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91395



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NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 3 Classical Studies, 2017

91395 Analyse the significance of a work(s) of art in the classical world

9.30 a.m. Wednesday 22 November 2017
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Analyse the significance of a work(s) of art in the classical world.	Analyse, in depth, the significance of a work(s) of art in the classical world.	Analyse, with perception, the significance of a work(s) of art in the classical world.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should attempt ONE question in this booklet.

If you need more room for your answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–10 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Achievement

TOTAL

04

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INSTRUCTIONS

Answer ONE of the four questions below, **with reference to a named classical art work(s) or building(s)**.

Make sure the question you choose suits a classical art work(s) or building(s) that you have studied.

You must answer using extended paragraphs, and may support your answer with bullet points, diagrams and/or annotated sketches.

You must support your answer with relevant evidence from ONE or MORE named classical art work(s) or building(s).

Space for planning has been provided on page 3. Begin your answer on page 4.

Note: *The term 'art work' incorporates architecture.*

***EITHER:* QUESTION ONE**

Discuss the extent to which a classical artist(s) was able to convey emotion in one or more art works.

***OR:* QUESTION TWO**

Discuss the extent to which one or more classical art works met the needs* of the society for which it was created.

** Needs may refer to religious, cultural, political, intellectual, health/wellbeing, entertainment, etc.*

***OR:* QUESTION THREE**

Discuss the extent to which the form* of one or more classical art works complements its function/purpose.

** Form refers to design, composition, subject matter, visual appearance.*

***OR:* QUESTION FOUR**

Discuss the extent to which a classical artist(s) successfully tried new techniques or developed existing techniques* for creating his or her art work(s).

** Techniques may refer to painting/decoration processes, materials, sculptural styles, construction, etc.*

Remember you must support your answer with relevant evidence from ONE or MORE named classical art works or buildings.

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Question number:

1

Classical art work(s) / building(s):

François Vase, Exekias Belly Amphora, Euphronios Calyx Krater.

Begin your answer here:

Candidate attempts to respond to the question
An artists ability to convey emotion improved dramatically between the years 540BC and *Date?*. In this *essay* I will be discussing the methods used by *several* Greek vase painters from this time period, and how successful these methods were at conveying emotion. *Not expected*

do write an essay.

Best to discuss 1-2 artworks in depth.

Irrelevant

The François Vase dates back to around 540 BC. The vase, painted by Kleitias and ~~potter~~ by Ergotimos, uses black figure technique to portray many scenes across the vase including the Calydonian Boar Hunt and the Wedding of Peleus and Thetis. With so many friezes on the vase, figures are typically around 7cm tall. Due to the figures being so small, Kleitias has been unable to incise a significant amount of detail on the figures faces to try and portray facial expression. Kleitias overcomes this problem by instead trying to use conventional *poses* to convey emotion. A convention is a technique used by all vase

Responds to the question

method used to convey emotion.

~~EV~~ irrelevant to the question.

painters when trying to convey ~~something~~ that ~~many~~ ~~one~~ that one thing is the same as another thing. For example, all female figures were distinguished from males on black figure vases by being covered in a white glaze. In terms of emotion, there were conventional poses which vase painters used to showcase different types of emotion. Specifically to the François Vase, conventional poses and gestures are used to show emotion is the Gerasos of the Youths and maidens. In this frieze, we see the women and children, whom we know have just been saved from the minotaur, standing together in a line doing what looks like a dance. Dancing is usually associated with positive times therefore the viewer can get a feeling that the figures in this frieze are happy.

Emotion

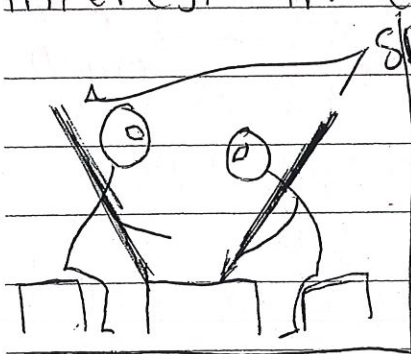
Explanation of how emotion is shown through dance is too brief. Requires further discussion.

In 550-530BC the Exekias Belly Amphora was formed. On this vase, painted by Exekias, we see cousins Ajax and Achilles engrossed in a board game on one side, and on the other we see Hector putting on his armour alongside King Priam and Hecuba. The figures on this metope are quite large, meaning more detailing from incising was achieved, but again the emotion on this

incising/detailing

Describes instead of analysing. Weak discussion.

vase is largely showcased through the poses of Ajax and Achilles. The composition of the vase shows almost perfect symmetry and mirroring. Ajax and Achilles, one on each side of the board game, are perched on the edge of their seats, with their heads tilted looking at the game and their hands hovering above the game pieces in suspense. ~~pieces~~ irrelevant In terms of facial expression, both of the figures have profile heads but frontal eyes, showing unrealistic anatomy and a lack of facial expression. However Exekias has again used the composition to draw the viewers attention to the intensity of the board game by having a spear on ~~each of the~~ shoulders of the figures, pointing towards and meeting at the board game in the middle. This shows that Exekias may have had an interest in composition as well as narrative.



spears

⇒ Hinting at emotion

Drawing is but weak.

⇒ of no benefit

~~Several~~ Several years after the black figure Exekias Boly Amphora was painted, a new technique called red figure was

irrelevant to the qu⁷.

beginning to be experimented on by members of the Pioneer Group. The Pioneer Group included Euphronios and Euthimides, two ancient Greeks among the first of those to decorate their vases with red figure technique.

Instead of having to incise out details as in black figure, using red figure meant that details were painted on instead.

This allowed for more detail to be added to the vases. An example of this

is the Euphronios Calyx Krater which dates back to 510-500 BC. On one side of this vase we see Herakles fighting to the death with the giant Antaios.

Due to the advancements of red figure technique, Euphronios was able to convey emotion much more successfully than previous vase painters. In the metope, Antaios is losing. We know this because the emotion

of pain and suffering is conveyed very well whereas strength and victory is

shown through Herakles. The use of thin and thick brushes help to emphasise Herakles large, working muscles. Thick

globules of black glaze have been used to paint Herakles head and help him to look more groomed and calm, as opposed to dilute brown glaze on Antaios' head making him look flustered, wily and

Not emotions

Attempts to provide specific evidence in

Does not link to emotion⁸.

Hired. ~~small brushwork~~ Due to the use of small brushes, it is clear to see that Antaios' eyes are rolling back and he is looking up to the sky, perhaps to the gods for help. And ~~lastly~~, The use of dilute glaze on the stomach muscles of Antaios ~~help~~ make it look as though his muscles are flaccid as if he has given up. And lastly, the viewer is made aware of the pain Antaios is experiencing due to his teeth being bared, a tiny feature which indicates struggle.

Very good example but brief explanation.

Prior to red figure, when black figure was still the main technique for vase painters and little detail was able to be achieved, vase painters would use only gesture and in some cases composition to portray emotion. As red figure became available, and smaller details were achievable, painters began to add facial expression alongside all other techniques to try and convey emotion. Overall, as time went by and new techniques came up, the ability to convey emotion increased.

Conclusion not a true summary of what was discussed.

Overall: Uses too many artworks. Has some knowledge and understanding of each artwork. At times responds to the question but explanations weak and lacking depth.