

2018

AP[®]

CollegeBoard

AP Art History

Scoring Guidelines

AP[®] ART HISTORY

2018 SCORING GUIDELINES

Question 1

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

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

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

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

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

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

Column of Trajan
Palette of King Narmer

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Question 1 (continued)

Scoring Criteria

Task	Points
<p>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.</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>2 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>3 Accurately describes the subject matter of the battle or conflict that is depicted in the selected work.</p>	1 point
<p>4 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>5 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>6 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>7 Accurately uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.</p>	1 point
<p>8 Accurately uses specific contextual evidence from the selected work in the explanation.</p>	1 point
<p>Total Possible Score</p>	8 points

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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.

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

Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column completed 113 C.E. Marble.	
1	<p>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 <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"> • Culture: Imperial Rome • Location: Rome, Italy. Also acceptable: Rome (<i>Note: Rome can only count as one identifier</i>) • May have been designed by Apollodorus of Damascus • Materials: Marble • Date: 113 C.E. Also acceptable: 2nd century OR a date within 100 years of the original
2	<p>Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.</p> <ul style="list-style-type: none"> • 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	<p>Accurately describes the subject matter of the battle or conflict that is depicted in the Column of Trajan.</p> <ul style="list-style-type: none"> • Trajan and his army are shown waging war. • The spiral frieze depicts the Roman army building fortifications and preparing for war. • The emperor is portrayed addressing the troops, overseeing their movements, and making sacrifices to the gods. • A river god provides support to the Roman army as they are shown at the beginning of the frieze. • The base of the column displays an array of the enemy’s weapons and armor to allude to their defeat.
4	<p>Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</p> <p>Similarities:</p> <ul style="list-style-type: none"> • In both the victors display calm and control while their opponents are in disarray and distress. • In both the victors are idealized unlike their opponents, who are shown with reptilian bodies or shaggy beards. • Both include a large number of figures engaged in battle exerting physical force. • In both works the enemies are presented in poses of defeat and submission. <p>Differences:</p> <ul style="list-style-type: none"> • The Pergamon frieze depicts a single moment — the climax of battle — whereas the column uses continuous narration to portray a more lengthy sequence of events. • The Pergamon frieze depicts a mythological battle, whereas the column recounts a historical saga. • The facial expressions, poses, and use of dramatic high relief in the Pergamon frieze contribute to a greater emotional intensity depicted in the battle than is found in the column.

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Question 1 (continued)

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

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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: 3rd 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)

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

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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: 1st 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)

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

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Question 2

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

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

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

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

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

Pisupo Lua Afe (Corned Beef 2000)

The Swing (after Fragonard)

Trade (Gifts for Trading Land with White People)

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Question 2 (continued)

Scoring Criteria

Task	Points
<p>1 Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism.</p> <p><i>To earn credit for the identification, the student must provide the materials <u>AND</u> one additional accurate identifier: title or designation, name or the artist and/or culture of origin, date of creation. If a work from the list is selected, the student must provide the materials <u>AND</u> one additional accurate identifier <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>2 Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p>	1 point
<p>3 Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p>	1 point
<p>4 Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of these materials or imagery.</p>	1 point
<p>5 Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p>	1 point
<p>6 Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p>	1 point
<p>Total Possible Score</p>	6 points

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Question 2 (continued)

Scoring Information

Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery. 1994 C.E. Mixed media.

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

In *Pisupo Lua Afe (Corned Beef 2000)*, Michel Tuffery references the legacy of colonialism in the Pacific both through his choice of materials and through the dominant imagery of the bull. Tuffery constructed the bull out of hundreds of recycled metal cans of Palm Corned Beef, which is made in New Zealand and exported throughout the Pacific. Tuffery pounded the brightly colored, red-and-yellow cans imprinted with pictures of cows flat into strips and riveted them together into the shape of a free-standing, life-sized bull. Constructed from metal, the bull is intended to look sharp and hard-edged, rather than soft and organic, like a real bull.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.

First displayed in the New Zealand exhibition Bottled Ocean — whose curators intentionally sought to problematize stereotypes about Pacific Islanders — *Pisupo Lua Afe (Corned Beef 2000)* calls attention to the ongoing and often harmful legacy of colonialism. With this and similar sculptures, Tuffery uses the imagery of the bull generally and the cans of corned beef specifically to comment on the ways in which imported processed meats are harmful to public health, the environment, indigenous traditions, and the local economy of the Pacific islands.

Explains Tuffery, “My corned beef bullock talks about the impact of global trade and colonial economies on Pacific Island cultures. Specifically it comments on how an imported commodity has become an integral part of the Polynesian customs of feasting and gift giving.”

Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.

Pisupo (pronounced pea-soup-o) was the name given by Pacific Islanders to all canned food during the colonial period. The name originated with the word given by Samoans to cans of pea soup, but it has come to have particular associations with cans of corned beef. This mass-produced product was used as provisions for the British naval fleet during the 19th century and thereby entered into trade markets throughout the British colonies. Canned corned beef has since become an icon of the modern Pacific diet.

High in saturated fats, salt, and cholesterol, canned corned beef is less healthy than more traditional Pacific food sources, such as fresh fish and fruits, and it has contributed to obesity among Pacific Islanders. The imported canned meat also has a high environmental impact because it creates more waste, resulting in a disposal problem. (It is no coincidence that the cans used by Tuffery to make the work are recycled.)

Similarly, the introduction of cattle into New Zealand and other Pacific Islands to meet the demand locally for canned corned beef has changed traditional food production and put additional pressure on the islands’ fragile ecology. (The bull is not native to the Pacific Islands.) This preference means imported goods have largely replaced locally produced food and indigenous modes of production and created a dependence on global trade networks that persists to the present day.

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Question 2 (continued)

From a cultural perspective, the prestige accorded to canned corned beef in the Pacific Islands has led to an erosion of traditional gift-giving practices as imported commodities have begun to replace indigenous arts. For example, canned corned beef has largely superseded more traditional gifts of exchange such as tapa cloth at birthdays, weddings, funerals, and other ceremonial occasions

According to Tuffery, he made the bull in *Pisupo Lua Afe (Corned Beef 2000)* look cartoonish in part to emphasize its “un-Polynesian” nature. He rendered the bull out of sharp metal cans that contrast with the appearance and quality of a real bull so as to address the artificial and dangerous nature of the imported canned food. In interviews Tuffery has said that he exaggerated the bull’s appearance to speak to children, so that they would understand his message about the importance of taking care of themselves, the environment, and traditional culture, so that there might be hope for the future.

Tuffery has sought a wide audience for his message by including sculpted bulls such as the one in *Pisupo Lua Afe (Corned Beef 2000)* in multimedia performances around the world. Tuffery installs fireworks inside the bulls’ heads so that they appear to spew smoke and fire as they are wheeled through the streets, accompanied by musicians and dancers.

The Swing (after Fragonard). Yinka Shonibare. 2001 C.E. Mixed-media installation.

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

In *The Swing (after Fragonard)*, Yinka Shonibare recreates imagery taken from the French Rococo artist Jean-Honoré Fragonard’s *The Swing*, painted in 1767 C.E. Fragonard’s frothy depiction of a fashionable young woman on a swing in a garden evokes prerevolutionary France with its atmosphere of luxury, leisure, and excess. Yet in Shonibare’s appropriation of Fragonard’s imagery, the figure is headless. Shonibare has rendered her skin color as racially indeterminate, and used Dutch wax fabrics for her dress and shoes. The fabrics are brightly colored with contrasting patterns and hues that have come to be readily identifiable as West African.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.

In *The Swing (after Fragonard)*, Shonibare explores issues of identity and authenticity, as well as the European colonial exploitation of Africa. By appropriating imagery from a historical painting associated with the French aristocracy, Shonibare is drawing a connection between leisure and luxury and the darker economies of colonialism and imperialism that often built and sustained such activities. Shonibare has said of the work, “While the leisure pursuit might look frivolous ... my depiction of it is a way of engaging in that power. It is actually an expression of something much more profoundly serious insofar as the accumulation of wealth and power that is personified in leisure was no doubt a product of exploiting people.”

In his installation Shonibare included Dutch wax fabrics to comment on colonial trade and power because of the global nature of the fabrics’ production. Dutch wax fabric is part of the political, social, and economic legacy of imperialism. By replacing the silk and lace in Fragonard’s composition with these fabrics, Shonibare is highlighting colonial networks of trade and exchange, and the resulting cultural hybridity that still exists today in Africa.

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Question 2 (continued)

Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.

Shonibare's appropriation of Fragonard's imagery draws on French colonial experience during the 18th century. Fragonard was painting during the reign of Louis XV, when the French court was known for its opulence and frivolity. However, growing dissent among the French population who were suffering from famine, disease, and mounting national debt contributed greatly to a growing atmosphere of crisis, setting the stage for the French Revolution and the Reign of Terror, during which many of the aristocratic class would be sentenced to death by the guillotine.

Shonibare appropriates Fragonard's imagery yet beheads his aristocratic subject, in a striking condemnation of the original work's references to wealth, extravagance, and questionable morality. Furthermore, Shonibare makes the audience complicit in these actions by involving them in the imagery. By translating Fragonard's two-dimensional painting into a three-dimensional installation, Shonibare has placed the audience in the position of the male figures from the original composition, turning viewers into voyeurs of the headless young woman.

The incorporation of Dutch wax fabrics references the global scope of colonialism and the diversity of cultures, races, and ethnicities subjugated by colonial powers. Although these fabrics today are primarily associated with West Africa, the history of their production is the product of global colonial trade networks. These fabrics are neither Dutch nor African, authentic nor fake. Initially inspired by the patterns and techniques used in batik cloth from Indonesia, they were manufactured cheaply in Great Britain and the Netherlands during the 19th century. Failing to find much of a market in Europe, wax fabrics were sold to buyers in West Africa, where they became integrated into local economies and adopted as part of cultural identities. Their bright colors and geometric designs ultimately became affiliated with the struggle for political independence in countries such as Nigeria, where Shonibare, who was born in London, spent time growing up.

By incorporating Dutch wax fabrics into his composition, Shonibare draws attention to their eye-catching appearance, creating exaggerated sculptural forms that comment on stereotypical understandings of culture and identity that result from the power relations created by colonialism.

***Trade (Gifts for Trading Land with White People).* Jaune Quick-to-See Smith. 1992 c.e. Oil and mixed media on canvas.**

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

In *Trade (Gifts for Trading Land with White People)*, Jaune Quick-to-See Smith references the enduring legacy of colonialism in North America through a variety of materials and imagery. The canvas is a three-paneled, mixed-media surface that incorporates collaged clippings from a Native North American newspaper with articles about reservations. These collaged articles are interspersed with commercial products such as comic book pages, food packaging, and gum wrappers showing stereotypical imagery of Native North Americans. Photographs of deer, buffalo, and men in historical dress also speak to stereotypes.

The central motif painted on the canvas over the collaged imagery is a large canoe.

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Question 2 (continued)

Above the canvas Smith has hung on what looks to be a clothesline a collection of objects that likewise display stereotypes of Native North Americans. These objects include sports memorabilia such as baseball hats, bumper stickers, and license plates for the teams the Atlanta Braves, the Washington Redskins, the Cleveland Indians, and the Florida State Seminoles; souvenirs such as a toy tomahawk, a cheap feather headdress, a beaded belt, a plastic doll; and other commercial goods whose branding trades on stereotypical imagery, like a “red man” chewing tobacco.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.

Smith created *Trade* to protest celebrations of the 500th anniversary of Columbus’s arrival in the Americas. In the work she offers a revisionist cultural history that presents the results of the encounter from the perspective of disenfranchised Native North Americans.

Through her choice of materials and imagery, Smith calls attention to contemporary inequalities that persist as a result of colonialism, as well as a general lack of understanding of Native North American culture that originated in the colonial experience. As Smith ironically suggests in the work’s title, she is offering the cheap objects included in her installation in exchange for what were once Native North American lands, to reverse the sale of land for inexpensive trade goods. Smith has said of the work’s meaning, “Why won’t you consider trading the land we handed over to you for these silly trinkets that so honor us? Sound like a bad deal? Well, that’s the deal you gave us.”

Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.

In *Trade*, Smith has included objects to show how Native North American cultures have been caricatured and commodified with little or no understanding of what the original meanings of such objects were. She includes the cheap toys and sports mascots to highlight how important, and even sacred, elements of Native North American culture have been reduced in mainstream American culture in ways that make a mockery of the heritage of Native North American peoples.

By juxtaposing these objects with the image of a canoe, Smith references trading expeditions between Native North Americans and non-Native explorers. To depict the canoe, Smith has said that she used bright, dripping red paint to symbolize the blood of Native North Americans who died as a result of trade and exchange. In particular, Smith offers the cheap goods for land as a means of highlighting the role of inexpensive trade goods in colonial land acquisition, as well as underscoring the fundamentally different concepts of land ownership held by Native and non-Native groups. This juxtaposition, when combined with Smith’s title, problematizes characterizations of Native North Americans as naïve, gullible, and easily fooled in tales that celebrate the concept of Manifest Destiny and colonial expansion.

Smith also comments in *Trade* on how the legacy of colonialism has persisted to the present day. The collaged articles address the conquest and displacement of Native North American peoples as well as delineate contemporary problems facing the population living on reservations: for example, poverty, crime, alcoholism, lack of education, and inadequate medical care. This layered imagery that uses newspaper clippings to enumerate the challenges still faced by Native North Americans as a result of colonialism, land acquisition, and forced relocation highlights how history itself is complex, ongoing, and multilayered, with the past still affecting issues that persist into the present day.

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Question 2 (continued)

Scoring Notes

<i>Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery. 1994 C.E. Mixed media.</i>	
1	<p>Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism. Credit will be given for materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none">• Materials (required): Cans of Palm Corned Beef. Also acceptable: cans (tin/aluminum) OR mixed media• Artist: Michel Tuffery• Culture: New Zealander. Also acceptable: Polynesian (Pacific is NOT acceptable)• Date: 1994 C.E. Also acceptable: 1990s; last decade of the 20th century; OR a date within 10 years of the original (20th century is NOT acceptable)
2	<p>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p> <ul style="list-style-type: none">• Hundreds of brightly colored, red-and-yellow recycled imported metal cans imprinted with pictures of cows.• Cans are pounded flat into strips and riveted together.• Cans are made into the shape of a free-standing, life-sized bull.• Constructed from metal, the bull is intended to look sharp and hard-edged.
3	<p>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p> <p>See above.</p>
4	<p>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</p> <p>Tuffery uses the imagery of the bull generally and the recycled cans of corned beef specifically to comment on the ways in which imported processed meats are harmful to public health, the environment, indigenous traditions, and the local economy of the Pacific islands.</p>

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Question 2 (continued)

5	<p>Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> <ul style="list-style-type: none">• <i>Pisupo</i> was the name given by Pacific Islanders to all canned food during the colonial period. It has come to be associated with imported cans of corned beef, an icon of the modern Pacific diet.• Canned corned beef is less healthy than more traditional Pacific foods and has contributed to obesity.• The imported canned meat has a high environmental impact as it creates more waste, resulting in a disposal problem.• Introduction of cattle, a nonnative species, to New Zealand and other Pacific Islands to meet the demand changed traditional food production and put additional pressure on the islands' fragile ecology.• The prestige accorded to canned corned beef has eroded traditional gift-giving practices: canned corned beef is favored over more traditional gifts of exchange at birthdays, weddings, funerals, and other ceremonial occasions.• The bull's cartoonish portrayal emphasizes its "un-Polynesian" nature. The sharp metal surface contrasts with the appearance of a real bull to address the artificial and dangerous nature of the imported canned food.• Tuffery exaggerated the bull's appearance to appeal to children so they would understand his message about the importance of taking care of themselves, the environment, and traditional culture.• Tuffery's message has reached wider audiences through his multimedia performances. He installs fireworks inside the bulls' heads so that they appear to spew smoke and fire as they are wheeled through the streets, accompanied by musicians and dancers.
6	<p>Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p> <p>See above.</p>

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Question 2 (continued)

<i>The Swing (after Fragonard)</i>. Yinka Shonibare. 2001 C.E. Mixed-media installation.	
1	<p>Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism. Credit will be given for the materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none">• Materials (required): mannequin, foliage, Dutch wax fabric from West Africa. Also acceptable: wax fabric OR mixed-media installation• Artist: Yinka Shonibare• Culture: British or Nigerian (African is NOT acceptable)• Date: 2001 C.E. Also acceptable: first decade of the 21st century OR a date within 10 years of the original (21st century is NOT acceptable)
2	<p>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p> <ul style="list-style-type: none">• Shonibare appropriates imagery from <i>The Swing</i> by French Rococo artist Jean-Honore Fragonard.• In contrast to Fragonard’s depiction of a fashionable young woman swinging in a garden, Shonibare’s figure is headless with racially indeterminate skin.• Dutch wax fabrics are used for her dress and shoes. The fabrics are brightly colored with contrasting patterns and hues that have come to be readily identifiable as West African.
3	<p>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p> <p>See above.</p>
4	<p>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</p> <ul style="list-style-type: none">• Shonibare explores issues of identity, authenticity, and the European colonial exploitation of Africa.• Through Fragonard, Shonibare draws a connection between leisure, luxury, and the darker economies of colonialism and imperialism that often built and sustained such activities. He has said of the work’s meaning, “While the leisure pursuit might look frivolous ... my depiction of it is a way of engaging in that power. It is actually an expression of something much more profoundly serious insofar as the accumulation of wealth and power that is personified in leisure was no doubt a product of exploiting people.”• Dutch wax fabrics comment on colonial trade and power because of the global nature of the fabrics’ production and the resulting cultural hybridity that still exists today in Africa.

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Question 2 (continued)

5	<p>Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> <ul style="list-style-type: none">• Shonibare appropriates Fragonard’s imagery yet beheads his aristocratic subject, in a striking condemnation of the original work’s references to wealth, extravagance, and questionable morality.• Shonibare’s appropriation of Fragonard’s imagery draws on 18th century France, a time period known for opulence and leisure. Growing dissent set the stage for the French Revolution and the Reign of Terror, during which many of the aristocratic class would be sentenced to death by the guillotine.• Shonibare makes the audience complicit. By translating Fragonard’s two-dimensional painting into a three-dimensional installation, Shonibare has placed the audience in the position of the male figures from the original composition, turning viewers into voyeurs.• The incorporation of Dutch wax fabrics references the global scope of colonialism. Although these fabrics today are primarily associated with West Africa, the history of their production is the product of global colonial trade networks.• By incorporating Dutch wax fabrics, Shonibare creates exaggerated sculptural forms that comment on stereotypical understandings of culture and identity that result from the power relations created by colonialism.
6	<p>Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p> <p>See above.</p>

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Question 2 (continued)

***Trade (Gifts for Trading Land with White People)*. Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.**

1 **Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism.** Credit will be given for the materials and one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:

- Materials (**required**): **Collaged newspaper clippings, comic book pages, food packaging, photographs, Native North American-themed souvenirs (e.g., sports memorabilia). Also acceptable: oil and mixed media on canvas**
- Artist: **Jaune Quick-to-See Smith**
- Culture: **American/USA/Salish-Kootenai. Also acceptable: Flathead Reservation (North American is NOT acceptable)**
- Date: **1992 C.E. Also acceptable: 1990s; last decade of the 20th century; OR a date within 10 years of the original (20th century is NOT acceptable)**

2 **Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.**

- **Collaged clippings from a Native North American newspaper** with articles about reservations.
- **Commercial products** such as comic book pages, food packaging, gum wrappers, and photographs that **show stereotypical imagery of Native North Americans.**
- Central motif of a large **canoe depicted with red, dripping.**
- Objects **hanging above the canvas** likewise **display stereotypes of Native North Americans:** e.g., sports memorabilia such as baseball hats, bumper stickers, and license plates for the teams the Atlanta Braves, the Washington Redskins, the Cleveland Indians, and the Florida State Seminoles; souvenirs such as a toy tomahawk, a cheap feather headdress, a beaded belt, and a plastic doll; and other commercial goods whose branding trades on stereotypes.

3 **Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.**

See above.

4 **Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.**

- **Smith’s commentary centers on the misappropriation of Native North American culture, the perpetuation of stereotypes, and the contemporary problems facing the population living on reservations.**
- Smith calls attention to **contemporary inequalities that persist as a result of colonialism**, the general **lack of understanding** of Native North American culture, and how the culture was affected by the colonial experience.
- **As Smith suggests in the title, cheap objects are offered in exchange for colonial land acquisition, as a reversal of the sale of land for inexpensive trade goods.** She has said of the work’s meaning, “Why won’t you consider trading the land we handed over to you for these silly trinkets that so honor us? Sound like a bad deal? Well, that’s the deal you gave us.”
- Smith created *Trade* to **protest celebrations of the 500th anniversary of Columbus’ arrival in the Americas.** She presents the results of this encounter from the perspective of disenfranchised Native North Americans.

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Question 2 (continued)

5	<p>Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> <ul style="list-style-type: none">• Objects show how Native North American cultures have been caricatured and commodified with little or no understanding of what the original meanings of such objects were.• By juxtaposing these objects with the image of a canoe, Smith references trading expeditions. To depict the canoe, Smith has said that she used bright, dripping red paint to symbolize the blood of Native North Americans who died as a result of trade and exchange.• Smith underscores the fundamentally different concepts of land ownership held by Native and non-Native groups.• Problematic characterizations of Native North Americans as naïve, gullible, and easily fooled in the celebrated tales of Manifest Destiny and colonial expansion are challenged by Smith’s title.• Collaged articles address the conquest and displacement of Native North Americans. This layered imagery highlights how history is complex, ongoing, and multilayered.
6	<p>Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</p> <p>See above.</p>

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Question 3

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

Scoring Criteria

Task	Points
1 Accurately describes the subject matter of <i>The Court of Gayumars</i> .	1 point
2 Accurately describes ONE visual characteristic of <i>The Court of Gayumars</i> .	1 point
3 Accurately describes ANOTHER visual characteristic of <i>The Court of Gayumars</i> .	1 point
4 Accurately uses specific contextual evidence to explain how a <i>Shahnama</i> was intended to function.	1 point
5 Accurately uses specific visual evidence to explain how the subject matter OR visual characteristics of <i>The Court of the Gayumars</i> reinforce the function of a <i>Shahnama</i> .	1 point
Total Possible Score	5 points

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Question 3 (continued)

Scoring Information

Describe the subject matter of The Court of Gayumars.

The Court of Gayumars depicts a scene from Firdawsi's epic poem the *Shahnama* (*Book of Kings*), written between the late 10th and early 11th centuries C.E. Composed of more than 50,000 couplets, the *Shahnama* recounts the history and lore of the ancient kings of Persia from their mythic beginnings until the Arab conquest in 651 C.E.

In this particular scene, attributed to the painter Sultan Muhammad, the central figure is Gayumars, the legendary first king of Persia. Gayumars sits above his court in the mountaintop kingdom from which he ruled. The scene is populated with wild animals, which were said to become docile and civilized in his presence. Gayumars was a generous ruler who, according to legend, taught his followers to cook and to clothe themselves in leopard pelts, which they wear in this image. The courtiers encircled below the king demonstrate the idyllic and peaceful character of Gayumars's kingship, in which humans lived in harmony with nature.

Between Gayumars and his court are his son Siyamak and his grandson Hushang. The angel Soroush has warned Gayumars of Ahriman's intentions of a battle between their sons, and Gayumars is regretting the parting to come as his son will soon be slain by the Black Div (demon). Hushang later avenges his father's death by slaying the Black Div.

Describe at least two visual characteristics of The Court of Gayumars.

This particular folio from Shah Tahmasp's *Shahnama* is made of ink, watercolor, and gold on fine paper measuring 18 ½ inches tall. The folio incorporates an off-center, rectangular ruled border and a central illumination. Framed calligraphic script called *nasta'liq* found at the top and bottom of the illumination describes the sun shining down to "rejuvenate" all living things and Gayumars becoming "King of the World." The text tells of the people wearing leopard pelts and of the prosperity of Gayumars's reign. Elements of the painted landscape such as the foliage extend beyond the illumination's border into the gold-flecked margins.

The illumination has a circular, hierarchical composition with Gayumars placed at the apex of the vertically oriented mountainside paradise. Seated in a cross-legged position, he looks almost as if he is floating above his court. Gayumars's son and grandson are depicted at slightly lower levels, with one returning the king's tender gaze. Members of the court wearing leopard pelts, as well as animals and various spirits, are depicted in a semicircle near the bottom edge of the composition.

Reflecting a blend of styles from artists working in the Persian court, *The Court of the Gayumars* includes a logically organized background with a flat gold sky. Overlapping figures establish a sense of depth. Although much of the space is portrayed in a relatively flat manner, the court members are individualized and subtly modeled. Plants in the central garden are carefully delineated, but beyond this area much of the vegetation grows unchecked, merging with the mountainside. Dynamic rock formations and wild foliage expressed in lavish color alternatively conceal and reveal animated, grotesque faces within the crags.

Chinese-influenced elements are also included in this illumination. Twisting tree branches bloom with stylized flowers. Patterned clouds painted in blues and grays recall traditional Chinese motifs.

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Question 3 (continued)

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

A *Shahnama* is a manuscript intended for secular use. As a *Book of Kings*, a *Shahnama* recounts stories of virtuous kings and a model of conduct for rulers to follow. In the genre of a “mirror for princes,” a *Shahnama* was meant to extol the virtues of ruling with justice and loyalty. Thus, at its most basic level, a *Shahnama* functioned as a guide for just and benevolent rule. It is a compendium of Persian stories intended for the education of kings and princes.

Shah Tahmasp’s *Shahnama* was originally commissioned by his father, Shah Isma’il I, and completed about 20 years later during a period of dynastic change. This patronage of a lavishly illustrated copy of a *Shahnama* can therefore be interpreted as legitimizing their reign by connecting a relatively new state to the mythic beginnings of Persian history and fabled rulers such as Gayumars. This parallel is all the more apparent given Firdawsi’s dedication of the original *Shahnama* to the ruler Mahmud of Ghazna, a king who had succeeded in gaining power over competing territories by the end of the 10th century. For Firdawsi, Mahmud of Ghazna appeared to be positioned to end dynastic strife and unify the region: a similarity that would not have been lost on Shah Tahmasp and his father.

The commissioning of a *Shahnama* also served an important courtly purpose. Lavish manuscripts such as copies of the *Shahnama* were a central part of Safavid artistic patronage. Apprenticed in calligraphy and drawing, Shah Tahmasp was a devoted and knowledgeable patron, who combined his education from the city of Herat with the local capital culture when he moved back to Tabriz. Commissioning a *Shahnama* served to demonstrate his commitment to Persian literary culture; it would also have showcased his wealth and status. An extravagant court production, a *Shahnama* was viewed only on special occasions during which an elite audience could leisurely appreciate the sumptuous materials and fine details, as well as the good taste of the manuscript’s patron.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

In terms of subject matter, the depiction of the Gayumars’s benevolence and the prosperity of his reign provided a moral example for the education of young Shah Tahmasp, who inherited his father’s throne at age 10 and who oversaw the completion of this commission of a *Shahnama*. Shah Tahmasp may also have understood the inclusion of Gayumars’s son and grandson as significant. Shah Tahmasp may have seen a parallel between himself and the legendary prince Hushang, as both young men were slated to assume roles as political and cultural leaders after their fathers.

Visual characteristics of the illumination reiterate themes of dynastic authority. The use of hierarchical scale and the placement of Gayumars at the apex of the composition reinforce the authority of the shah and of dynastic relationships generally. Gayumars’s placement in the compositional hierarchy, atop the circle of humans and animals, gives him significance as a leader.

Though Gayumars is the central point of this illumination, Persian painting tradition allows for multiple centers of interest. Viewers’ eyes are meant to explore freely, roaming over the different colors and shapes, moving from one visual element to the next. Such personal exploration was intended to be part of the delight of the elite experience of viewing the manuscript, in its function as demonstrating the wealth and power of the patron as well as his refinement and commitment to Persian literary culture. The sumptuous materials, meanwhile, made the manuscript appropriate for royalty.

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Question 3 (continued)

Scoring Notes

1	<p>Accurately describes the subject matter of <i>The Court of Gayumars</i>.</p> <ul style="list-style-type: none">• Depicts the legendary first king of Persia, flanked by his son and grandson.• Depicts a scene from Firdawsi’s epic poem the <i>Shahnama</i>, which recounts the history and lore of the ancient kings of Persia from their mythic beginnings until the Arab conquest.• Gayumars sits above his court in his mountaintop kingdom, peacefully ruling over humans and animals.• Depicts the king gazing tearfully with the recent knowledge from the angel Soroush that his heir will die.
2	<p>Accurately describes ONE visual characteristic of <i>The Court of Gayumars</i>.</p> <ul style="list-style-type: none">• Incorporates an off-center, rectangular ruled border enclosing a central illumination. Some elements extend beyond the border into the gold-flecked margins.• Framed calligraphic script is found at the top and bottom.• Has a circular, hierarchical composition with Gayumars at the apex. Seated in a cross-legged position, he looks almost as if he is floating above his court. Gayumars’s son and grandson are at slightly lower levels.• Chinese-influenced elements: e.g., twisting tree branches bloom with stylized flowers and patterned clouds.• A blend of Persian painting traditions: e.g., includes a logically organized background with a flat gold sky. Overlapping figures establish a sense of depth. Faces of the court members are individualized, with almost no modeling. Dynamic rock formations in lavish color alternatively conceal and reveal faces and animals.• Courtiers dressed in leopard pelts, as well as animals and spirits, are in a semicircle near the bottom.• Made of ink, watercolor, and gold on fine paper.
3	<p>Accurately describes ANOTHER visual characteristic of <i>The Court of Gayumars</i>.</p> <p>See above.</p>
4	<p>Accurately uses specific contextual evidence to explain how a <i>Shahnama</i> was intended to function.</p> <ul style="list-style-type: none">• A <i>Book of Kings</i>, a <i>Shahnama</i> functioned as a guide for just and benevolent rule.• A <i>Shahnama</i> is a compendium of Persian stories intended for education of the court and royal family.• The specific patronage of this <i>Shahnama</i> by Shah Tahmasp and his father served to legitimize their reign by connecting their relatively new state to the mythic beginnings of Persian history.• Also a courtly purpose: commissioning a <i>Shahnama</i> served to demonstrate Shah Tahmasp’s commitment to Persian literary culture and would have showcased his wealth and status during elite viewing opportunities.
5	<p>Accurately uses specific visual evidence to explain how the subject matter OR visual characteristics of <i>The Court of Gayumars</i> reinforce the function of a <i>Shahnama</i>.</p> <p>Subject matter:</p> <ul style="list-style-type: none">• The depiction of Gayumars’s benevolence and prosperity provided a moral example of just rule. <p>Visual characteristics:</p> <ul style="list-style-type: none">• The courtiers encircled below the king demonstrate the idyllic and peaceful character of Gayumars’s kingship, in which humans lived in harmony with nature.• Compositional elements reiterate themes of dynastic authority: e.g., hierarchical scale and the placement of Gayumars at the apex of the composition underscores his significance as a leader.• The sumptuous materials made the manuscript appropriate for royalty.

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Question 4

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

Scoring Criteria

Task	Points
1 Accurately describes ONE visual characteristic of the ritual depicted in the work.	1 point
2 Accurately describes ANOTHER visual characteristic of the ritual depicted in the work.	1 point
3 Accurately uses ONE example of specific contextual evidence to explain the ritual depicted in the work.	1 point
4 Accurately uses ANOTHER example of specific contextual evidence to explain the ritual depicted in the work.	1 point
5 Accurately explains the political or religious significance of this ritual for Maya rulers.	1 point
Total Possible Score	5 points

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Question 4 (continued)

Scoring Information

Describe at least two visual characteristics of the ritual depicted in the work.

Lintel 25 from Structure 23 depicts a scene from a bloodletting ritual and conjuring event. Hieroglyphic inscriptions describe that the ritual was performed by Lady Xoc, the queen and primary wife of Shield Jaguar (Itzamna B'ahlam II), the ruler of Yaxchilán. Lintel 25 portrays Lady Xoc making contact with a spirit who emerges gripping a spear from the open jaws of a vision serpent. This serpent has been called forth by the blood sacrifice of Lady Xoc. In her left hand, Lady Xoc holds a bowl or a basket that contains instruments of bloodletting as well as bloodied bark paper. A similar object is placed on the ground before her. This also contains bloodied bark paper and from it rises the vision serpent.

Lady Xoc is dressed in an ornately patterned *huipil* trimmed in fringe and pearls, as well as a Sun God pectoral, jade wristlets, and an intricate headdress whose form seems to suggest aspects of the vision serpent before her. Such elaborate attire reflects the ceremonial nature of her actions. Blood scrolls are carved on her cheek near her mouth, reflecting the bloodletting that she had performed in Lintel 24, the previous lintel in the series, also found in Structure 23.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Lintel 25 and the series to which it belongs were originally found placed above the central doorway of Structure 23. These lintels depict scenes from intimate bloodletting rituals and conjuring events performed by the elite in dark, sacred spaces like the interior of Structure 23. The placement of the lintels above the central doorway — which marks a transitional or liminal space — parallels the symbolism of the events depicted as well as the symbolism of the vision serpent as a portal or a gateway between worlds. Some scholars have suggested that the figure emerging from this serpent represents an ancestral warrior spirit, or perhaps even the founder of the kingdom of Yaxchilán. It might also represent Shield Jaguar.

Inscriptions presented through glyphs on both Lintel 24 and Lintel 25 identify the date of this particular bloodletting ritual as October 28, 709 C.E., and they note that the purpose of the ritual was to mark the anniversary of Shield Jaguar's ascension to the throne in October 681 C.E. Such an association could refer to the rule of Shield Jaguar himself or to the construction of Structure 23, which Shield Jaguar had built in Yaxchilán after a 150-year lapse in building palace architecture. Inscriptions state that Shield Jaguar dedicated Structure 23 to Lady Xoc and that it was considered to be her space; some scholars have theorized that it might be her tomb.

More details about the ritual are presented in Lintel 24, which show Lady Xoc pulling a spiked rope through a hole in her tongue while Shield Jaguar provides illumination with a blazing torch to a presumably dark space. The fire could also have been used to ignite the bloodied bark paper in the container set between them. The smoke, pain, and possible ingestion of hallucinogens produced conditions favorable for the conjuring of a vision serpent.

Explain the political or religious significance of this ritual for Maya rulers.

Bloodletting was a form of sacrifice that was expected of Maya rulers and was particularly associated with ceremonies of renewal and rebirth. The Maya believed that their gods sacrificed their own divine blood to create humankind. In return, the Maya were expected to make blood sacrifices to the gods to maintain the

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Question 4 (continued)

order of the universe. Bloodletting, or sacrificing one's own blood, was one way to achieve this. This bloodletting ritual was performed most dramatically by members of the royal family, but it was also performed by other Maya elites and religious leaders. Bloodletting took place at every major political and religious ceremony because it was the means by which the gods or ancestors could be present to sanctify the event. "Present" is meant literally in this case: the Maya believed that the act of bloodletting opened a portal to the Other World through which gods and spirits could pass, as depicted in Lintel 25.

As such, bloodletting rituals connected Maya royals to the sacred sphere and legitimized their social and political positions as divinely sanctioned rulers. On Lintel 25 the central role played by Lady Xoc in this bloodletting ritual would have legitimized Shield Jaguar's reign and reinforced her power as his primary wife and queen. This assertion was perhaps necessary because it was through Lady Xoc and her lineage that Shield Jaguar was able to justify his claim to the throne of Yaxchilán.

Lintel 25 demonstrates that Lady Xoc held enormous political and spiritual power during the reign of Shield Jaguar. It is possible that she commissioned this series of lintels, which would be a rare example of female patronage, and by extension female power, in Maya art.

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Question 4 (continued)

Scoring Notes

1	<p>Accurately describes ONE visual characteristic of the ritual depicted in the work.</p> <ul style="list-style-type: none">• Lady Xoc is making contact with a spirit called forth by her blood sacrifice. She is dressed in an ornately patterned <i>huipil</i> trimmed in fringe and pearls, as well as a Sun God pectoral, jade wristlets, and an intricate headdress.• A vision serpent rises from bloodied bark paper. From one of the serpent’s mouths emerges a spirit who wears an ornate headdress, ear spools, and a pectoral, and carries a shield and a spear.• Two bowls or baskets contain instruments of bloodletting as well as bloodied bark paper. One is held by Lady Xoc, and there is a similar one on the ground from which the vision serpent rises.• Blocky hieroglyphic text at the top of the carving identifies specific information about the ritual depicted.
2	<p>Accurately describes ANOTHER visual characteristic of the ritual depicted in the work.</p> <p>See above.</p>
3	<p>Accurately uses ONE example of specific contextual evidence to explain the ritual depicted in the work.</p> <ul style="list-style-type: none">• Lintel 25 and the series of three lintels to which it belongs depict scenes from intimate bloodletting rituals and conjuring events performed by the elite in dark, sacred spaces.• More details about the ritual are presented in Lintel 24, which shows Lady Xoc pulling a spiked rope through a hole in her tongue while Shield Jaguar provides illumination with a blazing torch to a presumably dark space. The fire could also have been used to ignite the bloodied bark paper for the purpose of conjuring the vision serpent.• Inscriptions presented through glyphs identify the date of this particular bloodletting ritual as October 28, 709 C.E., and they note that the purpose was to mark the anniversary of Shield Jaguar’s ascension to the throne.• Some scholars have suggested that the spirit emerging from the vision serpent represents an ancestral warrior spirit, or perhaps even the founder of the kingdom of Yaxchilán. It might also represent Shield Jaguar.• The placement of the lintels above Structure 23’s central doorway — which marks a transitional or liminal space — parallels the symbolism of the events as well as the symbolism of the vision serpent as a portal between worlds.• The conjuring of the vision serpent was likely produced by a combination of blood loss, pain, smoke, and possibly hallucinogens.
4	<p>Accurately uses ANOTHER example of specific contextual evidence to explain the ritual depicted in the work.</p> <p>See above.</p>

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Question 4 (continued)

5 Accurately explains the political or religious significance of this ritual for Maya rulers.

- Bloodletting was a form of sacrifice that was expected of Maya rulers and was associated with ceremonies of **renewal and rebirth**. The Maya believed that their gods sacrificed divine blood to create humankind. In return, the Maya were expected to make blood sacrifices to the gods to maintain the order of the universe.
- Bloodletting rituals connected Maya royals to the **sacred sphere and legitimized their social and political positions as divinely sanctioned rulers**.
- Bloodletting rituals were **also performed by other Maya elites and religious leaders**. Bloodletting **took place at every major political and religious ceremony** because it was the means by which the gods or ancestors could be present to sanctify the event.
- **Lady Xoc's central role in this bloodletting ritual would have legitimized Shield Jaguar's reign and reinforced her power as his primary wife and queen**. This assertion was perhaps necessary because it was through Lady Xoc and her lineage that Shield Jaguar was able to justify his claim to the throne.

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Question 5

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

Scoring Criteria

Task		Points
1	Correctly attributes the work shown to the architect who designed it.	1 point
2	Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.	1 point
3	Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.	1 point
4	Accurately uses ONE example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.	1 point
5	Accurately uses ANOTHER example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.	1 point
Total Possible Score		5 points

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Question 5 (continued)

Scoring Information

Correctly attributes the work shown to the architect who designed it.

Le Corbusier designed the work shown, the Weissenhofsiedlung (the Weissenhof Estate), as an exemplar of modern housing for the *Die Wohnung* (The Home) exhibition in Stuttgart, Germany, in 1927 C.E. It is a two-family structure that is now the Museum Weissenhof. Le Corbusier is also the architect of the Villa Savoye located in Poissy-sur-Seine, France, completed in 1929.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

The Museum Weissenhof is similar to Le Corbusier’s Villa Savoye in that both buildings have strict geometric forms and broad planes that dominate their designs. This can be seen in the flat roofs and box-like shapes of the overall forms, as well as in the smooth white wall surfaces, which are punctuated by long ribbons of horizontal strip windows. In both structures Le Corbusier included a roof garden and terrace.

Similar to the Villa Savoye, the primary building materials at the Museum Weissenhof are concrete and steel. In both the infrastructure is visible through Le Corbusier’s use of pilotis: slender supporting columns that elevate the structure from the ground. These pilotis make each structure look, in the words of Le Corbusier, like “a box in the air.”

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect’s work.

In 1926 Le Corbusier distilled the essential tenets of his modern architectural aesthetic into his manifesto “Five Points of a New Architecture.” These tenets — which are demonstrated in the architectural designs of both the Villa Savoye and the Museum Weissenhof — include the use of ground-level pilotis to elevate the structure and to extend garden space beneath; a functional roof acting as a garden and terrace in order to reclaim space lost to the building’s footprint on the land below; a floor plan that is conceived as a flexible open space, able to be subdivided by sliding temporary walls (as seen in his earlier concept for what he called Dom-ino construction); horizontal windows for maximum illumination and ventilation; and a freely designed facade, whose nonload bearing curtain walls act only as the building’s skin.

In his earlier treatise *Towards an Architecture*, Le Corbusier had compared these signature elements of his design forms to those of classical antiquity, specifically his emphasis on geometric shapes, precise ratios and alignments, and overall visual clarity. Le Corbusier had an interest in what he called “type forms,” universal elements of design that he found in many cultures and historical periods, ranging from ancient Greek temples to contemporary automobiles, airplanes, and ocean liners. Le Corbusier included these forms because he considered them to be the building blocks of modern architecture, grounded in history but with a unique expression appropriate to the modern age of technology.

It was in *Towards an Architecture* that Le Corbusier also articulated his much-quoted dictum that “a house is a machine for living in.” By this, Le Corbusier meant that it was important to bring this same concern for fundamental forms into the conception and design of modern domestic architecture. Specifically, Le Corbusier advocated for an emphasis on functionality, and he stipulated that modern ideas of efficiency should drive innovation and advances in architectural design. These were not just houses that Le Corbusier was designing; he was creating through architecture a whole new vision of how people should live in modern society.

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Question 5 (continued)

Central to Le Corbusier’s vision was promoting healthy living by integrating indoor and outdoor spaces. He believed that spending time in nature was an essential component of modern life and, even more, modern leisure. Part of the purpose of the pilotis, for instance, is to promote air circulation, while the windows, terraces, and roof gardens of the structures bring the outside in.

With regard to the Villa Savoye, Le Corbusier’s interest in modern machine forms found its most perfect expression in the automobile, which he saw as a symbol of mobility and efficiency as well as evidence of the possibilities for modern forms of beauty that could be expressed through design and materials. Many of Le Corbusier’s design decisions at Villa Savoye were specifically conceived with the automobile in mind, including elevating living space above the ground to create space for automobiles below and designing sleek, curved walls that accommodate the needs of parking and turning vehicles.

Many of these characteristics — as well as the use of lightweight, industrial materials, the rejection of ornament, and the use of modular forms — are associated with the International Style. These characteristics also exemplify an emphasis on abstraction, innovation, and materials consistent with the aesthetic of modernism.

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Question 5 (continued)

Scoring Notes

1	<p>Correctly attributes the work shown to the architect who designed it.</p> <p>Le Corbusier. Also acceptable: the architect who designed the Villa Savoye (with no other architect listed).</p>
2	<p>Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.</p> <p>The work shown is the Museum Weissenhof, which shares the following similarities with the Villa Savoye:</p> <ul style="list-style-type: none"> • Strict geometric forms • Broad planes • Flat roofs • Box-like shapes (“box in the air”) • Smooth white wall surfaces/lack of exterior decoration • Long ribbons of horizontal strip windows • Roof gardens and terraces • Pilotis (slender supporting columns that elevate the structure from the ground) • Use of concrete and steel
3	<p>Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.</p> <p>See above.</p>
4	<p>Accurately uses ONE example of specific contextual evidence to explain why these visual elements are characteristic of that architect’s work.</p> <ul style="list-style-type: none"> • “Five Points of a New Architecture” explains Le Corbusier’s design: (1) ground-level pilotis elevate the structure and extend garden space beneath; (2) a functional roof acts as a garden and terrace to reclaim space lost to the building’s footprint; (3) an open plan acts as a flexible space; (4) horizontal windows add maximum illumination and ventilation; and (5) a freely designed facade, allows for formal experimentation. • In <i>Towards an Architecture</i>, Le Corbusier compared these elements to those of classical antiquity. • In <i>Towards an Architecture</i> Le Corbusier also articulated that “a house is a machine for living in,” meaning it was important to bring this concern for fundamental forms into modern domestic architecture. Le Corbusier was creating a whole new vision of how people should live in modern society. • Central to Le Corbusier’s vision was promoting healthy living by integrating indoor and outdoor spaces. He believed that spending time in nature was an essential component of modern life. The pilotis promote air circulation. The windows, terraces, and roof gardens bring the outside in. • With regard to the Villa Savoye, Le Corbusier’s interest in modern machine forms found its most perfect expression in the automobile. Many of Le Corbusier’s design decisions were specifically conceived with the automobile in mind, including elevating living space to create space for automobiles below and designing sleek, curved walls that accommodate the needs of parking and turning vehicles. • Exemplifies International Style/modernism as part of Le Corbusier’s aesthetic and the tendency toward innovation, abstraction, and attention to materials evident during this period.

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Question 5 (continued)

5	Accurately uses ANOTHER example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.
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See above.

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Question 6

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C. E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

Scoring Criteria

Task	Points
1 Accurately describes ONE visual characteristic of the Delphic Sibyl.	1 point
2 Accurately uses ONE example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.	1 point
3 Accurately uses ANOTHER example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.	1 point
4 Accurately describes the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.	1 point
5 Accurately uses specific contextual evidence to explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.	1 point
Total Possible Score	5 points

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Question 6 (continued)

Scoring Information

Describe the visual characteristics of the Delphic Sibyl.

Michelangelo depicts the Delphic Sibyl, one of the five ancient Greek women prophets on the Sistine ceiling, as an idealized young woman seated in an illusionistic architectural space. Her monumental form fills a throne-like niche and appears to project outward from the surface of the ceiling. The sibyl's twisting pose reinforces the sense of balance within the circular composition. One of her arms extends down, alongside her torso, the hand resting in her lap. The other extends across her body, the hand clasping a large unfurled scroll. Turning away from the document, the sibyl directs her face over her shoulder toward the viewer. Her gaze is focused to the right as if responding to a sound or a vision; her mouth is slightly open as if she is about to speak or has just taken a breath.

The Delphic Sibyl wears a light blue veil that covers most of her hair, except for a few blonde tendrils that float above her back. The sibyl's sleeveless, light green tunic is held closed by a round brooch visible below her raised arm. Over the tunic she wears a vibrant two-toned cloak, the blue outer shell covering her shoulders and the intense orange of the underside enveloping her lower torso and legs.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Several ancient Greek and Roman influences inspired Michelangelo's depiction of the Delphic Sibyl. On the one hand, the Delphic Sibyl evokes the classical Greek idealism of Polykleitos. She projects heroic monumentality, combines repose and balance, and recalls the perfected form of classical arts based on the nude as a standard of perfection and beauty. At the same time, the Delphic Sibyl has Hellenistic athletic musculature, shows emotional intensity growing from within, and twists with the torsion of figures on the Altar of Zeus and Athena from Pergamon. Her pose, musculature, and the physique of the youths behind her demonstrate the likely influence of classical sculptures such as the Belvedere Torso. In this work Michelangelo synthesizes his Florentine training that valued classical art with inspiration gained from newly discovered Pergamene-style Hellenistic sculptures entering the Vatican's collection.

Michelangelo enhances the classical, sculptural illusionism of the work through the use of chiaroscuro, intense contrast and highlights that accentuate the musculature of the figure and the volume of her clothing. The sibyl's garments, especially her long tunic and cloak, reference the sculpted drapery of classical antiquity. Neither purely classical nor Hellenistic, the draperies both conform to the volumes of the body like those on the grave stele of Hegeso as they swell into deeper pockets of light and dark as found in Hellenistic art. Michelangelo's careful studies of these draperies show the attention made to their form. Finally, Michelangelo's use of fresco mimics visual qualities of carved marble or stone to create an architectural setting with antique features. An elaborate painted cornice unites the various scenes of the chapel ceiling. The architectural features reveal additional influences drawn from the classical tradition of Greece and Rome.

That said, the Delphic Sibyl includes elements that depart from the classical tradition of Ancient Greece and Rome. The palette's intensity and color range departs from classical art, leaning toward Mannerism. The saturation of the colors, especially in the earlier phases of the ceiling, burst out of classical restraint. The Greeks and Roman, who frequently depicted sibyls as enigmatic young women, did not create colossal, enthroned versions of these seers. The superhuman scale of the figures are a departure from antiquity.

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Question 6 (continued)

Michelangelo's use of the idealized male body for the Delphic Sibyl's female form departs from the classical tradition of Greece and Rome.

The Delphic Sibyl, and the ceiling as a whole, also include visual elements that would become hallmarks of Mannerism. Michelangelo's use of vibrant hues in the drapery, the spiraling pose, and the ambiguous spatial relationships to the attendants would become influential for artists such as Jacopo da Pontormo in his *Entombment of Christ*.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Physically, the placement of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel connects her to the message of prophecy. Located above the entrance to the chapel, the Delphic Sibyl provides a visual access point to the program as a whole, beginning with the Flood and culminating in the Creation, located above the altar wall. The Delphic Sibyl's position adjacent to the figures of Zachariah, Joel, and Isaiah visually reinforces her importance as a classical counterpart to the Hebrew prophets within the chapel's larger iconographic program.

Symbolically, the iconographic program of the Sistine Chapel presents a Christian perspective of sacred history emphasizing God's plan for the redemption of humankind. The iconography includes scenes from the Creation and the Fall, the Jewish ancestors of Jesus, and the anticipation of the coming of Christ as a redeemer. This dramatic history, which only contains stories from the Hebrew Bible (Old Testament), focuses on scenes from the book of Genesis. The episodes from Genesis include the Creation, Adam and Eve and the Fall, and the Flood to emphasize prophetic revelation and divine intervention. Michelangelo alternates five ancient pagan sibyls with seven Hebrew prophets — a combination of classical and Jewish prophets — to frame the nine scenes from Genesis. In the ancient world sibyls were female seers who prophesied at sacred sites. During the Medieval and Renaissance periods, sibyls were reinterpreted as foretelling the coming of Christ and the establishment of the Roman Catholic Church. The Delphic Sibyl's engaged expression, twisting pose, open scroll, and studious attendants reinforce the significance of prophecy to the revelation of the Word of God to humanity.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

Michelangelo's inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel engages with concepts associated with Renaissance Humanism. Stressing the centrality of humanity and the individual, this intellectual undertaking looked to the arts and texts of classical antiquity as models for ideal behavior, culture, and civic life. The sibyls' presence within the program symbolizes the "rebirth" of the classical past as an ideal of the Italian Renaissance by seeking inspiration in ancient sculpture, painting, architecture, philosophy, and knowledge based in empirical observation rather than medieval Scholasticism.

By synthesizing religious prophetic traditions, Michelangelo's pairing of sibyls with Hebrew prophets within the Sistine Chapel ceiling creates a humanist approach within the Christian message. The monumentality and emotional engagement of the Delphic Sibyl prioritize her significance for divine revelation, integrating the classical past with the Renaissance Christian present.

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Question 6 (continued)

Sixteenth-century patronage practices also provide context for Michelangelo's inclusion of the Delphic Sibyl. Michelangelo completed the Sistine Chapel ceiling frescos under the direction of Pope Julius II, who was noted for his humanist interests. The active sponsorship by Pope Julius II of new commissions and the renovation of sacred sites in Rome included projects that both supported the authority of the Church and included motifs associated with antiquity. Because the Sistine Chapel is the private chapel of the pope and his court as well as the site for papal elections, Michelangelo's inclusion of the Delphic Sibyl within the larger iconographic program illustrates the significance of antique subjects for Renaissance patrons interested in humanism. Lastly, the broader scope of interest in the classical subjects and their connection to humanism is further demonstrated by another papal commission within the Vatican located close to the Delphic Sibyl within the Sistine Chapel: Raphael's *School of Athens*.

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Question 6 (continued)

Scoring Notes

1	<p>Accurately describes ONE visual characteristic of the Delphic Sibyl.</p> <ul style="list-style-type: none">• An idealized young woman is seated in an illusionistic architectural space.• The figure is monumental, filling a throne-like niche and appearing to project outward.• Twisting pose reinforces the sense of balance within the circular composition.• The sibyl is depicted with:<ul style="list-style-type: none">○ A youthful face, her head turned outward and gaze directed to the right, her mouth slightly open○ One arm extending downward; the other extends across her body, her hand holding an unfurled scroll○ Voluminous drapery, the blue shell covering her shoulders and the intense orange enveloping her lower torso
2	<p>Accurately uses ONE example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.</p> <p>References:</p> <ul style="list-style-type: none">• Idealized musculature shows influence from classical and/or Hellenistic sculptures.• Contrapposto or twisting mass is derived from sources from Ancient Greece and Rome.• Voluminous garments reference sculpted drapery of classical antiquity.• Hellenistic emotion is on the sibyl's face.• Chiaroscuro creates sculptural volume.• Classical architecture: setting incorporates typical elements.• Putti were inspired by the ideal nude tradition of Ancient Greece and Rome. <p>Departs:</p> <ul style="list-style-type: none">• Palette: the colors are vibrant and explore a range that departs from most classical art.• Scale: the monumental size of the sibyls does not exist in classical art.• Male nude figure were used as the basis for the female figure.
3	<p>Accurately uses ANOTHER example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.</p> <p>See above.</p>
4	<p>Accurately describes the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.</p> <p>Symbolically, the program presents a Christian perspective of history emphasizing God's plan for redemption:</p> <ul style="list-style-type: none">• Sibyls are reinterpreted as foretelling the coming of Jesus Christ and Salvation. <p>Physically, the placement also connects her to the message of prophesy:</p> <ul style="list-style-type: none">• Sibyls alternate with Hebrew prophets.• Sibyls and prophets frame scenes from Genesis in the Bible (Hebrew Bible or Old Testament also acceptable).• Delphic Sibyl's placement above the entrance, near the Flood, serves as an access to the iconographic program.

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Question 6 (continued)

5 **Accurately uses specific contextual evidence to explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.**

- The sibyls symbolize the Renaissance **revival of classical art and intellectual pursuits**.
- The inclusion engages with **Renaissance ideals of humanism**. By synthesizing religious prophetic traditions, Michelangelo's pairing of sibyls with Hebrew prophets creates a humanist approach within the Christian message.
- Sixteenth-century patronage also provides context: Michelangelo completed the Sistine Chapel ceiling frescoes under the direction of **Pope Julius II**, who was noted for his humanist interests.