

AP[®] ART HISTORY

2014 SCORING GUIDELINES

Question 3

The work on the left is Archaic. The work on the right is late Classical. The two works exemplify changes in the representation of the female form in ancient Greek art.

Using specific evidence from both works, compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. (10 minutes)

Background

This question asks students to compare and contrast the late Classical figure *Aphrodite of Knidos* with an earlier Archaic depiction, the *Peplos Kore*. Students are then asked to use specific evidence to analyze how the representation of the female form in ancient Greek art changed between the Archaic period and the late Classical period. In addition, students are required to support through analysis a plausible reason as to why this shift in the representation of the female form in ancient Greek art occurred. The intent of this question is to provide students with the opportunity to analyze stylistic changes; in this case, how and why Greek art shifted from an emphasis on stylization in the 6th century B.C.E. to a blend of naturalism and idealism in the 4th century B.C.E.

The *Peplos Kore*, which dates from approximately 530 B.C.E., was excavated in 1866 C.E. from debris on the Athenian Acropolis. The statue was long thought to depict a kore, or young maiden, wearing a long woolen garment called a peplos, but recent scholarship has identified her as wearing a garment associated only with goddesses. The statue may have originally displayed a metal crown and earrings, further suggesting divine status or privileged wealth. Yet without the attribute once held in her missing hand, her exact identity remains a mystery. The sculptural form bears traces of stylized features seen in earlier sculptural works from the Orientalizing period, most notably in the patterning of the hair and in the frontal, vertical pose, possessed by a motionless calm. To accentuate a life-like quality, the statue displays the so-called “Archaic smile” and was originally painted. As a fully adorned representation of the female form, the statue suggests that a woman’s value in the ancient Greek world was derived less from her own virtues than from her role within a male-dominated society in which women were often depicted as possessions or adornments.

In contrast to the clothed *Peplos Kore*, the *Aphrodite of Knidos*, created around 350–340 B.C.E., breaks sharply with Greek tradition by depicting the goddess nude as she prepares for a bath. This is believed to have been the first life-sized nude statue of a female figure in Greek art. The original, now lost, was attributed to the Greek master sculptor Praxiteles. According to Pliny, Praxiteles created two statues of the goddess, one draped and one nude, for the island of Kos. When the citizens of Kos declined to purchase the nude version, the people of Knidos seized the opportunity to turn their port city into a popular tourist attraction by acquiring the already infamous sculpture and situating it within an open-air circular temple where visitors could evidently experience her sensual charms from all angles. Although its nudity shocked contemporary audiences, the *Aphrodite of Knidos* is now interpreted as displaying a certain modesty, shyly averting her eyes and attempting to cover herself with her right hand. Unlike the stately frontal pose of the *Peplos Kore*, the *Aphrodite of Knidos* also twists slightly in a gesture of greater naturalism as she engages in a simple act of daily life: preparing for her bath. Through such gestures, the *Aphrodite of Knidos* shares with numerous male statues of the late Classical period a harmonious blend of naturalism and idealism so that the goddess assumes humanizing qualities without sacrificing perfected form.

AP[®] ART HISTORY

2014 SCORING GUIDELINES

Question 3 (continued)

Several possible explanations exist concerning why these changes in the representation of the female form occurred. After the Archaic period, as Greek sculpture began to break away from the stylistic influences originating from Egypt and the Near East, one could argue that a greater sense of artistic autonomy emerged in the Hellenic world characterized by innovative approaches to depicting the human form. Other scholars, however, have pointed to contact with eastern cultures as a possible explanation for this radical shift in the representation of the female form. The proximity of Knidos to Syria may suggest a link between the Greek goddess Aphrodite and the Syrian fertility goddess Astarte, who was traditionally depicted nude. If so, the representation of the female form that Praxiteles introduced may attest to the expanding contact of the Greek world with eastern cultures, heralding the arrival of a more culturally diverse Hellenistic age.

Additionally, between the fall of Athens at the end of the 5th century B.C.E. and the rise of Alexander the Great in the middle of the 4th century B.C.E., the Greek world experienced great political and economic upheaval. In response to the impoverished state of Athens following the Peloponnesian War, the orator Demosthenes complained that women now worked outside the home as nurses, wool-workers, and grape-pickers. Women were also more prominent in the public realm, as indicated by Aristophanes' satire *The Assembly of Women* (395 B.C.E.), in which the women of Athens take control of the city and set about instituting reform. By the beginning of the 3rd century B.C.E., Epicurus became the first philosopher to open his "school" to both sexes. In short, during the centuries between the creation of these two statues, Greek women experienced greater social and economic freedom than before.

As such, this depiction of Aphrodite preparing for her bath may have represented an attempt to counter the greater social and economic freedom of Greek women during this time. In contrast to the solemn dignity of *Peplos Kore*, the *Aphrodite of Knidos* represents sensual enticement, a commodification of the female form as an object of viewing pleasure: unsurprising, given that previous nude representations of the female figure in Greek art were restricted to courtesans. (Indeed, the model for the *Aphrodite of Knidos* is also believed to have been a courtesan.) The emphasis on Aphrodite's body, and her attendant gestures of vulnerability, could therefore suggest an attempt to return women symbolically to their "proper" place as possessions and adornments.

Two Tasks for Students

1. Using specific evidence from both works, compare and contrast the two works to analyze how changes occurred in the representation of the female form in ancient Greek art.
2. Using specific evidence from both works, compare and contrast the two works to analyze why changes occurred in the representation of the female form in ancient Greek art.

Points to Remember

This is a comparative analysis question that requires students to analyze both works. A response that analyzes only one of the two works is not, by definition, an exercise in comparison and contrast.

The highest score a response can earn if it does not compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art is 2 points.

Students are not required to identify the works, although some students may do so. It is appropriate for students to discuss the *Peplos Kore* on the left as (L) and the *Aphrodite of Knidos* on the right as (R).

AP[®] ART HISTORY

2014 SCORING GUIDELINES

Question 3 (continued)

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

Using specific evidence from both works, the response clearly and accurately compares and contrasts the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. The response may include minor errors that do not have a meaningful effect on the analysis.

3 points

Response demonstrates sufficient knowledge and understanding of the question.

Using specific evidence from both works, the response accurately compares and contrasts the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. However, the response may be somewhat unbalanced—with a stronger discussion of either how or why changes occurred in the representation of the female form in ancient Greek art, although both are represented—and/or may include minor errors that have some effect on the analysis.

2 points

Response demonstrates some knowledge and understanding of the question.

Using evidence from both works, the response compares and contrasts the two works to address both how and why changes occurred in the representation of the female form in ancient Greek art, but the discussion of that evidence is less analytical than descriptive. It may be overly general, simplistic, or unbalanced. For example, the discussion of how changes occurred may be mostly accurate, whereas the discussion why changes occurred may include errors that affect the response.

OR

Using specific evidence from both works, the response accurately compares and contrasts the two works, but only analyzes either how or why changes occurred in the representation of the female form in ancient Greek art, not both.

NOTE: This is the highest score a response can earn that does not compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art.

1 point

Response demonstrates little knowledge and understanding of the question.

The response demonstrates some general familiarity with the issues raised by the question by comparing and/or contrasting the two works to discuss either how or why changes occurred in the representation of the female form in ancient Greek art. However, the response is weak, overly descriptive, and/or contains significant errors.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

The student attempts to respond, but the response makes only incorrect or irrelevant statements. The score of 0 points includes crossed-out words, personal notes, and drawings.

— This is a blank paper only.

ART HISTORY
SECTION II—Part B

3A

Time—1 hour

6 Questions

Directions: The questions in this part are based on color images and/or text. The corresponding images are shown in the orange booklet for Section II: Free Response, Part B, Images. You have one hour to answer the six questions in this part, and you are advised to spend 10 minutes on each question. The proctor will announce when each 10-minute interval has elapsed, but you may proceed freely from one question to the next. You must answer each question on the lined pages in the exam booklet.

Read the questions carefully and take time to think about what the questions ask. Formulate your answers before you begin to write. You can receive full credit only by directly answering the questions.

Note: For questions involving two images, when you are not asked specifically to name the artists and/or titles of the works, you may refer to the work on the left as (L) and the work on the right as (R).

3. The work on the left is Archaic. The work on the right is late Classical. The two works exemplify changes in the representation of the female form in ancient Greek art.

Using specific evidence from both works, compare and contrast the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. (10 minutes)

Between Archaic and late Classical periods of Greek art, it is evident that the representation of the female form became more naturalistic and ~~emphasized~~ began to be portrayed in the nude. The kore statue on the left faces frontally, ^{stands straight up and down and} is clothed; her face bears the telltale Archaic smile that does not signify emotion but is merely part of the Archaic period's canon of figural representation. The shape of her torso and legs are slightly implied by the curves and folds of the clothing she wears, but her underlying anatomy is not well understood or represented by the sculptor. In contrast, Praxiteles's Aphrodite of Knidos on the right is nude, with ~~care~~ carefully proportioned and modeled anatomy reflective of the Classical pursuit of ideal beauty. Before this sculpture, though male statues of nude perfection—most notably Polykleitos's Doryphoros—were not uncommon and had already established the *contrapposto* or realistic weight shift that this figure also shows, female nude representations had only depicted servant girls or courtesans, never a goddess, for women in Athens were far from occupying an equal place in the social hierarchy. As the goddess is nude, her pose must also change: her right arm covers herself to reflect modesty and grace rather than ~~hanging down~~ like that of the clothed kore.

ART HISTORY
SECTION II—Part B
Time—1 hour
6 Questions

38

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^{Production}
As art^V began to progress from Egypt towards Greece, the depiction of the male and female figure began to change. This can be evident w/ the portrayals of both L and R for we can see different canons applied. The piece L is from the Archaic time frame; Chronologically this is much closer to the golden age of Art production in Egypt so, we see a basic female form following the frontal depiction and outwards thumbs popularized by the Egyptians. In contrast to work R this piece is quite different. During the Classical era of Greek art, sculptor Polykleitos established the Greek canon, shifting the human form from Egyptian form to proportional naturalism. ~~It~~ It was due to Polykleitos that changes in the representation of females were established. In its form, the work R uses a much more natural form with contraposto, curvature of human form and placement of weight.

ART HISTORY
SECTION II—Part B
Time—1 hour
6 Questions

30,

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Although both sculptures are from Greece and depict women, the two have some differences. L, from the Archaic era, has the distinctive awkward Archaic smile whereas R, from the late Classical era, has a much more natural expression. Another big difference is that the posture of L is very rigid and isn't a posture that one would make in real life, whereas R has a very possible contrapposto pose, where she focuses her weight on one leg. R is also naked whereas L is covered with clothes. The two, however, still both have a stone base in which they are engraved in, as well as being depicted as very attractive women. The discovery of marble and better technical skills allowed this change to occur.

Sculptors were able to mount marble - a way easier material to work with - with their superior techniques, which helped them depict a more accurate representation of a Greek woman.

GO ON TO THE NEXT PAGE.

AP[®] ART HISTORY
2014 SCORING COMMENTARY

Question 3

Overview

This 10-minute question asked students to compare and contrast the late Classical figure *Aphrodite of Knidos* with an earlier Archaic depiction, the *Peplos Kore*. Students were then asked to use specific evidence to analyze how the representation of the female form in ancient Greek art changed between the Archaic period and the late Classical period. In addition, students were required to support through analysis a plausible reason as to why this shift in the representation of the female form in ancient Greek art occurred. The intent of this question was to provide students with the opportunity to analyze stylistic changes; in this case, how and why Greek art shifted from an emphasis on stylization in the 6th century B.C.E. to a blend of naturalism and idealism in the 4th century B.C.E.

Sample: 3A

Score: 4

Using specific evidence from both works, the response clearly and accurately compares and contrasts the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. The response establishes from the onset that “Between Archaic and late Classical periods of Greek art, it is evident that the representation of the female form became more naturalistic and began to be portrayed in the nude.” The response compares the two works, stating that the *Peplos Kore* “faces frontally, stands straight up and down and is clothed,” while the *Aphrodite of Knidos* “is nude, with carefully proportioned and modeled anatomy reflective of the Classical pursuit of ideal beauty.” It uses specific evidence to analyze how the kore “bears the telltale Archaic smile that does not signify emotion but is merely part of the Archaic period’s canon of figural representation.” In addition, the response analyzes why these changes might have occurred by suggesting that the “modesty and grace” evident in Aphrodite’s appearance are due to the fact that she is a goddess. The response notes that previously “female nude representations had only depicted servant girls or courtesans, never a goddess, for women in Athens were far from occupying an equal place in social hierarchy.” The response also makes reference to other changes that occurred between the creation of these two works, such as Polykleitos’ creation of the *Doryphoros*, which “established the contrapposto or realistic weight shift that this figure also shows.” In this way, the response demonstrates thorough knowledge and understanding of the question.

Sample: 3B

Score: 3

Using specific evidence from both works, the response accurately compares and contrasts the two works to analyze both how and why changes occurred in the representation of the female form in ancient Greek art. The response states how in the *Peplos Kore* “we see a basic female form following the frontal depiction,” whereas the *Aphrodite of Knidos* “uses a much more natural form with contrapasto [*sic*], curvature of human form and placement of weight.” The response acknowledges that the stylistic conventions that characterize the kore figure were “popularized by the Egyptians,” whereas the figure of Aphrodite demonstrates a “shifting [of] the human form from Egyptian form to proportional naturalism.” The response, however, is somewhat unbalanced in that the analysis of how changes occurred in the representation of the female form in ancient Greek art is significantly stronger than the discussion of why these changes might have occurred. While the response credits Polykleitos and his establishment of the Greek canon of proportions as a reason why the representation of the female form changed, the discussion is brief and undeveloped. In this way, the response demonstrates sufficient knowledge and understanding of the question.

AP[®] ART HISTORY
2014 SCORING COMMENTARY

Question 3 (continued)

Sample: 3C

Score: 2

Using specific evidence from both works, the response accurately compares and contrasts the two works to analyze how changes occurred in the representation of the female form in ancient Greek art. The discussion states how the *Peplos Kore*'s posture "is very rigid and isn't a posture that one would make in real life," while the *Aphrodite of Knidos* exhibits a "contrapastto [*sic*] pose, where she focuses her weight on one leg." Specific evidence is provided such as the kore's "distinctive awkward Archaic smile" and the "much more natural expression" of the sculpture depicting Aphrodite. The response also notes that the kore "is covered with clothes," whereas Aphrodite is "naked." However, the response does not provide a convincing reason as to why these changes in the representation of the female form in ancient Greek art might have occurred. The response states briefly that "The discovery of marble and better technical skills" could be responsible for these changes, but this explanation is not developed. In this way, the response demonstrates only some knowledge and understanding of the question.