction of the Great Mosque of Djenné.</b></p> <p>See above.</p>
<b>3</b>	<p><b>Accurately uses specific evidence to explain how ONE architectural feature of the Great Mosque of Djenné demonstrates continuity with global conventions of mosque architecture.</b></p> <ul style="list-style-type: none"><li>• The Djenné mosque contains the typical functional and symbolic mosque components of a <b>qibla wall</b> oriented in the direction of Mecca, <b>mihrab</b>, a <b>minbar</b>, and <b>minarets</b>.</li><li>• It also has the characteristic mosque spaces of a <b>prayer hall</b> and a <b>courtyard</b>.</li><li>• Its <b>soaring height</b> in comparison to the surrounding buildings makes it the visual center of the community, a typical characteristic for a primary congregational mosque or Friday mosque.</li><li>• Its <b>monumental size</b> is the norm for Friday mosques, which are supposed to be able to hold all Muslim males in the community.</li><li>• It has <b>spaces reserved for women</b> (in this case its galleries) as is typical of mosques.</li></ul>

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**Question 6 (continued)**

<b>4</b>	<p><b>Accurately uses specific evidence to explain <u>how</u> ONE architectural feature of the Great Mosque of Djenné demonstrates changes from global conventions of mosque architecture.</b></p> <ul style="list-style-type: none"><li>• The Djenné mosque uses the <b>materials and techniques characteristic of the region</b>, in this case <b>adobe/earthen construction</b>, and thus it differs from mosques built in other regions of the world.</li><li>• The interior and exterior are largely <b>simple mud brick and mud plaster</b>, rather than the colorful two- or three-dimensional decoration seen in other traditions, such as tile, mosaic, stone, or colored and decorated plaster.</li><li>• The building's exterior <b>projecting pilasters/buttresses</b> and pointed crenellations <b>mimic the town's domestic architecture and thus are local in derivation</b>.</li><li>• Ventilation is provided by <b>openings in the roof</b> capped with terracotta, and small niches in roof/towers.</li><li>• The <b>wood beams (torons)</b> projecting from the exterior are a <b>regionally specific architectural variation</b>.</li><li>• The <b>pillars topped with ostrich eggs</b> are also a <b>regionally specific trait</b>.</li><li>• The Djenné mosque's <b>flat roof</b> differs from other traditions of mosque building (which can include a central dome flanked by squinches/semidomes; soaring iwans and rows of small domes; or rows of trussed timber roofs).</li><li>• The Djenné is also constructed on a <b>raised platform</b> that elevates it 3 meters above its surroundings.</li></ul>
<b>5</b>	<p><b>Accurately explains <u>why</u> ONE architectural feature of the Great Mosque of Djenné demonstrates changes from global conventions of mosque architecture.</b></p> <ul style="list-style-type: none"><li>• The use of thick <b>adobe/mud brick walls</b> is a response to local environmental conditions, <b>insulating the interior from heat</b> and maintaining a more constant temperature.</li><li>• <b>Ventilation systems</b> are also a <b>response to heat</b> and a <b>local architectural solution</b> to this environment.</li><li>• <b>Replastering</b> is an adaptation to the local rainy seasons and tied to local pre-Islamic beliefs that emphasize cyclical renewal.</li><li>• <b>Wooden beams (torons)</b> reinforce the structure and are used for <b>scaffolding</b> in during periodic re-plastering.</li><li>• <b>Ostrich eggs</b> incorporate references to local, pre-Islamic cultural <b>concepts related to purity and fertility</b>.</li><li>• <b>The monumental exterior, with its projecting elements</b> (buttresses, crenellations, and towers), was likely <b>inspired by surrounding buildings</b> and <b>the knowledge of trained masons</b> who participated in building the mosque.</li><li>• The appearance and construction continue the <b>long tradition of mud masonry in Djenné</b> while also visually and architecturally <b>connecting the mosque to its community surroundings</b>.</li><li>• The elevated <b>platform</b> helps to protect the mosque from the <b>annual flooding</b> of the nearby Bani River.</li></ul>