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91395



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Classical Studies 2024

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 attempt 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

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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. Discuss how and why mythical and / or historical imagery features in one or more classical art works.
2. Discuss the extent to which naturalism was effectively conveyed in one or more classical art works.
3. In what ways was the form of one or more classical art works impacted by its location and / or the social activities that were associated with it?
4. Discuss the extent to which the decoration techniques and / or design used to create one or more classical art works were typical of their time.

SELECTED QUESTION

Copy and paste the question you have chosen into the space below.

1. Discuss how and why mythical and / or historical imagery features in one or more classical art works.

CLASSICAL ART WORK(S) OR BUILDING(S)

Prima Porta Augustae

PLANNING

Cuirass reliefs

- Uranus
- Dawn (of a new age)
- Spain (Right) Gaul (Left)
- Apollo (Right) Diana (Left)
- Roman, dog, partian
- Tellus / Cornucopia

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 ☰ ∨ ☷ ∨ ↶ ↷ ?

Mythical and historical imagery features heavily in the ancient Roman statue of the Prima Porta Augustae through a series of reliefs decorating the cuirass of the figure of Emperor Augustus, each design of a god or personified location or idea representative of a historical event celebrating the Emperor's military achievements.

The most important of these historical images being that of the relief directly in the centre of the cuirass depicting a Parthian soldier humbly returning the Roman Standards to a Roman soldier. The historical imagery here is a representation of how Emperor Augustus won back the once stolen Roman Standards from the Parthian people and in turn brought glory back to mighty Rome. The Roman Standards were large poles topped with a golden eagle, symbolic of Jupiter, that Roman armies would carry into battle. The Standards were a symbol of Rome's absolute glory, military power and masculinity. Years prior to Augustus' reign, the Standards had been stolen from Roman armies after suffering defeat at the hands of the warring Parthian armies, in turn being symbolic of Rome's humiliation at the defeat and the loss of Roman's glory and honour. When Augustus became the first Emperor or Rome, he led a military campaign against the Parthians to avenge Rome and have these lost Standards returned, thus bringing honour back to the Roman armies and people. Upon defeating the Parthians, Augustus had them beg as suppliants for his mercy and friendship, and had a Parthian chief personally return the Roman Standards to him, an event which Emperor Augustus discusses in his autobiography, the *Res Gestae*, "I returned them[the Standards] to the inner most shrine of the Temple of Mars Ultor."

The Temple of Mars Ultor, or, 'Mars the Avenger', was an important temple dedicated to the Roman god of war, Mars, a patron god of Rome and a divine personification of Roman military glory and proficiency. By returning the Roman Standards, symbols representative of Roman military honour, to the Temple of Mars Ultor, Augustus avenged Rome's honour and legacy from the Parthians and restored Roman glory.

This important historical event in Augustus' career is featured in the statue of Prima Porta Augustae through the use of this historical imagery of a soldier or chieftain, representing the defeat and resulting supplication to Rome of all the Parthian people, personally returning one of the Standards to a Roman soldier, a personification not of Augustus specifically, but of Rome as a country, once again glorious and prideful.

Mythical imagery surrounds this central scene on the cuirass as images of various gods and divine personifications appear to be watching this scene unfold, each one representing other military success of Emperor Augustus and showing that his rule is supported by the highest authority, the gods.

Directly above the imagery of the Parthian returning the Standard to the Roman, spanning across the upper part of the cuirass is a relief depicting Uranus, father sky, as well as his daughter, the personification of Dawn, looking down on the scene below. This mythical imagery represents the heavens and the Roman pantheon of gods as a whole watching Augustus' actions from their divine place above humanity in approval.

Directly below the scene of the Roman and the Parthian is another relief depicting Tellus, mother Earth, reclining with a Cornucopia and, at ease and content watching the scene above unfold, a parallel to the relief of her husband, Uranus, above. Together the mythical imagery of these two reliefs both above and below the central scene on the cuirass make up both the divine sky and the divine earth below Augustus' achievement, creating a sense of equality and balance, representative of how Augustus was able to restore peace and balance to Rome and earn the approval of even the most primordial of the gods in the form of Tellus, the Earth itself, and Uranus, the sky and heavens.

Beside the sky father Uranus on the relief we can also see his daughter, the divine personification of Dawn, hovering over the scene below and waving her twilight cloak over the heavens. Dawn's presence here represents how Augustus' reign signified the dawn of the Golden Age of Rome, a time in which civil war ended, Roman peace was achieved and the Roman Empire was more prosperous and successful than ever before.

The use of mythical imagery in the lower relief of Tellus reclining on a couch with an overflowing Cornucopia represents not only the balance between Earth and sky, but is also symbolic of how Augustus was able to bring prosperity back to the people of Rome through his military successes in Egypt.

Egypt had once been a Roman province and had been Rome's main source of wheat, as the fresh in fertile soil of Egypt's sands were perfect conditions to grow the crop, and thus had been one of Rome's most important sources of bread and other foodstuff. Due to the Egyptian rebellion led by Mark Antony against previous Roman dictator and Augustus' adopted father Julius Caesar, Rome had since been at civil war with Egypt and thus had lost much of its important export of wheat to make bread, leading to a shortage of food to be able to feed the Roman civilians, thus hindering Rome's expansion.

During his reign, Emperor Augustus led a military campaign against Mark Antony to quell the rebellion in Egypt, winning two separate battles and ultimately defeating Mark Antony and reclaiming Egypt as a Roman province. Through regaining control of Egypt, Emperor Augustus was not only able to bring peace to Rome but stopping a civil war, but also prosperity by restoring Rome's Egyptian wheat trade and thus ensuring that Roman civilians had enough food to be happy and healthy. A result of the influx of food for civilians resulted in the ability for Roman families to be able to afford to have and care for more babies, and to raise them to be healthier and stronger, thus increasing Rome's population and breeding more efficient and capable workers and warriors for the military and allowing Rome to continue to expand its glorious and civil empire.

This newfound prosperity under Augustus' reign as Emperor ushered in what is regarded as 'The Golden Age of Rome', where Roman civilisation was finally at peace, had immense prosperity and wealth, and was expanding more than ever before. This peace and prosperity under Emperor Augustus' reign is represented through mythical imagery on the statue of Prima Porta Augustae in this relief of the mother Earth Tellus reclining peacefully with a Cornucopia. The Cornucopia, or 'Horn of Plenty', is a symbol of a horn overflowing with foods such as breads, wheat products and fresh fruit. The Cornucopia is used as a symbol of immense prosperity and shows a civilisation's health and happy people. On this mythical relief, we see Tellus relaxing with this Cornucopia symbolising Rome's newfound prosperity and therefore expansion under Augustus' reign. Tellus, primordial goddess of the Earth, crops, life, harvest and prosperity, is able to sit back and take a break, as Augustus' reign and the new Golden Age of Rome has provided more than enough food and wealth for Rome to prosper on its own, allowing Tellus herself to simply bask in Augustus' accomplishments.

To either side of the central relief of the Roman and the Parthian are four more mythical reliefs, two on either side of the cuirass, each one a figure symbolic of a battle that was won by Rome under Augustus' military command and that played an important part in his quest to end civil war and restore peace to the Roman Empire.

Directly to either side of the central relief are two reliefs depicting the mythical figures of Apollo, the god of the sun, archery, music and medicine, and his twin sister Diana, goddess of the moon, hunting and the wild. Each of the gods present here on the cuirass represent the military victories of one of the two battles fought and won by Augustus in Rome's civil war against Egypt, in turn symbolising how Augustus ended civil war and brought peace to Rome, as well as Augustus' piety.

Emperor Augustus in his autobiography, the *Res Gestae*, is said to have attributed his victory in these two battles to Apollo and to Diana respectively, claiming that the gods blessed the bows and arrows of his armies and granted them victory to show their divine approval of Augustus' position as Emperor of Rome. The presence of Apollo and Diana on the cuirass of the *Prima Porta Augustae* shows not only more of Augustus' military achievements, but also represents the peace he brought to Rome by ending civil war and reinforced the religious idea of Emperor Augustus have the divine approval of the gods and the heavens, showing him to be a victorious and yet humble leader, showing piety by crediting his victory not to himself but to the help of the gods.

Apollo being the mythical image of the sun and Diana being the mythical image of the moon also work in tandem as reliefs on this cuirass alongside the other mythical depictions of divine celestial bodies in the form of Uranus above as the sky and Tellus below as the Earth, again reinforcing this idea that Augustus brought balance and equilibrium back to the Roman Empire. Earning the divine approval of the most primordial forces of nature themselves, almost implying Augustus to be a divine figure in his own right.

These four gods of the sky, moon, Earth and sun are positioned in a circle surrounding and looking in on the central relief of the Roman and Parthian, creating the sense of the consistent cycle of day and night, alongside the ever present stability of the Earth and sky. This represents how Augustus was able to bring back a balance and stability to Rome that had almost been lost to internal conflict. This encompassing circle of mythical imagery invokes the feeling of eternity, the promise that now that Augustus has ushered in this new Golden Age, that Rome will last forever and never die out, and that the gods will always been on their side thanks to the efforts of Emperor Augustus.

To cuirass' upper right side, below the relief of Uranus, is a mythical image of the personification of the country of Spain, paralleled on the upper left side by an image of the personification of the country of Gaul. This mythical imagery of Spain and Gaul upon Augustus' cuirass is symbolic of the historical military campaigns that Augustus' led in each country. Spain and Gaul had both once been large provinces of the Roman Empire, important imports of slaves, warriors and workers, but following Egypt's revolt and the breakout of internal conflict and civil war in Rome, both countries had revolting against Rome's rule as well, resulting in more areas of Roman civil war and further disrupting the peace. It was under Augustus' military command that Roman armies were able to quell the rebellions of both Spain and Gaul and win back power of the states. Alongside the victories against Mark Antony in Egypt, the reclaiming of Spain and Gaul allowed Augustus to ultimately end all ongoing civil wars within the Roman Empire and restore peace to the Roman people, allowing Rome to focus on expansion and conquering new territories rather than losing lives within it's own country.

The imagery of the personifications of both Spain and Gaul here on the *Prima Porta Augustae* are representations of Augustus' historical victories and symbolise the peace and prosperity brought about by ending the civil wars with the two provinces. The personifications of Spain and Gaul are content here, not happy and at ease under Augustus' reign and once again suppliant to the civilised Roman rule.

Excellence

Subject: Classical Studies

Standard: 91395

Total score: 07

Q	Grade score	Marker commentary
One	E7	<p>The candidate responds directly to their chosen question throughout the response and both parts of the question are addressed fully. A wide range of relevant, detailed, and specific evidence from the art work is provided and supported with analysis that links back to the question. Writing is detailed, shows perception, and conclusions are woven into the discussion. This is a well-balanced response that provides consistent relevant evidence and analysis. There is a clear understanding of the historical context of the art work, which contributes to insightful discussion.</p>