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91395



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## 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.**

**Excellence**

**TOTAL**

**08**

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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.

Question number: 2

Classical art work(s) / building(s): Ara Pacis Augustae

Discusses

ONE art work in depth.

Begin your answer here:

Captures the interest of the marker.

Dedicated in 9 BC, the Ara Pacis Augustae was a sacrificial altar built to commemorate the gallant military victory over Spain by the Roman Empire and their return to Rome, but its true meaning goes far deeper - the altar reflects the political reign of Augustus, as well as the religious and wellbeing needs of the classical Roman society. Celebrating far more than a military victory, the Ara Pacis Augustae served as an ingenious pictorial narrative which portrayed the ideas of peace, piety, patriotism, strength, prosperity and fertility, perfectly meeting the needs of a Roman society troubled by war and destruction.

Responds to the question

Interesting and relevant introduction.

The altar itself had four walls with two separate entrances. The main entrance was designed so that anyone entering the altar to make a sacrifice would be turning their back on the Campus Martius, or the military training grounds where the altar was located - effectively turning their backs on Mars, the god of war, and reaffirming the state of peace which the altar was built to recognise. The idea of peace was further developed on the external orders of the altar walls. Following a long period of war and turmoil the classical Roman society needed peace. The east wall was split into two figurative scenes. One scene

Interesting evidence

depicted the female deity, Roma, sitting on top of a pile of weapons, suggesting that through their military strength, Rome had reached

Further discussion of this relief is needed.



1A9

Excellent analysis <sup>5</sup> in response to the question

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a state where war was no longer necessary. This was a direct reference to Augustus' political status - he claimed that he was worthy of ruling Rome because he had put an end to the cruel wars and brought about a time of peace and prosperity. The idea of peace was central to Augustus' ideology and hence shaped the society which he lead. The other scene on the east wall enhances this value of peace, which was so important for Roman society. It depicts Tellus, the personification of mother earth, with two chubby infants on her lap and an ox and a sheep at her feet. This resembles human and animal prosperity; the fruit included in this scene also refers to crop fertility. This marble frieze also depicts two other figures, the personifications of the air and of the water - alongside Tellus.

The absence of the element of fire refers to the absence of war and destruction during Augustus' reign. Augustus firmly believed that Rome needed to return to the golden ages of old, a time of duty and values, of prosperity and fertility, where the Roman people flourished and war and famine had no place. These friezes on the eastern wall resembles ancient Rome's health and well-being needs, as well as building on their political needs of having a leader (like Augustus) who would take the empire back to the golden ages of the past. To a great extent, the east wall of the Ara Pacis Augustae captures the political and wellbeing needs of the classical Roman society.

Excellent discussion and very good evidence

Just as the east wall celebrates Augustus by reminding viewers of everything he has given Rome, the west wall emphasises one of his strongest qualities, piety, and builds on his claim to Rome's leadership. The west wall embodies a depiction

Evidence  
Explanation

responds to the question



Further discussion<sup>6</sup> of this relief would have been good.

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Linking evidence to ideas

of Romulus and Remus, the mythological demi-god founders of Rome, therefore inspiring a certain sense of patriotism amongst viewers, reminding them that they belong to an empire which was chosen by fate to lead Rome, and continue their glorious destiny; an obvious endorsement of Augustus' political prowess. Alongside this is a depiction of Aeneas, the mythical forefather of the founders of Rome (and supposed ancestor of Augustus) with his son Ascanius, making a sacrifice to the Penates or household gods. This is clearly intended to build on Augustus' claim to Rome's political highground, as Aeneas is endorsed by the gods, the implication<sup>was</sup> that Augustus was similarly endorsed. Aeneas' role in this scene as a sacrifice, however, reminds the Roman audience of the idea of piety, or duty; an important religious need in classical Roman society. Making a sacrifice to the gods was seen as an essential part of the everyday Roman lifestyle, which was perceived as part of their duty towards the gods; this depiction of Aeneas making a sacrifice in the Ara Pacis is the ultimate symbol of pietas, which any Roman citizen would have instantly recognised. Augustus used the Ara Pacis of getting ideas and messages across to his society, and this engraving of Aeneas directly refers to the religious needs of classical Roman society. Excellent discussion - analytical and perceptive - uses evidence successfully to respond to the question.

The north and south sides of the Ara Pacis Augustae are more explicit in their celebration of Augustus himself. There is a procession with ~~members~~ members of the Roman Senate and Augustus' own family, these people include - his wife Livia, daughter Julia, Julia's sons Lucius and Gaius Caesar, Livia's son Tiberius, and Augustus' close friend Marcus Agrippa, as well as Augustus

evidence



himself. Since the Roman Senate and Augustus' family are present, the replication is that Augustus is fully supported by all of the important institutes in his life. The continuous sun-like meander pattern, which splits all of the walls in half horizontally, suggests that Augustus will continue to receive support throughout his reign, and celebrates the strength of his leadership ability. This iconography assured the Roman populous that they had the strong political figurehead which they so desperately needed. Before the meander pattern the walls are engraved with a variety of symbols of nature - acanthus leaves, frogs, snakes, flowers, tendrils, lizards. These reaffirm the ideas of fertility and prosperity seen elsewhere in the Ara Pacis, but they are also symmetrical and therefore represent the value of order and the control of man - they may even suggest Roman dominance over the world. While Rome tended to value gentler ideas at this time like prosperity and fertility, they also valued strength, which is shown by the symmetrical nature patterns. The classical Roman society needed strength, especially military strength, and this frieze on the Ara Pacis Augustae reflects this idea of strength to a fitting extent.

*Concluding statement sums up this paragraph effectively.*

The interior Ara Pacis Augustae places the focus back on Rome's religious needs, focusing on the idea of sacrifice. The walls are divided in half by palmettes; the bottom is engraved to represent the temporary wooden facade which would have surrounded the altar during its construction whilst the top depicts objects associated with sacrifice - bucrania (bull's heads), garlands, and fruit from the whole year around (implying constant fertility). The walls are also engraved with acanthus leaves, which were

*links to the question*

*order*



evidence.

associated with divinity, and depicted pax, the goddess of peace, as well as priests and vestal virgins. This yet again highlights Rome's religious needs by emphasising the idea of sacrifice and piety, showing the importance of religion in classical Roman society. The engravings include a swan, which was the sacred bird of Apollo. Augustus completely dominated the political scene in Rome following the Battle of Actium, and he credited Appollo for the defeat of his rival Mark Anthony.

The depiction of the swan was used to show the Roman populous that through his leadership, he had brought around a phase of military strength to Rome and that he was fully endorsed by the gods.

*Responds to the question with specific evidence.*

The Ara Pacis Augustae meets the needs of the classical Roman society to a great extent. The pictorial altar consistently depicts the political excellence of Augustus, as well as demonstrating the health, wellbeing and religious needs of the Roman Empire.

The Ara Pacis Augustae is a cunning piece of architecture which restores faith in the Roman populous <sup>by reminding them</sup> that they belong to an empire which boasts the ideas of peace, piety, patriotism, strength, prosperity and fertility, but most importantly has a significant political figurehead in Augustus.

*Excellent conclusion.*

*At times the evidence is not discussed in depth but there is plenty of relevant evidence in this response. Furthermore the evidence is used effectively to answer the question. The writing is detailed, analytical and perceptive.*

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