

AP[®] ART HISTORY
2006 SCORING GUIDELINES

Question 3

Left slide: *Kritios Boy* (*Kritian Boy*), circa 480 B.C.E.

Right slide: Blank

3. Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanation by comparing it to one specific earlier sculpture. (10 minutes)

Background:

Art historical scholarship places this statue between the Archaic and Classical periods of Greek art; according to some textbooks, this is called the Early Classical period, while others call it Transitional or Severe style. The statue is often discussed in light of historical events: At the beginning of the fifth-century B.C.E., the Greek city-states were threatened by the expanding Persians. In 480 B.C.E., the Persians attacked several cities, including Athens, but were expelled by a Greek alliance within the year. This triumph is said to have given the Greeks an increased self-confidence, which can be seen in new developments in Greek art, particularly in the period 480–450 B.C.E., when artists increased the realism of their human figures and the naturalism of their settings. A particularly dramatic shift can be seen in the representation of the male nude, which changed from the rigid, frontal, heroic, and monumental Archaic youths, or *kouroi*, to the more lifelike, smaller, and somewhat adolescent *Kritios Boy*. This statue, found in the debris on the Acropolis in Athens that resulted from the Persian sack, was originally thought to be a work by the sculptor Kritios, hence its name today. Now it is recognized as an anonymous work but one executed by a particularly skilled sculptor exemplifying the incredible change in the representation of the male nude that occurred at exactly this time.

Students have three tasks:

- (1) They must name and date the sculpture.
- (2) They must analyze how it differs from earlier sculpture in the ancient Greek world.
- (3) They must support their analysis by comparing it to one of these earlier sculptures.

The best responses will understand that the key issue is the statue's transitional role in the representation of the male nude, and they will compare it in an appropriate manner to an earlier work of Greek art.

The most precise way to name and date the sculpture is as *Kritios Boy* (*Kritian Boy*), circa 480 B.C.E. "Fifth-century B.C.E." or the designations "Early Classical," "Transitional," or "Severe" are acceptable if the essays demonstrate an awareness of the statue's position in the continuum of art history.

Students may discuss the ways in which this statue differs from earlier Greek statues by citing the following characteristics:

- It represents an adolescent, albeit a powerfully built one, rather than the strong youths typical of Archaic *kouroi*.
- It lacks the so-called Archaic smile so typical of earlier statues, adopting instead a more thoughtful expression.
- Even with its truncated limbs it is obvious that the *Kritios Boy* stands in a *contrapposto* pose, his weight on his left engaged leg while his right unengaged leg bends at the knee. His hips are therefore shifting, his left higher than his right, and this shift carries through his torso and shoulders and results in a slightly turned head and a gentle S-curve in his spine when seen from behind; the statue is thus much more animated than earlier *kouroi*.
- The eyes are now empty sockets but would have been enlivened with glass or colored stone, giving a greater sense of naturalism and engagement than the painted eyes of many of the earlier *kouroi*.

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Question 3 (continued)

To support their analyses, students are asked to compare *Kritios Boy* to a specific, earlier Greek sculpture. The most obvious choice is an Archaic *kouros*, but some students may earn credit if they chose an appropriate *kore* or even a sculpture from an appropriate Aegean culture, providing they make a thoughtful formal comparison in the process. Students must use an identifiable example to illustrate their comparative points. They will not earn credit for a mere reference to another sculpture, whether it is an appropriate comparison or not, or for a generic, unidentified sculpture. Appropriate comparisons from the major textbooks include:

- The Metropolitan Museum of Art's *Kouros (The New York Kouros)*, circa 600 B.C.E.
- *Kouros* from Tenea, circa 570 B.C.E.
- *Kroisos (Kouros from Anavysos)*, circa 525 B.C.E.
- *Calf Bearer*, circa 560 B.C.E.
- *Mantiklos Apollo*, circa 700 B.C.E.

Because students are asked to compare the statue to an earlier statue in the **same** culture, examples from Egyptian art are not acceptable.

Points to remember:

- Students are not asked to identify the culture. However, it would be very difficult to answer the question without knowledge of the culture, and the essay will make it evident if the student knows that the sculpture comes from Ancient Greece.
- This is a 10-minute question.

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Question 3 (continued)

Scoring Criteria

Score Scale 0–4

- 4** Correctly names and dates this sculpture as *Kritios Boy* (*Kritian Boy*) from circa 480 B.C.E. (fifth-century B.C.E., Early Classical, Transitional, or Severe). Fully identifies the ways in which this sculpture differs from earlier sculpture in Ancient Greece, comparing it to one specific earlier sculpture in the process. Description is full and contains no significant errors.
- 3** Correctly names and dates this sculpture as *Kritios Boy* (*Kritian Boy*) from circa 480 B.C.E. (fifth-century B.C.E., Early Classical, Transitional, or Severe). Identifies the ways in which this sculpture differs from earlier sculpture in Ancient Greece and compares it to one specific earlier sculpture in the process. Discussion is not as full and may contain minor errors.
- 2** Correctly names and dates this sculpture as *Kritios Boy* (*Kritian Boy*) from circa 480 B.C.E. (fifth-century B.C.E., Early Classical, Transitional, or Severe). Identifies the ways in which this sculpture differs from earlier sculpture in Ancient Greece without particular focus or without comparing it to a specific earlier sculpture. Discussion is not full and may contain errors.

OR

Does not name or date this sculpture correctly but is otherwise a 3.

NOTE: The highest score a student can earn for an answer that does not name and date the sculpture correctly is a 2.

- 1** Correctly names and dates the sculpture but includes no discussion of merit.

OR

Does not name or date the sculpture but is otherwise a 2.

- 0** Makes an attempt, but the response is without merit because it fails to name and date the sculpture or makes only incorrect or irrelevant statements.

— Indicates a nonresponse, such as a blank paper, crossed-out words, or personal notes.

3. Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanation by comparing it to one specific earlier sculpture. (10 minutes)

This sculpture is a koros from Ancient Greece. The period is Early Classical which is ca. 480-450 B.C.E. This sculpture is the Kritios Boy and differs from Archaic koros and kore such as the Koros of Kroisos of Naxos ca. 600-480.

The Archaic koros were reminiscent of the rigidity of Egyptian ka statues. They also have a bulging eyes and a smile which are characteristics of Archaic koros.

The Early Classical Kritios Boy is an example of the severe style. NO longer does he have a smile, he looks very calm and serene. He also has short, classical Greek hair. His proportions and body are almost correct - there is understanding of contrapposto and he breaks with the tradition of frontality by the slight turn of his head. ~~He is also nude which was started from~~

The Archaic sculpture is much more rigid and frontal with the characteristic smile and bulging eyes. This koros breaks the tradition and represents early classical because of his calm, serene, face, short hair, and break of frontality, and contrapposto.

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3. Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanation by comparing it to one specific earlier sculpture. (10 minutes)

This sculpture is known as the Kritios boy and was sculpted around the Early Classical period of Greece (500 AD-600 AD). The Kritios boy is a significant contribution to art because of its contrapposto stance. Sculptures from the Archaic period were stiff, frontal, with fists at the side and one foot in front of the other. The Kritios boy shows a more natural stance. For example, the Kouros had the silly archaic smile and the extremely unnatural pose. Kouros also has stylized hair and his body appeared unproportionate. In contrast, the Kritios boy has more natural hair and his body is more idealized than that of the Kouros. The Kritios Boy also takes a more natural pose, with the slight swivel of his hips, the curving of the spine and the turn of the head. Also, the Kritios Boy does not have the Archaic smile that the Kouros had but rather ^{he} shows ~~an~~ a facial expression which depicts an intense and deep thinking.

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3. Name and date this sculpture. How does it differ from earlier sculpture in this culture? Support your explanation by comparing it to one specific earlier sculpture. (10 minutes)

This sculpture is from the classical Greek time period. The man is depicted very idealistically, as can be seen in his defined chest and ideal proportions. It differs from the earlier Greek statues, such as the kouros figures, that depicted men more conventionally with patterned hair and sharp V-shaped lines. The classical Greek approach to sculpture is more fluid and ideal; focussed less on conventions, but on how the ideal man should be. The figure also appears to have some contrapposto as seen in the weight shift of his position, with one leg slightly in front of the other - this was a new characteristic to the time period, as the kouros figure is standing very erect and rigidly.

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AP[®] ART HISTORY

2006 SCORING COMMENTARY

Question 3

Overview

This question asked students to name and date the *Kritios Boy* (circa 480 B.C.E.), to explain how the sculpture differed from earlier sculptures in the same tradition, and to support their explanation by comparing it to one other earlier sculpture. The first part of the question was a simple identification of a major work of art. The intent was to have students discuss the *Kritios Boy* as a significant transitional work compared to earlier *kouroi* sculptures. Thus, knowledge of the name (as a specific *kouros*) and date (as around 480 B.C.E. or as described by some major historical events or movements of the time) were important in order to contextualize the piece. Students were expected to use knowledge actively to explain visual change.

Sample: 3A

Score: 4

This essay correctly names the statue as *Kritios Boy*, provides the exact date of 480–450 B.C.E., and states that it is from the Early Classical period. The essay discusses how *Kritios Boy* differs from the earlier *kouroi* and mentions the *Kroisos of Anavysos* specifically. Salient points in the discussion include the replacement of the Archaic smile with a “calm and serene” facial expression, the more natural proportions, and the *contrapposto* stance. The student concludes that all of this results in a work that is less rigid and frontal than the earlier work. While the discussion is rather brief, it is to the point and includes all the relevant information.

Sample: 3B

Score: 3

The student correctly names and dates the work as *Kritios Boy* from the Early Classical period of Greece, although the period is identified as “500–600 AD.” The essay discusses the development of the *contrapposto* stance and the “more natural” appearance of the sculpture as compared to earlier *kouroi*. While the earlier *kouroi* are discussed in general, no specific work is mentioned, so the essay earned a 3.

Sample: 3C

Score: 2

This essay does not specifically name the statue and gives only “Classical Greek” for the date. It accurately describes some of the most relevant changes from the earlier *kouroi*, namely the *contrapposto* pose and the less conventional appearance. But the essay is mostly descriptive and makes no attempt at analysis.