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91395



913950



NEW ZEALAND QUALIFICATIONS AUTHORITY
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Level 3 Classical Studies, 2016

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

9.30 a.m. Tuesday 22 November 2016
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.

Merit

TOTAL

6

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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 the style* of one or more classical art works was influenced by earlier classical art forms.

** E.g. visual appearance, aesthetic effects, decoration, and use of materials (paint, stone, etc).*

***OR:* QUESTION TWO**

Discuss the extent to which the composition and/or design* of one or more classical art works was affected by the artistic context and/or the function for which it was produced.

** E.g. how the art work was made, its visual appearance, and how all the elements fit together to form the final work.*

***OR:* QUESTION THREE**

Discuss the extent to which the subject matter of one or more classical art works relates to its historical context and/or the message(s) it aimed to convey.

***OR:* QUESTION FOUR**

Discuss the extent to which classical artists were successful in creating the illusion of depth in one or more classical art works.

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: 2

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

Ezekias Kylix

Begin your answer here:

The Ezekias Kylix is a ceremonial drinking cup used by men at symposiums or drinking parties. This particular cup dates back to 550-530 BC and both the potter and the painter was the ~~renowned~~ well known Ezekias. This work is an Athenian black figure. Introduction too general. Not responding directly to the question. The bowl shaped interior of the cup depicts an image of the God Dionysus reclining on a boat distinguishable by the presence of a drinking horn, bunches of grapes and grape vines. The image has no clear ground or horizon line creating a merging of sea and sky. This merging has an amazing effect on the drinker's view of the god when the cup is filled with wine. Being on a boat with no horizon line as well as being painted amongst a new and complementary coral red colour when wine is poured into the cup it appears as if the God of wine is floating amongst the liquid in his small boat. To further more add

Discusses design and links to function but does not do so overtly. Would be good to use these keywords.

to this effect seven dolphins from the myth in which they pirates began to ~~boast~~ annoy a Dionysus to which he responded with turning into a lion and sending the pirates into the sea in fear ~~or~~ in which they turned to dolphins. These dolphins are pictured around the foot and his boat and too when the cup is filled appears to be floating. As the purpose of the Euxine V.G. Kylix is to be a drinking cup filled with wine, the composition ~~of~~ ~~the~~ and design of the foot involving a central focal point and lack of horizon line enables the effect of a floating boat to be portrayed. A line at which the sea meets the sky ~~was~~ would make the appearance of floating ~~impossible~~ ^{in the wine} as it would already be floating amongst its own 2D liquid, thus the design and composition of the Euxine Kylix allows for the eye catching effect of ~~the~~ Dionysus reclining in the drinker ~~or~~ wine.

The exterior sides of the Euxine Kylix show a pair of eyes and a nose on each side believed to be of apotropaic purpose. As the purpose of the cup is to

kylix design/ composition & function

drunk from thus concealing the drinkers
 vision momentarily as they drink the
 face like features are likely to have served
 as a protective features. Once a persons
 vision was obscured such as when drinking
 from a large cup like the Euxine Kylix,
 they were believed to become subject to
 or vulnerable to evil forces and attacks
 they they may thus the addition of
 the face with its apotropaic nature.
 The painted on eyes and ~~mouth~~^{nose} served to
 as either ~~show~~^{appear as if} that the drinker could
 still see or that someone else was looking
 or keeping watch for them thus keeping
 them safe. This purpose explains the
 composition and design of the facial
 features as they are located at the
 part of the cup that conceals the
 drinkers face as if that is there their
 eyes or that the painted eyes ~~have~~
 have the same view or point of view
 as the drinker. Any other placement of
 the facial features ~~was~~^{would} such as
 on the ~~handles~~ handles or interior
 would've been useless from an apotropaic
 standpoint. It is because of this that
 the believed purpose of the eyes and nose
 greatly effected the composition and design
 of them as they had to be in a

central and understandable location while also being large enough and realistic enough to serve their protective purpose. The eyes have been detailed and highlighted with white amongst the base black colour to aid in the realism of their look.

Finally in the space that occupies the handle area of the Erekias Kylix shows men standing at what appears to be a dead body. The area on the side of the cup has a surface area obstructed by handles resulting in a surface area and painting location obstructed by handles. In order to compensate for this, Erekias has depicted men standing in the areas not obstructed by a handle, with the body of a dead man taking up the space below the appendages. As there are two locations with handles there is the need for two scenes and the ones created on the Erekias Kylix appear to be similar to before and after images due to their relative similarities but slight differences. There are two believed possible narratives for the images under the

U.G. specific evidence. V.G. discussion of the design.

and around the handle, ~~One~~ List that it is Odysseus and Ajax removing the armour from a recently dead Achilles, or two that it is Hector and Patroclus removing the armour of ~~Achilles~~ Achilles from the dead body of Patroclus. Both ~~scenes~~ possible scenes however take place in the ~~and~~ infamous Trojan War. The artistic context of two men standing above a dead man effected the composition and design in the ~~seen~~ sense that it allowed for a figure to be on the ground in the area under the handle, thus effectively using the deformed space in a way that didn't ~~involve~~ relate the shrinking or blocking of figures as designs seen in other, ~~part~~ particularly Athenian black figure works. Euxikios appears to show ~~an~~ a knowledge in composition as well as a ~~love~~ love for it which has resulted in a successful ~~use~~ and effective use of space that other artists of the time may have struggled to work with.

Specific evidence is relevant + detailed but does not function

Overall the Euxikios Kylix ~~and~~ shows the developed skills Euxikios ~~possessed~~ had and that he allowed the function ~~or~~ and artistic context of his works

Extra space if required.

Write the question number(s) if applicable.

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QUESTION
NUMBER

to result in a ~~composition~~ and
work that is appealing and functioning
on both a compositional and design
level.

Candidate shows v.g. knowledge
of art work by providing lots
of relevant & specific evidence.

Responds to both parts of the
question and links design
and/or composition to function
in 2/3 of the answer.

Does not show insight therefore
can not earn excellence.