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# AP Art History

## Sample Student Responses and Scoring Commentary

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

- Scoring Guideline**
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## 2018 SCORING GUIDELINES

### Question 1

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

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

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

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

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

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

Column of Trajan

Palette of King Narmer

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**Question 1 (continued)**

**Scoring Criteria**

| <b>Task</b>  | <b>Points</b>   |
|--|-----------------|
| <p><b>1</b> Selects and completely identifies another work of art from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict.</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. To earn credit for the identification, the student must provide <u>at least two</u> accurate identifiers. If the student selects a work from the list provided, the student must provide <u>at least two</u> accurate identifiers <u>beyond those that are given</u>. The student will not be penalized if any additional identifiers provided are inaccurate.</i></p> | 1 point         |
| <p><b>2</b> Accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon.</p>  | 1 point         |
| <p><b>3</b> Accurately describes the subject matter of the battle or conflict that is depicted in the selected work.</p>   | 1 point         |
| <p><b>4</b> Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</p>  | 1 point         |
| <p><b>5</b> Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</p>  | 1 point         |
| <p><b>6</b> Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</p>  | 1 point         |
| <p><b>7</b> Accurately uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.</p>   | 1 point         |
| <p><b>8</b> Accurately uses specific contextual evidence from the selected work in the explanation.</p>  | 1 point         |
| <p><b>Total Possible Score</b></p>   | <b>8 points</b> |

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## 2018 SCORING GUIDELINES

### Question 1 (continued)

#### **Scoring Information**

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

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

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**Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column completed 113 c.e. Marble.**

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

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

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

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

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

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

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### Question 1 (continued)

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

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

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

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

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

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

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

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

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

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### Question 1 (continued)

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

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

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

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

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

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

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

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

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

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

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

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### Question 1 (continued)

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

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

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

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

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

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

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

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

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

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

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### Question 1 (continued)

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

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

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

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

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

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

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

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### Question 1 (continued)

#### Scoring Notes

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

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**Question 1 (continued)**

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

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**Question 1 (continued)**

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

**1 Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict.** Credit will be given for at least two accurate identifiers, apart from the title given in the question prompt, taken from the following list:

- Culture: **Predynastic Egypt. Also acceptable: Egyptian**
- Materials: **Greywacke. Also acceptable: slate, green schist, OR siltstone (stone alone is NOT acceptable)**
- Date: **c. 3000-2920 B.C.E. Also acceptable: 3<sup>rd</sup> millennium OR a date within 1,000 years of the original**

**2 Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.**

- The **gods** are shown **waging war** against other powerful beings.
- **Athena** is shown triumphing over a winged figure, **pulling his head** by his curls and **raising him from the ground**.
- A female figure reaches up toward Athena and looks on in horror.
- A winged figure flies into the scene and crowns Athena.

**3 Accurately describes the subject matter of the battle or conflict that is depicted in the Palette of King Narmer.**

- Narmer is shown **waging war**, both in **human form** and as a **bull destroying a walled city**.
- On one side of the palette, Narmer **raises a club** as he **holds the hair** of a **victim kneeling** in front of him.
- On the other side, preceded by standard bearers, Narmer views the **decapitated corpses** of his defeated foes.
- Servants restrain **mythical creatures whose necks are intertwined**.

**4 Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.**

**Similarities:**

- Both depict clearly **dominant victors** using **overpowering physical force to subdue their enemies**.
- In both works the victors are **calm and controlled**; they succeed without difficulty or uncertainty.
- In both works the enemies are presented in **poses of defeat and submission**.
- Both works include **imagery of gods and goddesses** to express **divine involvement** in the battle or conflict.
- In both works the **victors are differentiated** from their enemies by **idealized form, scale, or placement**.

**Differences:**

- In the Pergamon frieze, **gods are active participants** vs. in the Palette of King Narmer, gods are **present more as symbols or witnesses** (Hathor/Bat and Horus).
- The Pergamon frieze depicts a **single moment** — the **climax** — in a mythological battle, whereas the Palette of King Narmer uses **registers** to portray a **more lengthy sequence of events**.
- The Pergamon frieze depicts a **mythological** battle, whereas the Palette of King Narmer recounts a **historical** saga.
- The **facial expressions, contorted poses, diagonal forms, and use of high relief** contribute to **greater emotional intensity** in the Pergamon frieze than in the Palette of King Narmer.
- In the Palette of King Narmer, the **use of registers, rigid forms, hierarchical scale, and negative space between figures** contribute to a sense of **dignity and order** missing from the Pergamon frieze.

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**Question 1 (continued)**

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

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**Question 1 (continued)**

**Alexander Mosaic from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.**

**1 Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict.** Credit will be given for at least two accurate identifiers taken from the following list:

- Title: **Alexander Mosaic from the House of Faun. Also acceptable: Alexander Mosaic**
- Culture: **Republican Rome. Also acceptable: Roman**
- Location: **Pompeii**
- Materials: **Mosaic**
- Date: **c. 100 B.C.E. Also acceptable: 1<sup>st</sup> century B.C.E. OR a date within 100 years of the original**

**2 Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.**

- The **gods** are shown **waging war** against other powerful beings.
- **Athena** is shown triumphing over a winged figure, **pulling his head** by his curls and **raising him from the ground**.
- A female figure reaches up toward Athena and looks on in horror.
- A winged figure flies into the scene and crowns Athena.

**3 Accurately describes the subject matter of the battle or conflict that is depicted in the Alexander Mosaic.**

- The subject is a **battle between** the soldiers of **Alexander the Great** and **another army**.
- **Soldiers** coming from the left, led by Alexander, **attack troops** coming from the right, who **panic and flee**.
- Alexander charges into the fray on his horse, already having thrust his spear through the body of the foremost enemy soldier.
- **Corpses** of soldiers and horses litter the ground. A dying soldier's **pain-stricken face** is **reflected in his shield**.
- As the **opposing leader looks back** at Alexander **in shock and anguish**, his driver tries to turn the chariot to retreat.
- The **opponents are confused and panicked**, frantic in their efforts to retreat.

**4 Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.**

**Similarities:**

- Both depict clearly **dominant victors** exercising **overpowering physical force** to **subdue their enemies**.
- In both works the victors are **calm and controlled**; they succeed without difficulty or uncertainty.
- In both the victors appear **unconcerned with their own safety**, having minimal weapons or protective gear.
- Both depict the heat of battle as **emotionally intense and dramatic**, employing **agonized expressions, crowded composition, contorted poses, and diagonal forms**.
- Both works heighten the violence of war by bringing the **chaotic action out into the space of the viewer**. The relief's figures **spill out onto the steps**, while the mosaic's foreground figures are radically **foreshortened**.
- In both the enemies are shown in **poses of defeat and submission**.
- Both works emphasize the suffering of the losers and **evoke pathos** from the viewer. The mother of Athena's foe appears to beg for mercy, while Alexander's opposing general is grief-stricken at the death of his forward guard.

**Difference:**

- Pergamon's combatants are **mythological beings**, while the mosaic portrays **human soldiers** in a **historical** battle.

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**Question 1 (continued)**

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

Begin your response to Question 1 here.

1A,

The Palette of King Narmer from Predynastic Egypt, 1250-1350 BCE, made of Greywacke is a work that depicts a battle or conflict.

The Great Altar of Zeus and Athena as shown in the image depicts a battle known as the Gigantomachy, which took place between the gods and giant race in Greek mythology. Athena is shown holding the hair of one giant as she vanquishes her enemy while the Earth god Gaia pleads for the life of her children below. Nike, winged victory, crowns Athena, who is in the center holding a shield.

The Palette of King Narmer has two sides. On the front side King Narmer inspects the bodies of the defeated Egyptians with a retinue. Two snake/lion figure intertwine to show the uniting of upper and lower Egypt, which was the purpose of the battle Narmer had fought. On the back Horus sits to the right of Narmer wearing the crown of upper Egypt, defeating his opponents while Horus looks on with approval.

In both the Palette of Narmer and the battle scene at Pergamon, another divine figure is placed to the side of the main warrior holding a symbol of victory. At Pergamon, Nike, the goddess of victory, flies to the right of Athena and crowns her head with a laurel wreath. On Narmer's palette, the falcon god Horus holds a branch and another implement which allude to Narmer's victory and his role as king over a united Egypt. However, the two scenes are different in ~~the~~ the level of detail and movement displayed. At Pergamon the figures are depicted in the Hellenistic style with significant allusions to movement and

chaos as Athena grabs the defeated giant. The hero, Athena has a form which is overlapped with the arms of the giant and Bala, creating a chaotic action scene. In contrast, on the front side of the Palette of Narmer to King is no longer directly fighting the vanquished enemy but merely surveying the dead, who are shown from an aerial view. The musculature and agony of the faces of the warriors at Pergamon contrast the relatively static Egyptian figures.

Both the battle scene at Pergamon and the Palette of King Narmer reinforce concepts of power or leadership by showing the triumph of a figure identifiable to contemporary peoples and the horrid defeat of any who dare oppose them. Both utilize a religious element to establish divine approval over certain leaders. At Pergamon, the mythological gigantomachy connects to the Victory of the Greeks over the Persians and other enemies and therefore reinforces the dominance of Greece over surrounding nations. The united Greece state is a powerful force in the Mediterranean, and is allegorically compared to Athena's victory. Likewise, Narmer reinforces his leadership by showing his image, with the crowns of both upper and lower Egypt, alongside the gods Horus and the bull Hathor. Narmer has divine approval to rule a united Egypt.

Begin your response to Question 1 here.

1B,

One work of art that shares similarities to the Great Altar of Zeus and Athena at Pergamon is the Column of Trajan. The Column of Trajan is from the Roman Empire, Classical Period. It is made of stone and concrete. In the Great Altar of Zeus and Athena at Pergamon, the Greek gods are battling the giants. Athena grasps a giant's head in one hand, and her shield in another. Other giants lay defeated by Athena, others in pain and anguish. A serpent crawls around the giant on the left. This battle scene at the Great Altar of Zeus is also representative of the defeat of the Gauls, with the giants symbolizing the Gauls.

The Column of Trajan depicts the preparation, battle, and outcome of Trajan's war. It documents the growing and constructing of Trajan's army, the eventual battle, and triumph of Trajan's army. All of this takes place in bands, sculpted into a column, that spiral along the length until it reaches the top. It shows how the soldiers prepared for war, and the celebration of Trajan in chronological order, with the first events at the bottom, and the final events at the top.

Both the Great Altar of Zeus and the Column of Trajan are similar, because they both are carved into stone and rock. The reliefs of the Great Altar of Zeus lie the ~~inner~~ <sup>inner</sup> sides of the Altar, facing the viewer as they walk up the stairs. The Column of Trajan is a relief carved into a column, and the viewer views it from bottom to top.

A difference between these works of art is that the Great Altar of Zeus depicts a battle between gods and giants, while the Column of Trajan documents a real, historical conflict. The conflict on the Great Altar is depicted with impressive gods, both wings and serpents, seemingly gliding around the battlefield, posing in cinematic positions, as they defeat the giants. The Column of Trajan depicts its conflict in a much more grounded manner. The soldiers are lined up in traditional Roman formations, and the battle scenes are less dramatic than the Great Altar of Zeus.

A similarity between the Great Altar of Zeus and the Column of Trajan, is how the allies are depicted, and how the enemies are depicted. In both works, both the gods and Roman army, are depicted as refined, cultured people. The gods are graceful and refined in battle, and the Romans show organization and unity. In both works the enemies are depicted as lesser beings. The giants are sculpted in horrid positions, with faces of despair. They wear no clothing, while the gods do. The same can be said for Column of Trajan. During the conflict depicted on the carving, the enemies of Rome are ~~shown~~ portrayed as barbaric, with no resolve.

Both works reinforce concepts of power and leadership with their depictions of triumph of the enemy. In the Great Altar of Zeus, the gods are shown as powerful mighty beings, coming out on top of the giants. They are reflective of the Greeks themselves, while the giants are the Gauls. This historical battle between the Greeks and Gauls, ~~represented~~ by the Great Altar, depicts the Greeks and elevates them to the likeness of the gods. Similarly, in the Column of Trajan, this piece of art was, like many pieces of Roman art, used as propaganda to celebrate their

current ruler, who was Trajan. The column depicted Trajan as a fierce leader, who showed great command over his army, and was responsible for Rome's triumph. The column was commissioned to celebrate Trajan, and reinforce his depiction to the Roman people as a strong and powerful leader. The Column of Trajan would be put on display for Roman citizens to view, and the exposure to the heroic depiction of Trajan on the column, would have strengthened his position as a leader, and boosted his approval. By providing the population with depictions of their emperor exclusively limited to attributes of heroism and leadership, the public's view of Trajan would be shaped into their ideal leader.

Begin your response to Question 1 here.

1C<sub>1</sub>

The battle scene from the Great Altar of Zeus and Athena at Pergamon depicts Athena, the goddess of the hunt, as she singlehandedly defeats three other figures. Though many of the faces have been eradicated, the expression on the figure on the left shows extreme anguish. There is also a snake wrapped around his body. While the three figures are struggling and clearly being defeated, shown through the facial expressions and body language, Athena appears to glide through the work with ease. She is not struggling, and seems to be winning the battle with ease. The way that she is depicted in the piece shows the amount of respect that the Ancient Greeks had for Athena. Her effortless movement across the battlescene shows how powerful she was, and how <sup>much</sup> the Greeks admired the goddess. Her depiction in the piece signifies how much power Athena had within society, as she is seemingly commanding the battle scene.

In contrast, a piece that also depicts a battle or conflict is the Palette of King Narmer, from ancient Egypt ~~is~~ <sup>using</sup> graywacke. The palette depicts King Narmer in battle, and viewers can immediately notice the use of a hierarchical scale. King Narmer is obviously significantly bigger than the other figures that are depicted. One way that the palette is similar to the battle scene from the Great Altar of Zeus and Athena at Pergamon is that the central figures depicted in the works are those who have significant power. However, the way in which their power is depicted is different. Though Athena's power is shown through the way that she defeats the other figures in the scene, King Narmer's power is shown in the way that he differs in size from the other figures, showing how he is physically larger than the

others because of the fact that he is more powerful.

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Another difference in the two works is ~~the functions that they serve. The battle scene featuring Athena is part of the Great Altar of Zeus and Athena which was a place where~~ the style in which they were made. The battle scene with Athena was made during the Hellenistic Greek period, which can be identified through the very dramatic facial features and poses. Each of the individual figures in the piece are depicted in a dramatic way, in the way their faces are configured and the way their bodies are placed. Viewers can feel a sense of movement as well, in the way that Athena's clothing ~~and~~ creates movement. On the other hand, the palette was done in the style used in ancient Egypt, where the figures are much more static. Through the use of registers, the piece can be divided up into separate parts. The figures in the piece are depicted with two feet facing forward, torso faced toward the viewer, and head facing forward with one eye facing the viewer. This does not allow for a lot of emotion or movement to be depicted through the piece.

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## 2018 SCORING COMMENTARY

### Question 1

#### Overview

This question asked students to compare the Great Altar of Zeus and Athena at Pergamon with another work from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict. The question listed two options from the required course content from which students could choose, or they could select another relevant work from the specified content area. Students needed to explain similarities or differences in how the imagery in both works depicts the battle or conflict, then to explain one similarity in how the imagery in both works reinforces concepts of power or leadership. The intent of the question was to have students demonstrate an ability to compare two works of art, focusing primarily on how the imagery in the two works relates to a specific theme. Students had to use specific visual and contextual evidence from both works to support their explanation.

#### Sample: 1A

Score: 8

**Task 1: Selects and completely identifies another work of art from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict. (1 point)**

The response provides two accurate identifiers for the Palette of Narmer. The culture is correctly identified as Predynastic Egypt, and the material is correctly identified as greywacke. There is no penalty for the incorrect date “1250–1350 B.C.E.,” which is outside the accepted range of 1,000 years from the work’s creation c. 3000–2920 B.C.E. Only two accurate identifiers were required to earn the point.

**Task 2: Accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. (1 point)**

The response describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon: The work shows “the gigantomachy, which took place between the gods and giant race in Greek mythology. Athena is shown holding the hair of one giant as she vanquishes her enemy while the Earth god Gaia pleads for the life of her children.”

**Task 3: Accurately describes the subject matter of the battle or conflict that is depicted in the selected work. (1 point)**

The response describes the subject matter of the battle or conflict that is depicted on the Palette of Narmer: The work shows “the uniting of upper and lower Egypt.” The response describes how the palette “has two sides. On the front side, King Narmer inspects the bodies of the defeated Egyptians with a retinue. Two snake/lion figure[s] intertwine,” symbolizing unification. On the opposite side, “Horus sits to the right of Narmer.” The king is “wearing the crown of upper Egypt, defeating his opponents while Horus looks on with approval.”

**Task 4: Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. (1 point)**

The response uses specific visual evidence from both works to explain one similarity in how the imagery depicts the battle or conflict. The response notes that in both works, “another divine figure is placed to the side of the main warrior holding a symbol of victory.” The response uses specific visual evidence from the Great Altar of Zeus and Athena at Pergamon to support this assertion: “Nike, the goddess of victory, flies to the right of Athena and crowns her head with a laurel wreath.” The response also uses specific visual evidence from the Palette of Narmer: “the falcon god Horus holds a branch and another implement which allude to Narmer’s victory and his role as king over a united Egypt.”

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**Question 1 (continued)**

**Task 5: Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. (1 point)**

The response uses specific visual evidence from both works to explain one difference in how the imagery depicts the battle or conflict. The response states that “the two scenes are different in the level of detail and movement displayed.” On the Great Altar of Zeus and Athena at Pergamon, “the figures are depicted in a Hellenistic style with significant allusions to movement and chaos as Athena grabs the defeated giant.” Athena “has a form which is overlapped with the arms of the giant and Gaia, creating a chaotic action scene.” The response observes that “In contrast, on the front side of the Palette of Narmer, [the] king is no longer directly fighting the vanquished enemy but merely surveying the dead. ... The musculature and agony of the faces of the warriors at Pergamon contrast [with] the relatively static Egyptian figures.”

**Task 6: Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. (1 point)**

The response explains one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. The response states that both works “reinforce concepts of power or leadership by showing the triumph of a figure identifiable to contemporary peoples and the horrid defeat of any who dare oppose them.” The response further explains that both works “utilize a religious element to establish divine approval over certain leaders.”

**Task 7: Accurately uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. (1 point)**

The response uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. The response notes that “At Pergamon, the mythological gigantomachy connects to the victory of the Greeks over the Persians and other enemies and therefore reinforces the dominance of Greece over surrounding nations. The united Greece state is a powerful force in the Mediterranean, and is allegorically compared to Athena’s victory,” which shows the gods’ approval. Although most scholars interpret the gigantomachy as referencing the defeat of the Gauls, not the Persians, this is a minor error that does not detract from the overall quality of the response.

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

The response uses specific contextual evidence from the Palette of Narmer in the explanation. The response states that “Narmer reinforces his leadership by showing his image with the crowns of both upper and lower Egypt, alongside the gods Horus and the bull Hathor.” This shows how “Narmer has divine approval to rule a united Egypt.”

**Sample: 1B**

**Score: 7**

**Task 1: Selects and completely identifies another work of art from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict. (0 points)**

No point was earned. The response does not provide two correct identifiers for the Column of Trajan. The response correctly identifies the culture as Imperial Rome. However, the response misidentifies the materials as “stone and concrete”; the correct material is marble.

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## 2018 SCORING COMMENTARY

### Question 1 (continued)

**Task 2: Accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. (1 point)**

The response describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon: “the Greek gods are battling the giants. Athena grasps a giants head in one hand, and her shield in another.”

**Task 3: Accurately describes the subject matter of the battle or conflict that is depicted in the selected work. (1 point)**

The response describes the subject matter of the battle or conflict that is depicted on the Column of Trajan: The work “depicts the preparation, battle, and outcome of Trajan’s war.” The response further elaborates that the work “documents the growing and constructing of Trajan’s army, the eventual battle, and triumph of Trajan’s army.”

**Task 4: Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. (1 point)**

The response uses specific visual evidence from both works to explain one difference in how the imagery depicts the battle or conflict. The response states that “A difference between these works of art is that the Great Altar of Zeus depicts a battle between gods and giants, while the Column of Trajan documents a real, historical conflict.” The response provides specific visual evidence from both works: “The conflict on the Great Altar is depicted with impressive gods, with wings and serpents, seemingly gliding around the battlefield, posing in cinematic positions, as they defeat the giants. The Column of Trajan depicts the conflict in a much more grounded manner. The soldiers are lined up in traditional Roman formations, and the battle scenes are less dramatic” than the ones presented on the Pergamene altar.

**Task 5: Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. (1 point)**

The response uses specific visual evidence from both works to explain similarities in how the imagery depicts the battle or conflict. The response states that the two works are similar in “how the allies are depicted, and how the enemies are depicted. In both works, both the gods and Roman army are depicted as refined, cultured people,” with the Greek gods presented as “graceful and refined” and the Roman army showing “organization and unity.” Additionally, both works, the response states, depict the enemies as “lesser beings. The giants are sculpted in horrid positions, with faces of despair,” while the enemies of Rome are “portrayed as barbaric, with no resolve.” While not required to earn the point, the additional evidence enhances the quality of the response.

**Task 6: Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. (1 point)**

The response explains one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership: “Both works reinforce concepts of power and leadership with their depictions of [the] triumph [over] the enemy.”

**Task 7: Accurately uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. (1 point)**

The response uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. The response explains that the Pergamene battle scene is an allegory, “representative of the defeat

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## 2018 SCORING COMMENTARY

### Question 1 (continued)

of the Gauls, with the giants symbolizing the Gauls.” The response notes that the gods “are reflective of the Greeks themselves. ... This historical battle between the Greeks and Gauls, remembered by the Great Altar, depicts the Greeks and elevates them to the likeness of the gods.”

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

The response uses specific contextual evidence from the Column of Trajan in the explanation. The response explains how the column was “used as propaganda to celebrate their current ruler, who was Trajan.” The response further states that the column was “on display for Roman citizens to view, and the exposure to the heroic depiction of Trajan on the column, would have strengthened his position as a leader, and boosted his approval. By providing the population with depictions of their emperor exclusively limited to attributes of heroicism and leadership, the public’s view of Trajan would be shaped into their ideal leader.”

**Sample: 1C**

**Score: 5**

#### **Task 1: Selects and completely identifies another work of art from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict. (1 point)**

The response provides two accurate identifiers for the Palette of Narmer. The culture is correctly identified as “ancient Egypt” and the material is correctly identified as greywacke.

#### **Task 2: Accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. (1 point)**

The response describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon: Athena is “singlehandedly defeat[ing] three other figures.”

#### **Task 3: Accurately describes the subject matter of the battle or conflict that is depicted in the selected work. (1 point)**

The response describes the subject matter of the battle or conflict that is depicted on the Palette of Narmer: The work “depicts King Narmer in battle.”

#### **Task 4: Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict. (1 point)**

The response uses specific visual evidence from both works to explain one similarity in how the imagery depicts the battle or conflict. The response explains that the two works are similar in “that the central figures depicted in the works are those who have significant power. However, the way in which their power is depicted is different.” The response uses specific visual evidence from the Great Altar of Zeus and Athena at Pergamon to support this assertion by referencing Athena’s seemingly effortless defeat of the giants. The response notes that “Athena’s power is shown through the way that she defeats the other figures in the scene.” She is described as appearing “to glide through the work with ease. She is not struggling, and seems to be winning the battle with ease.” The response also uses specific visual evidence from the Palette of King Narmer by explaining how Narmer is shown as “more powerful” than the other figures because of “the way that he differs in size ... he is physically larger than the others.”

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**Question 1 (continued)**

**Task 5: Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict. (1 point)**

The response uses specific visual evidence from both works to explain one difference in how the imagery depicts the battle or conflict. The response explains that the imagery of the battle from the Great Altar of Zeus and Athena at Pergamon is “very dramatic,” with “a sense of movement,” whereas the Palette of King Narmer depicts the figures as “much more static.” The response uses specific visual evidence from the Great Altar of Zeus and Athena at Pergamon to support this assertion by referencing “the way that Athena’s clothing creates movement.” The response also uses specific visual evidence from the Palette of King Narmer by explaining how “The figures in the piece are depicted with two feet facing forward, torso faced toward the viewer, and head facing forward with one eye facing the viewer. This does not allow for a lot of emotion or movement to be depicted through the piece.”

**Task 6: Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. (0 points)**

No point was earned. The response does not explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. To earn the point the response could have explained how both works use the imagery of successful battles and heroic victors as political propaganda in the service of powerful rulers.

**Task 7: Accurately uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. (0 points)**

No point was earned. The response does not use specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. To earn the point the response could have explained how the dominant presence of Athena suggests that the rulers of Pergamon identified with the god or how the altar was publicly displayed on an acropolis, where the imagery would have been seen by many people, thereby making it effective propaganda.

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

No point was earned. The response does not use specific contextual evidence from the Palette of Narmer in the explanation. To earn the point the response could have explained how the ancient Egyptians revered their pharaohs as gods or how the palette was found within a temple dedicated to the god Horus in Hierakonpolis, where it could have served as propaganda on behalf of the leader.