

AP[®] ART HISTORY

2011 SCORING GUIDELINES

Question 9

In the mid-fifth century B.C.E., a Greek sculptor wrote a treatise entitled the *Canon* that was summarized as follows.

Beauty consists in the proportion, not of the elements, but of the parts, that is to say, of finger to finger, and of all the fingers to the palm and the wrist, and of these to the forearm, and of the forearm to the upper arm, and of all the other parts to each other.

Identify the sculptor who wrote the *Canon*. Select and fully identify one work of art that reflects his ideas.

Making specific reference to **both** the text above **and** your selected work, analyze how the work reflects those ideas. (10 minutes)

Background

This question asks students to identify Polykleitos as the author of a treatise known as the *Canon* (meaning “rule” or “law” in Greek). Students are also asked to select and identify a work that reflects the ideas expressed in the quotation and analyze how the selected work reflects those ideas.

Ancient Greece deliberately differentiated itself from the earlier Mediterranean civilizations from which it evolved and borrowed. By the Classical era, in the fifth century B.C.E., an emphasis on ideal beauty and a need for representations of ideal beauty further distinguished Greek aesthetics. In sculpture, as in painting, ideal beauty was located in the body of a nude male, each component depicted as flawless and the whole integrated by harmonious proportions (*symmetria*). This concept developed in an intellectual climate in which man was celebrated, according to the Stoic philosopher Protagoras, as “the measure of all things.” Moreover, mathematical ratios were linked to cosmic harmony, expressed by the Pythagorean notion of the “music of the spheres.”

Polykleitos’s thoughts on ideal beauty, and specifically on how beauty results from the commensurability of parts, are set forth in his *Canon*. Although the full *Canon* is lost, fragments were recorded by Galen during the first century C.E. This treatise was given visual form in Polykleitos’s larger-than-life-size bronze statue variously called either *Canon* or the *Doryphoros* (the Spearbearer). The original sculpture has not survived, and Roman copies may not fully represent Polykleitos’s intentions. Nevertheless, Polykleitos’s prescriptions of ideal beauty are clearly expressed by this depiction of the nude, youthful athlete characterized by his calm countenance, weight-shift pose (*contrapposto*), and balancing of tensed forms with relaxed limbs. These features provide visual evidence of the Greek desire to exercise control over both the physical and mental prowess emphasized in the rigorous training of Athenian youths, or *epheboi*, desirous of attaining full citizenship of the city-state. Also, the expression of beauty in the Greek male nude is inseparable from associations to Apollo, the god of reason and moderation, as he, like the *Doryphoros*, was also depicted as an idealized, beardless youth.

The influence of Polykleitos was recorded by Roman writers, who documented a school of followers, including Skopas, Lysippos and Polykleitos’s own son, Polykleitos the Younger. Although the works of these Late Classical sculptors altered the proportions established by the *Canon*, creating leaner figures with proportionately smaller heads, they continued to promote an aesthetic ideal that transcended everyday appearances. At the time Polykleitos wrote the *Canon*, a similar canonization of the Greek architectural Doric order emerged, emphasizing that these ideas affected the visual arts beyond figurative sculpture.

AP[®] ART HISTORY

2011 SCORING GUIDELINES

Question 9 (continued)

Three Tasks for Students

1. Identify the sculptor who wrote the *Canon* as Polykleitos.
2. Select and fully identify one work of art that reflects Polykleitos's ideas.
3. Analyze how the selected work of art reflects Polykleitos's ideas, making specific references to **both** the text quoted **and** the work selected.

Points to Remember

Any reasonable variation on the spelling "Polykleitos" should be accepted.

Students who select another Greek sculptor from the Classical or Late Classical period may earn as many as 3 points, depending on the quality of the response.

Students who fail to identify Polykleitos or another Greek sculptor from the Classical or Late Classical period may earn as many as 2 points, depending on the quality of the response.

A full identification of the example means that the identity of the specific work discussed is clear; however, identifications may be located within the body of the essay, or the specific identification may emerge only through the description of the work.

The appropriateness of the example depends on how well the work reflects Polykleitos's ideas. The work does not have to be an example of Classical Greek art; it can be from any time period or culture. It may be in any medium.

Stronger responses accurately discuss an appropriate work that demonstrates an understanding of Polykleitos's ideas and analyze the chosen work with a high degree of specificity.

Weaker responses may simply repeat sections of the quotation without analysis. These responses may have trouble linking the quotation to the chosen work. In addition, weaker responses may discuss a work that is less appropriate or unsuitable. The discussion may contain errors that affect the analysis.

Scoring Criteria

4 points

Response demonstrates thorough knowledge and understanding of the question.

The response correctly identifies Polykleitos and identifies one work of art that reflects Polykleitos's ideas. The response makes specific reference to **both** the text **and** the work of art to analyze how the selected work reflects Polykleitos's ideas. The response may include minor errors that do not have a meaningful impact on the analysis.

AP[®] ART HISTORY

2011 SCORING GUIDELINES

Question 9 (continued)

3 points

Response demonstrates sufficient knowledge and understanding of the question.

The response correctly identifies Polykleitos or another Greek sculptor from the Classical or Late Classical period. It identifies one work of art that reflects Polykleitos's ideas. Although the response makes reference to **both** the text **and** the work of art to analyze how the work reflects Polykleitos's ideas, it may be general or unbalanced, focusing more on either the text or the work of art. The response may include minor errors that have some impact on the analysis.

2 points

Response demonstrates some knowledge and understanding of the question.

The response identifies Polykleitos or another Greek sculptor from the Classical or Late Classical period. The discussion, however, is more descriptive than analytical. It may be vague, overly general or unbalanced, focusing almost entirely on either the text or a work of art, though brief reference may be made to both. The discussion may also contain significant errors.

OR

The response fails to identify Polykleitos or another Greek sculptor from the Classical or Late Classical period, but the analysis of how the selected work reflects Polykleitos's ideas has enough accuracy and specificity that it would otherwise have earned a higher score.

Note: This is the highest score a response can earn if it does not correctly identify Polykleitos or another Greek sculptor from the Classical or Late Classical period.

1 point

Response demonstrates little knowledge and understanding of the question.

The response correctly identifies Polykleitos, but there is no other discussion of merit.

OR

The response fails to identify Polykleitos, but it identifies one work of art that reflects Polykleitos's ideas. It attempts to discuss how the selected work reflects Polykleitos's ideas, but the discussion lacks accuracy or specificity and may not engage directly with the quotation.

0 points

Response demonstrates no discernible knowledge or understanding of the question.

Although the student attempts to respond, the response fails to identify either Polykleitos or a relevant work and makes only incorrect or irrelevant statements about Polykleitos's ideas.

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

Note: There are no images provided for Question 9.

9. In the mid-fifth century B.C.E., a Greek sculptor wrote a treatise titled the *Canon* that was summarized as follows.

Beauty consists in the proportions, not of the elements, but of the parts, that is to say, of finger to finger, and of all the fingers to the palm and the wrist, and of these to the forearm, and of the forearm to the upper arm, and of all the other parts to each other.

Identify the sculptor who wrote the *Canon*. Select and fully identify one work of art that reflects his ideas.

Making specific reference to both the text above and your selected work, analyze how the work reflects those ideas. (10 minutes)

The sculptor Polykleitos wrote the *Canon*. This text, along with ^{his sculpture} *Doryphoros*, determined the perfect male form in High Classical Greece. His *Doryphoros* featured chiasmic and contrapposto to contribute naturalism to the image of a man grasping a spear. It also featured anatomically correct musculature, which generated realism. However, "beauty" and "perfection" were created through proportion, which Polykleitos carefully designed using a 1:8 ratio for the head. This mathematical formula of parts relating to each other supports his statement that "Beauty consists in the proportions [...] of all the other parts to each other." This concept of proportion reveals a broader idea as well: that man, "the measure of all things," is an infinitely perfectable being. This idea provides the backbone of much of Greek philosophy, and is supported by the balance and reason of Polykleitos's insistence on proportion.

GO ON TO THE NEXT PAGE.

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Identify the sculptor who wrote the *Canon*. Select and fully identify one work of art that reflects his ideas.

Making specific reference to both the text above and your selected work, analyze how the work reflects those ideas. (10 minutes)

Polykleitos wrote the *Canon* and his sculpture titled *Doryphoros* depicts his idea of perfection and idealism. *Doryphoros*'s former name title was *Canon* ~~and~~ but it was changed. Polykleitos sculpted *Doryphoros* during the classical period of Greece. They strived for perfection and idealism. The form of *Doryphoros* is ideal and he uses a contrapposto to show a natural stance. The proportions of *Doryphoros* are perfect and concise. His facial expression is calm and serene. The parts of *Doryphoros* are ideal and he is the perfect ideal figure that classical Greece valued. ~~and~~ Polykleitos sculpted everything of *Doryphoros* to beauty and perfect proportions just as his *Canon* states. The gaze of *Doryphoros* connects the viewer as well to see what perfection is.

GO ON TO THE NEXT PAGE.

Polykleitos

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Identify the sculptor who wrote the *Canon*. Select and fully identify one work of art that reflects his ideas.

Making specific reference to both the text above and your selected work, analyze how the work reflects those ideas. (10 minutes)

This Canon was written by the Greek sculptor Polykleitos. He was very important in impacting the ~~way~~ way sculptors used proportion and realism in their depiction of the human body. He describes that the body should be ~~produced~~ produced part by part and it must be harmonious. A famous work by Polykleitos was the Goddess Venus. The statue is semi-nude with her hand merely hiding her genital region. Her form is very proportional compared to earlier Archaic statues that ~~did not have~~ only had a simple stylized canon. ~~###~~ This work reflects his ideas of the 'Canon' because it depicts the human form ~~in every aspect~~ in every aspect of its body. ~~This~~ This Greek sculptor

GO ON TO THE NEXT PAGE.

used^{an} intellectual thought process and the Greek philosophies of the time (Socrates) to create a marble statue that reflects the structure and stylized proportions of a human to create a beautiful and powerful piece of art.

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX ON THE COVER.**
- **YOU MUST USE THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU TAKE THIS YEAR.**

AP[®] ART HISTORY

2011 SCORING COMMENTARY

Question 9

Overview

This 10-minute essay question asked students to identify Polykleitos as the author of the treatise the *Canon*, which was quoted. It further asked students to select and identify a work of art that reflects the ideas expressed in the quotation and then to analyze how the selected work reflects those ideas. Students needed to read the text and think abstractly about how it related to the aesthetics of its specific period.

Sample: 9A

Score: 4

The student correctly identifies the author of the *Canon* as Polykleitos. The response refers to both the text and a selected work, the *Doryphoros* by Polykleitos. In referring to the text the student discusses with specificity how “‘beauty’ and ‘perfection’ were created through proportion, which Polykleitos carefully designed using a 1:8 ratio for the head.” Although the major textbooks specify a 1:7 ratio between the head and the body in the *Doryphoros*, this minor error does not detract from the analysis in a meaningful way. The student recognizes that “[t]his mathematical formula of parts relating to each other” reflects the ideas that Polykleitos set forth in the *Canon*, and that “[t]his concept of proportion reveals a broader idea as well: that man, ‘the measure of all things,’ is an infinitely perfectable [*sic*] being.” The discussion provides specificity through visual evidence, such as a description of the pose (“chiastic and contrapposto”), to support “the balance and reason of Polykleitos’s insistence on proportion.” On the whole the analysis demonstrates thorough knowledge and understanding of Polykleitos’s ideas about beauty, making clear reference to both the text and a selected work.

Sample: 9B

Score: 3

The student correctly identifies the author of the *Canon* as Polykleitos. The response refers to both the text and a selected work, the *Doryphoros* by Polykleitos. However, the discussion is somewhat unbalanced, focusing more on the work of art than on the text. A nod to the text is inserted only by the reference to “beauty and perfect proportions.” Statements such as “The form of *Doryphoros* is ideal and he uses contrapposta [*sic*] to show a natural stance” recognize specific features, demonstrating sufficient knowledge of the sculpture. Such discussion, however, does not analyze clearly how features of the selected work actually reflect Polykleitos’s ideas. The language is repetitive when it asserts that “[t]he parts of *Doryphoros* are ideal and he is the perfect ideal figure that Classical Greece valued. Polykleitos sculpted everything of *Doryphoros* to beauty and perfect proportions just as his *Canon* states.” Still the response supplies enough visual evidence to demonstrate how the ideas set forth in the *Canon* are critical to realizing beauty through proportionate form.

Sample: 9C

Score: 2

The student correctly identifies the author of the *Canon* as Polykleitos. However, the student errs in the identification of a Venus as being the work of Polykleitos. Still the student places the Venus statue (presumably the *Aphrodite of Knidos* by Praxiteles) within a historical context. The student shows awareness of the work by describing it as “very proportionate compared to earlier Archaic statues.” The text is also referenced in the statement that “the body should be produced part by part and it must be harmonios [*sic*].” The response points out that the sculptor employed “an intellectual thought process ... to create a marble statue that reflects the structure and stylized proportions of a human to create a

AP[®] ART HISTORY
2011 SCORING COMMENTARY

Question 9 (continued)

beautiful and powerful piece of art.” As such, this discussion demonstrates some knowledge and understanding of Polykleitos’s ideas, even though the Venus is a less appropriate choice.