

AP[®] ART HISTORY

2008 SCORING GUIDELINES

Question 2

Left slide: *Dying Gaul*, Roman copy after the original bronze of c. 220 B.C.E., marble, life-size, Museo Capitolino, Rome.
Right slide: Blank

2. The slide shows a Roman copy of a lost Greek original.

Name the specific art-historical style of the original. How is the theme of death treated and why?
(5 minutes)

Background:

The kingdom of Pergamon established itself in the early third century B.C.E. in western Asia Minor, and its capital, Pergamon, quickly became a leading center of arts patronage and the hub of a new sculptural style that had far-reaching influence throughout the Hellenistic period. This new style is illustrated by sculpture from a monument commemorating the victory in about 233 B.C.E. of Attalos I (who ruled 241–197 B.C.E.) over the Gauls, a Celtic people. Figures of Gauls, originally in bronze but known today only from Roman copies in marble, were mounted on one of two statue bases found in the sanctuary of Athena on the Acropolis of Pergamon. One figural group depicted the murder-suicide of the Gallic chieftain and his wife and another the slow death of a wounded soldier-trumpeter. The marble copies of these works are now separated, but originally they formed part of an interlocked sculptural group on a raised base. The Roman writer Pliny records a famous sculpture by Epigonos of a *tubicen* (trumpet player), and it is likely that this Roman copy reflects that work. If so, then Epigonos may be the sculptor of the entire group and a leading figure in the emotional and dynamic style of the Hellenistic period.

Hellenistic sculptors characteristically wanted to engage their audience in the experience of their work and favored dramatic subjects depicted with full emotion. Artists deliberately sought to arouse the viewer's admiration and pity for their subjects. The first sculptural group of the Attalid monument depicts a heroic Gallic chieftain defiantly driving a sword into his chest, preferring suicide to surrender. He already has taken the life of his wife, in order to prevent her from being sold into slavery. The third Gaul from this group is a trumpeter who has collapsed upon his large oval shield as blood pours out of the gash in his chest. He stares at the ground, clearly in great pain and as if aware of his imminent demise. Recent research indicates that Epigonos probably knew the *Dying Warrior* from the east pediment of the Temple of Aphaia at Aegina (c. 490–480 B.C.E.), and although this figure is reminiscent of it, the pathos and drama of the suffering Gaul are far more pronounced. In addition, gone is the Classical tradition of referring to the enemy by analogy with a mythical conflict. Instead, the sculptor carefully identifies the enemy as a "barbarian" Gaul through his bushy hair and moustache, as well as by the *torque* (braided gold band) that he wears around his neck as part of the Celtic battle dress. Gone, too, is any attempt to suggest the inferiority of the vanquished. The Gaul dies nobly, and although blood pours from a wound in his chest, his body is powerful, his strength palpable. He faces his agonies alone, mindless of any viewer, while the viewer, in turn, is drawn in by the privateness of the moment. The victor, so present in Classical battle scenes, is absent from this sculptural group. Rather, the monument celebrates the conqueror's valor by exalting the enemy he overcame, the implication being that the unseen Attalid hero who struck down this noble and savage foe must have been an extraordinary man. The greater the enemy, the greater the victory.

Students have two tasks:

- (1) Name the style of the lost Greek original.
- (2) Explain how the theme of death is treated and why.

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2008 SCORING GUIDELINES

Question 2 (continued)

Points to remember:

- The style of the lost Greek original is Hellenistic, not Hellenic nor Hellenism.
- Students are not asked to identify the title of the work.
- The theme of death is treated in an emotional and dramatic manner, emphasizing the physical and psychological pain and suffering of the figure. The trumpeter is shown struck down, bleeding, and in the act of dying. Although he is in agony, he remains noble by virtue of his great strength and barbarian savagery.
- The viewer is invited to sympathize with his suffering and become intimate with this fierce enemy at the moment of his death. By celebrating the valor of the enemy, one indirectly extols the greatness of the vanquisher.
- Students are not asked to compare this work to the *Dying Warrior* from the Temple of Aphaia at Aegina.
- Students are not to list characteristics of Hellenistic art, unless this list is directed to the question.
- This is a 5-minute question.

Scoring Criteria

Score Scale 0–4

- 4** Identifies the sculpture as Hellenistic in style. Analyzes with specificity how the theme of death is treated and why. Discussion is full and without significant errors.
- 3** Identifies the sculpture as Hellenistic in style. Analyzes with less specificity how the theme of death is treated and why. Discussion is less full and may contain errors.
- OR*
- Fails to identify the sculpture as Hellenistic but is otherwise a 4. This is the highest score an essay can earn if it does not identify the style as Hellenistic.
- 2** Identifies the sculpture as Hellenistic but provides only a generic analysis of how or why the theme of death is treated. Discussion may contain significant errors.
- OR*
- Fails to identify the sculpture as Hellenistic but is otherwise a 3.
- 1** Identifies the sculpture as Hellenistic, but there is no discussion of how and why the theme of death is treated. Discussion may contain significant errors.
- OR*
- Fails to identify the sculpture as Hellenistic but is otherwise a 2.
- 0** Makes an attempt, but the response is without merit because it restates the question or makes only incorrect or irrelevant statements.
- This is a nonresponse, such as a blank paper, crossed-out words, or personal notes.

Directions for Questions 2-8: The following seven short essay questions are based on slides and/or text. Each question is separately timed and each slide or set of slides will be shown only for the length of time indicated after the question. You are to answer each question in the space provided.

Read the question and take a moment to think about what the question asks. Formulate your answer before you begin to write. You can receive full credit only by answering the question asked.

Note: For questions involving two slides, 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).

2. The slide shows a Roman copy of a lost Greek original.

Dying Gaul
Hellenistic

Name the specific art-historical style of the original. How is the theme of death treated and why? (5 minutes)

The work shown is the Dying Gaul. This piece is a ~~Baroque~~ Hellenistic Greek work. Dealing with the death of a warrior, the piece does not degrade the Gaul, even though he was an ~~enem~~ enemy to the Greeks. His death is put in a noble light - although his face shows anguish and his muscles are tense from the pain of his wound, he is shown bravely, if a little grimly, accepting his death. It was considered noble and honorable to fight for your country and die for your country, so there was no shame in the demise of the Gaul. The clear emotion on his face and his contorted body are the most ~~blat~~ blatant Hellenistic characteristics, as is the tension of his body. He is accepting his death and ~~his~~ honorably.

GO ON TO THE NEXT PAGE.

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2. The slide shows a Roman copy of a lost Greek original.

Name the specific art-historical style of the original. How is the theme of death treated and why? (5 minutes)

This piece, known as The Dying Gaul, is from the art-historical period Hellenistic Greek Art. Staying strong with the principles and commonalities of the Hellenistic time period, The Dying Gaul portrays death with extremely high emotion and feeling, while still glorifying the act of dying in battle. The Gaul shown in the piece is fighting death as seen in the vivid facial expression and tense musculature. He is in a contrapposto position struggling to hold himself up with the little strength death has left him. The death of this gaul is treated in such a manner because the Hellenistic artist wished to adhere to the mandates of Hellenistic art - high emotion, human strength, and discrete endorsement. All of these characteristics are displayed in the way death is portrayed.

GO ON TO THE NEXT PAGE.

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Name the specific art-historical style of the original. How is the theme of death treated and why? (5 minutes)

The slide above shows a Greek based statue from the Hellenistic period. The statue is not only showing the death of a person but the emotion and pain the person goes through. The theme of death is treated through the emotion. The statue not only has the stylized features of the marks where he was tortured but the suffering in his eyes. The statue also has the slouching or hunching position of losing control and finally dying.

GO ON TO THE NEXT PAGE.

AP[®] ART HISTORY

2008 SCORING COMMENTARY

Question 2

Overview

The intent of this question was for students to identify a work stylistically and then discuss it thematically. Students were asked to name the art-historical style of the lost Greek original sculpture and then explain how the theme of death is treated in the work and why.

Sample: 2A **Score: 4**

This essay correctly identifies the art-historical period as Hellenistic. The student interprets the theme of death as one of nobility and asserts that the agony of the victim and the ennobling of an enemy do not negatively impact on the dignity of death. The student also asserts that the Greeks honored personal sacrifice to one's country. There are no significant errors.

Sample: 2B **Score: 3**

This essay correctly identifies the art-historical period as Hellenistic. The student correctly assesses the portrayal of death as one of "extremely high emotion and feeling" and indicates that death is depicted as an act of glorification. However, the response contains a superficial discussion of how the theme is rendered and includes generic and irrelevant material characterizing the Hellenistic period.

Sample: 2C **Score: 2**

This essay correctly identifies the art-historical period as Hellenistic. The student indicates that the figure is experiencing the emotional power of a glorious death but fails to clearly address the theme of death, as requested by the question, with any degree of specificity. Instead, the response includes irrelevant material concerning the positioning of the body.