

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

SUPERVISOR'S USE ONLY

2

91201



Draw a cross through the box (X) if you have NOT written in this booklet

+



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Classical Studies 2024

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

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 answer ONE of the questions in this booklet.

If you need more room for any answer, use the extra space provided at the back of 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 the margins (// // // //). This area will 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

INSTRUCTIONS

Answer ONE of the questions below with reference to one or more **classical art works or buildings**.

You must answer using paragraphs.

QUESTIONS (Choose ONE)

1. Explain how a classical artist depicted figures to convey messages.
2. Explain how a classical artist created a sense of action in an art work.
3. How did features of a classical building reflect the artistic ability and/or skill of its creators?
4. In what ways was a classical art work and/or building influenced by the context in which it was created?

PLANNING

You should aim to write a concise answer of no more than 4–5 pages. 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.

Question number: 1

Classical art work(s) or building(s): Athene & Marsyas

Begin your answer here:

Ancient Greek sculptures provide historians a glimpse into their once rich culture. Sculpted by renowned carver, Myron, in c. 450 BC, Athene & Marsyas excel in conveying the messages of their myth. Once wrought from bronze, they exist now through their Romans' fragmented marble replicas. ~~two lone figures~~ Two life-sized figures, Myron used composition, pose, and rhythmos to capture ~~the~~ and convey important ^{messages} ~~ideas~~ to his Ancient Greek audience: restraint, ^{and animal tendencies} ~~hubris~~, ~~and~~, and ^{hubris}.

To convey the importance of restraint, Myron depicts Athene in a calm pose, a picture of God-like elegance. While her right leg stands straight, points outwards, and bears her weight, Athene's torso is fully frontal. Her remaining left leg is captured in the centre of movement as it bends at the knee, indicating to the audience that the Goddess was in the process of walking away before something caught her attention. Pieced together, these details can be considered rhythmos - a technique Myron uses effectively to convey the

preceeding and succeeding actions of a figure's movement. With each body component facing opposing directions, Athene appears conflicted, as if she is actively practicing restraint. Her left arm outstretches in warning to the other figure, Marxyas, advising him against his next action. This singular limb allows Myron to convey his chosen message - that restraint is an important quality - as it is simple, yet widely recognisable as a warning. Furthermore, to share the message that Gods are higher in all aspects than humans, Myron depicts Athene as unfailing elegant & unbothered. Theorised to have donned her signature helmet and spear, Athene's now missing head and right arm were used to identify her as the Goddess of warfare. Myron depicted her in a fluted peplos that fell gracefully in columns akin to a flute. It visibly pulled tighter, as real fabric would, to accentuate her womanly breasts and hips, and a final touch of realism was added by the upkicked hem by her moving left ankle. Athenes figure is flawless as in Ancient Greece, Gods were regarded as perfect beings. Strong emotions were considered both unholy and unwomanly, and so to further convey this message to the audience, Athenes' face is calm and serene.

In a harsh contrast to Athene, Myron depicts Marxyas in a state of bestial savagery to convey

why one must always ^{deny their animal tendencies.} practice hubris. While Athenes face was smoother, Marsyas' holds intricate detailing that aids in accentuating his exaggerated shock. His eyes appear wide and crazed, with his furrowed brows creating deep indents upon his forehead. To surmise a gasp, Marsyas' mouth hangs open, shaped by the details of his beard. In a display of sculpting ingenuity, Myron achieved never before seen detail in the satyr's hair; the individual wisps and curls adding a sense of life that aided in conveying his message. Standing at 1.59m, Marsyas has early classical trim musculature and, if not for his tail, he could easily pass as a human male. The accuracy of Marsyas helped Myron relate his audience to the message the satyr conveyed as they can see themselves reflected through his figure. However, to truly drive home the negativities of animal tendencies, Myron places Marsyas in a dynamic, complicated composition. Outstretched towards the aulos that sits centered between the two figures, his right leg bends into a lunge at the knee. To balance this limb, his right arm is depicted reaching up and over his head; a second display of rhythmos as Marsyas appears to be both jumping back in shock, yet also about to leap forward to grab the aulos. These harsh movements & convey his animalistic side as they appear, almost, too exaggerated for a human. In Ancient Greece, restraint and denying ones animalistic

tendencies go hand in hand as dignity and honour are central values of their culture. ^{Thus} By depicting Marsyas' figure practicing neither, knowing the tragic end he meets as a result, Myron effectively conveys the importance of exhibiting control. To be viewed as undignified - as Marsyas is in this depiction - is the ultimate insult in their culture.

The two figures themselves are a depiction of the myth they star in. Beginning with the invention of the aulos, the narrative unfolds when Athene, proud of her instrument, presents it to her fellow Goddesses who consequently laugh at the puff of her cheeks when she plays. According to the Roman poet Ovid, Athenes glances her reflection in a nearby river, declares 'I value not my art so high; farewell my flute!' before discarding it ^{in dismay} ~~in a nearby~~ river. in the shallow water. The flute is then discovered by Marsyas, who becomes so proficient at playing that he challenges the God of music, Apollo, to a contest. Inevitably, he loses - his hubris the damning quality of this story - and is flayed alive by the god. The famous quote by Ovid, 'Why do you tear me from myself! Oh, I repent! A flute is not worth such a price!' originating from this parable.

To convey the ultimate message of hubris, Myron used the combined composition of the figures to

tell the entire narrative; a technique called 'in medias res'. Where Athenes' ^{restraint} represents the first half of the myth, Marxyas' figure conveys the latter events, with his tragic demise serving as a warning against the practice of Hubris. The large extension of Marxyas' right arm & Athenes spear, combined with the backwards lean of both figures, creates a figurative 'V' shape that draws the audiences eyes towards the aulos. As ~~be~~ the central item of the myth, it's existence spurred the hubris that overcame Marxyas and ultimately led to his death. The juxtaposition of Athenes' smooth movements and Marxyas' jolted, exaggerated ones creates a ^{visual} chasm between God and mortal, further accentuating the crime that hubris is. ~~The~~ Athenes & Marxyas were placed in the Akropolis to forever convey the message of hubris as that ideal is a key aspect of Ancient Greek culture. Myron wished to remind his audience of the consequences of hubris, with his ultimate message being to hold the Gods in awe at all times.

Athenes and Marxyas were a feat of sculpting genius that allowed Myron to convey three important messages: restraint, defiance of animalistic tendencies, and hubris. Sharing similar ideals to other sculptures of the time, like those of the Parthenon Metopes, Myrons twin sculptures was

Extra space if required.
Write the question number(s) if applicable.

QUESTION
NUMBER

unique thanks to it's clever composition & technical skill. Through the Roman's replicas, his messages have been forever immortalized in marble. As written around the same time by playwright, Sophocles, Myron too holds the sentiment that one must always,

'Hold the Gods in Awe.'

Excellence

Subject: Classical Studies

Standard: 91201

Total score: 07

Q	Grade score	Marker commentary
One	E7	This response represents a well-conceptualised and focused answer to the chosen question. The candidate has struck a pleasing balance between showing their in-depth knowledge and judicious use of evidence to demonstrate insightful analysis of the art work using art historical terms. Of note is the integration of the myth to serve the response, rather than the narrative of the myth dominating the response at the expense of analysis. References to secondary sources are pertinent, allowing for conclusions and insights relevant to the essay question being addressed.