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91201



912010



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Classical Studies, 2017

91201 Examine the significance of features of work(s) of art in the classical world

2.00 p.m. Thursday 23 November 2017
Credits: Four

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

Excellence

TOTAL

07

ASSESSOR'S USE ONLY

INSTRUCTIONS

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

Art work(s) refers to works of art and/or architecture. 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.

***EITHER:* QUESTION ONE**

Explain how the methods used to create a classical art work(s) added visual appeal.

***OR:* QUESTION TWO**

Explain how the context(s)* influenced the creation of a classical art work(s).

** Context(s) may include political, religious, mythological, historic, social and/or artistic.*

***OR:* QUESTION THREE**

Explain how stylistic features of a classical art work(s) communicated a significant message(s).

***OR:* QUESTION FOUR**

Explain how the design and/or stylistic features of a classical art work(s) influenced those of a later culture*.

** A later culture is one that came to prominence after the creation of your chosen art work(s), and could be classical or post-classical.*

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: 23

Classical art work(s)/building(s): 'Athena and Marsyas', by Myron

Begin your answer here:

Athena and Marsyas is a high classical sculpture, crafted by Myron. Created in approximately 450 BCE, the sculpture was originally cast from bronze. This ^{original} has been lost, and all that remains now are ^{Roman} marble copies. ~~the ancient Greece, that we see as myths today were real, and inspired a large amount of artwork. Athena and Marsyas was born from the religion of its creator, and many~~ Although there are some differences between the different copies, we are able to see the same features appearing, helping us understand the message of the story behind Athena and Marsyas.

Athena and Marsyas' story is a cautionary tale against hubris. Athena, the goddess of wisdom invents a double flute, which plays sweeter than a regular flute. However, upon seeing her reflection when playing the instrument, Athena casts it away. Marsyas, a satyr, finds the flute and is about to pick it up, when Athena appears before him, warning him against taking the flute. This moment is depicted by the sculpture. Marsyas ignores Athena's warning, and takes the flute anyway, an act of hubris in ignoring the goddesses' warning. Eventually Marsyas's hubris grows even more, and he challenges the god of music, Apollo, to a music contest, the loser being at the mercy of the winner. Marsyas loses, and as

punishment for his pride, is flayed alive by Apollo. This myth shows us that to be prideful is bad, especially to the extent in which you believe yourself to be superior to the Gods. ✓

The first stylistic feature directly influenced by the message of the artwork is the pose. Athena stands tall and strong, legs turning away from the satyr, but upper body remaining. Her arm is outstretched in a warning, telling Marsyas to leave the flute. Marsyas, on the other hand, seems off balance and chaotic, ~~all~~ of his weight on his rear leg. His arms are outstretched, and it seems as if he is about to spring forwards, and attempt to seize the flute. We can see an obvious contrast between the dignified grace of Athena, and uncontrolled position of Marsyas. This puts across one of the main messages of the myth, that ~~humans~~ ^{mortals} can never be as good as gods. This is a common theme in many Greek Myths, for example the story of Athena and Arachne. Another significant thing to notice about the pose is that the moment chosen was the indecision, when ~~both~~ ^{the} characters are both recoiling, and moving forwards towards the flute. This was the turning point of the story, the point when Marsyas disobeys the gods. This is an example of the technique in *medes res*, or in the middle. Rather than showing us the gruesome ending, Myron has sculpted a point from the middle of the story, right before everything goes wrong. ✓

Closely related to pose, and in *medes res*, is *Rhythmos*. This term originally came from Greek dance and was used to describe a pause, in which dancers would hold a pose, before moving

again. The rhythmos of the sculpture is the sense of captured movement, ~~and~~ as if ~~the~~ characters have been paused mid-step. The rhythmos further conveys the indecision in the contrasting backwards and forwards motions, and the message about mortal's hubris. The rhythmos also communicates a sense of doom between the work and its original audience. The ancient audience, who would've known the story, would have instantly understood the situation, and realised what was to happen at the end of the story. The movement captured, and the horror to come, would be obvious to the original audience.

Another feature showing us the message of the myth is the detail in the faces of the characters. First, we see Athena, whose face is emotionless, blank, but stern. A depiction of control and elegance befits the Goddess. Contrasting this is the grotesque exaggerated face of Marsyas. His expression is conflicted, deciding whether he will attempt to seize the instrument. The contrast in expressions conveys the message ~~that~~ of the god's superiority to mortal creates, and further helps ~~convey~~ ^{show} the myth. This choice in the expressions also reveals the points that the mortals ~~the~~ were more easily corruptable. However, it is possible that humans still saw themselves as superior to satyrs and the like, as Marsyas expression is very similar to that of the centaurs in other art around this time period, like the centauromachy depicted on the Parthenon. Overall, this connotation with the brutality of how the centaurs were often shown, combined with Marsyas's greed and hubris could be Myron's way of showing some of the extreme flaws of mortals. Marsyas seems to be a caricature of hubris, a warning to the audience.

Another way that the myth is depicted through the artwork is the use of symbolism. First, and most obviously, the flute from the myth is on the ground between the two figures. Its central location shows its importance to the myth, and that is the object which ties the story together. The appearance of the double flute would instantly place this work in context, for the ancient audience, and the appearance of the flute grounds the story, making it seem more relevant to the society in which it was made. Another significant use of symbolism is the symbology surrounding Athena. Athena is shown in a Corinthian helmet and in some copies is seen holding a spear. These symbols of war are very rarely seen on women in ancient sculpture, only Athena due to her position as goddess of warfare. Athena is also wearing a fluted peplos, a garment she is generally clothed in. These symbols together make Athena extremely recognisable to audiences. Since Athena is goddess of wisdom, her warning from the myth becomes even more heedable. Athena's presence helps the audience easily determine Marsyas' foolishness.

Composition of the sculpture was also another important ^{stylistic} ~~present~~ decision. The composition of the sculpture ~~is~~ helps the story be conveyed. Both figures' eyes are slightly downcast, staring at the flute. This shared gaze connects the piece together. This 'V' made from the gaze is also complimented by the recoil from Marsyas and Athena, creating another 'V'. Without the other sculpture, the individual piece seems unbalanced. Without each other, harmony, or harmonia cannot be achieved. This rule of the humans and gods relying on one another rings

true in many other Greek Myths, for as many stories as there are where the ~~homo~~ mortals are shown as foolish and flawed, there are many myths depicting the Gods at fault, and relying on humans. Much of the mythology concerning the Trojan war relies on this message. The balance and counterbalance in the sculpture is representative of this trope. The sculpture also contains balanced vertical and oblique lines, further tying the sculptures together

Athena and Marsyas ^{explains} ~~depicts~~ the ~~story~~ consequences that can happen if one is not ~~faithful~~ respectful of the Gods, and does this by a variety of stylistic techniques. One of the most notable examples of narrative shown through sculpture, there is no doubt of the importance of the sculpture.

ET

Excellence exemplar for 91201 2017			Total score	07
Q	Grade score	Annotation		
1	E7	<p>The answer begins with a brief re-telling of the myth to contextualise the response, but then quickly moves on to address the question specifically and directly; only information relevant to the question is presented from that point onwards. The response clearly identifies a range of stylistic features – pose, <i>rhythmos</i>, anatomy, symbolism, composition (although this last feature is at a lower level). For each feature, the candidate has given clear exemplification with a specific example which is explained. The candidate then specifically links that feature with a message. By not repeating the same message exactly, but expanding on the message in a way which is specific to the stylistic feature, the candidate is able to show insight. The range of primary source material is very good and each example is relevant to the context. The explanation of that evidence is consistently informed and thorough. Throughout the response there is awareness of this work and its subject matter as part of a wider classical corpus: this is not REQUIRED for Excellence, but can be a marker of it, when it is short and specifically relevant to the point being made.</p>		