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91395



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Level 3 Classical Studies 2022

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

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 answer ONE of the questions in this booklet.

Check that this booklet has pages 2–11 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (XXXX). This area may be cut off when the booklet is marked.

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

Excellence

TOTAL

07

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HIGHLIGHT
AND NOTES >

CLASSICAL ART WORK(S) OR BUILDING(S)

Augustus at Prima Porta

PLANNING

ANSWER

Type your answer in the space below. You should aim to write a concise answer of no more than 800–900 words. (The counter will change colour when you reach the recommended word count.) The quality of your writing is more important than the length of your answer.

Support your answer with evidence from one or more classical art works or buildings.

B I U    

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In the statue Augustus at Prima Porta, commonly known as the Prima Porta, form and function are connected. The original statue, sculpted in bronze and now lost to modern civilisation, was originally finished in 20 B.C following the return of the Roman standards by the Parthians. A marble copy was discovered in the villa of Livia, Augustus's wife, in 1863 by a team of archaeologists. As the form of the statue can be defined as the entire statue and the carvings, the function of the Prima Porta, which was propaganda, can be seen to some extent in the form of the statue through the posing. It can also be seen in a greater extent through the some of the other pieces of the form, namely onto the clothing and legs. There are three key messages of the function - propaganda - shown through the sculpture that is

clothing and legs. There are three key messages or the function - propaganda - shown through the sculpture that is connected through the form, surrounding Augustus's leadership abilities and authority, the peace and prosperity that he was trying to show his people that he would bring to Rome and his claimed links to Roman divinity.

The first way that form and function are connected through the Prima Porta is shown by the depiction of Augustus's leadership and authority on the statue. The adlocutio pose is an important piece of the form of the sculpture. This pose, where a person's right arm is raised towards the sky, was frequently used by a commander addressing his troops in times of warfare in the Roman Empire. On the statue, there is a lack of any weaponry, or any armour truly used during times of war, and due to this it can be inferred that Augustus is talking to his army in the aftermath of a victorious battle. The adlocutio pose, as part of the form of the statue, is clear propaganda, in an attempt to make Romans viewing the Prima Porta confident in his military leadership abilities as was expected of a leader at the time of the sculpture's creation. Therefore, this was used as a way to connect both the function and the form of the Prima Porta. The linking of form and function can also be seen to a greater extent through a general's cloak draped over the shoulder and the arm. These cloaks, brightly coloured in purples and reds, were worn during times of war and were frequently used to portray a skilled military leader in sculptures. Well-known figures such as Julius Caesar, who was acknowledged by the Roman Empire to have been an incredibly talented general, also were depicted as wearing the general's cloak. As an Empire, Rome survived on the conquering of other nations, and so a strong military leader would have been seen as needed by the Romans viewing the Prima Porta. Because of this, the statue uses the cloak as part of the form to add to the function of the sculpture - propaganda - connecting them both. The final part of the form which assists in connecting the Prima Porta to the message of leadership and authority is the consular's baton, which would have been held by Augustus but has now been lost to modern society. The consuls were a pair of the highest ranking men in Rome who would have led the army in times of war and were the political leaders in peacetime. Augustus was one of two consuls. His depiction of the consular's baton in the sculpture was a strong message of propaganda to the viewer of his total authority in Rome and how powerful he was, and its addition to the form of the statue was important as it was able to connect the statue's function of propaganda to its form. Overall, form and function are connected on the Prima Porta by the depiction of Augustus's leadership and authority to some extent, however this is boosted by the additions onto the form which assist the function to a greater extent.

The second way that form and function are connected on the Prima Porta is shown by the message of peace and

prosperity communicated on the artwork. This is shown on the form through the contrapposto of the statue. The contrapposto is said to purposefully look incredibly similar to the classical Greek statue the Doryphoros, or the Spear-Bearer. The purpose of this similarity was due to it being Augustus's way to link his image of the Roman Empire to the golden age of Ancient Greece, as this was when the Doryphoros was created and became famous. In the golden age of ancient Greece, the city states were wealthy, powerful and prosperous, building many different structures, some of which last to this day. The golden age of ancient Greece was widely studied in the Roman Empire, so including this similarity to the Doryphoros can be seen as an obvious propaganda message of peace and prosperity. Its clear carving as one of the main pieces of the form of the statue can be clearly connected to the function, propaganda, of the statue. The addition of the depiction of the return of the Roman standards on the breastplate of the statue can be seen as another attempt to link form and function together to a greater extent. The Roman standards were symbolic of Roman honour and had been lost before the rule of Augustus. However, instead of completely slaughtering the Parthians, who had stolen the standards, Augustus was able to get them returned diplomatically, using his words. This is depicted in the middle of the breastplate, where the viewer's eyes would have first been drawn. The message of propaganda behind this addition was that Augustus would be able to use his words and bring peace to Rome, avoiding the needless death of his troops, which would have assisted in making him a popular ruler. Because of this placement on the form of the statue, it would have been easy for Augustus to utilize the function of the sculpture, which was propaganda, therefore connecting the two. The addition on the form of the portrayal of Tellus on the Prima Porta also assists in showing the function of the statue. In all Roman artworks, the Roman goddess Tellus symbolised the bringing of peace and prosperity, meaning that the addition of her would have brought this to the forefront of a Roman viewer's mind. On the statue, she is clasping a cornucopia, which represented eternal food in the myths it had been shown in. The depiction of this goddess would have been propaganda stating that Augustus's rule would bring prosperity in the way of plentiful food, and also peace, as this is what she represented. Therefore, Tellus being added onto the form of the statue would have been a way to connect the form and function, propaganda, of the statue together. All together, form and function are connected on the Prima Porta by the portrayal of Augustus bringing peace and prosperity to ancient Rome to some extent, however this is boosted by the additions onto the form which connect function and form to a greater extent.

The third way that form and function are connected on the Prima Porta shown by Augustus's attempts to link himself

to Roman divinity using the statue. The addition of Cupid onto the form of the statue was a glaringly obvious way that Augustus did this. The depiction of Cupid as a small baby clutching Augustus's leg was Augustus's way of linking himself to the Roman goddess Venus in the eyes of the Romans viewing the statue. This was due to Cupid being the son of Venus, and those favoured by Cupid were also, in turn, frequently favoured by Venus. It was also used by Augustus as a way to link himself to Aeneas, mythical founder of Rome, son of Venus, who's tales were widely known throughout Rome due to the epic poem *The Aeneid*, of which he is the main character. Because of this lineage, Augustus would have been viewed as a demigod and seen as an all-powerful, exceptional ruler, which is a message of propaganda. This addition to the form of the Prima Porta connects the function and form of the statue to a great extent as Cupid being carved there is a clear attempt at propaganda as Augustus links himself to these mythological beings in the eyes of a Roman viewer. The Roman gods Apollo and Diana were also added onto the form of the statue, each representing a part of life which all Romans would have seen. The portrayal of Apollo, among other things the Roman god of medicine, and Diana, the Roman goddess of the hunt, would have been Augustus's way of spreading the propaganda that he would bring good healthcare and plentiful food to Rome, as he is favoured by these two gods due to them being on the Prima Porta. Therefore, these parts of the statue connect the form and the function, propaganda, to a good extent. Finally, the depiction of Tellus on the breastplate of the statue can also be seen as a way to connect form and the function of propaganda with the message of Augustus linking himself to Roman divinity. A Roman viewer would have insinuated the message of Tellus favouring Augustus because of her being added onto the statue. As she was the goddess of the Earth, it was important for Rome to show piety towards her due to her presumably controlling how well crops were growing and how bountiful harvests could be. This connects the function and the form of the Prima Porta as it is Augustus's way of communicating the messages of propaganda, the function of the statue, which would have been that his rule would have plenty of food and good harvests for all citizens of Rome, which can be linked to Tellus's addition on the form of the Prima Porta. Overall, form and function are connected on the Prima Porta by the depiction of Augustus's linking himself to Roman divinity by the additions onto the form.

Augustus at Prima Porta was sculpted in 20 B.C, in aftermath of the return of the Roman standards by the Parthians. Many of Augustus's predecessors, including Julius Caesar and Marc Antony, had tried to get the standards back, with

many of Augustus's predecessors, including Julius Caesar and Marc Antony, had tried to get the standards back, with the standards, which represented Roman honour, had been lost in 53 B.C in the Battle of Carrhae, during which the Romans suffered an crushing defeat. The return of the standards symbolised a restoration of the Roman honour, and was seen as one of Augustus's greatest achievements throughout Rome. Therefore, the Prima Porta was created to memorialise this victory against the Parthians in the minds of the Romans forever.

Form and function are connected by the Augustus of Prima Porta. The function of the statue - propaganda - is connected by Augustus's messages of propaganda surrounding Augustus's leadership abilities and authority, the peace and prosperity that he was trying to show his people that he would bring to Rome and his claimed links to Roman divinity. These messages of propaganda are depicted well on the form, therefore connecting form and function to a great extent.

Excellence Exemplar 2022

Subject	Level 3 Classical Studies	Standard	91395	Total score	07
Q	Grade score	Annotation			
1	E7	The candidate clearly responds to the question throughout the response. Well chosen, detailed, specific evidence from the art work is provided and supported with analysis that links to the question. Writing is detailed and analytical, and shows perception. There is a clear understanding of the context of the art work, which also contributes to insightful discussion. This is a well-balanced response that provides consistent, relevant evidence and analysis that connects to the question. The conclusion links back to the question and addresses 'to what extent'.			