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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.

Merit

TOTAL 05

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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)

Ara Pacis Augustae

PLANNING

Mary Beard (Ultimate Rome):

- "Being Roman meant belonging"

* "The Roman army turned the conquered into conquerers"

Rabun Taylor (Roman Builders):

- "Roman buildings always carried meaning: indeed they could not be called Roman without it"

* "They spoke of strength, control, and stability to produce a participatory pride and willing submission to the emperor"

- "Roman buildings always had an imagined centre: the idea of Rome, the source of power and prosperity"

"Either concrete or stone, often both, dominated the scene when a Roman building emerged from the ground"

* Stone carried special status. It often came from exotic places and bore the brunt of a buildings ideological message in reliefs and inscriptions"

* "Their form, function, and decorative scheme was steeped in cultural meaning"

* Some buildings.. "functioned principally as signifiers; their function was to engage ones attention and convey an ideological message"

Augustus:

* "I found Rome built of bricks, and left her clothed in marble"

Nancy and Andrew Ramage:

* "Roman art and architecture were to be intimately bound up with propaganda for the state"

Key Notes:

Who: Commemorates Augustus, commissioned by the Senate

What: A sacrificial altar

When: Commissioned in 13 BC, dedicated in 9BC

Why: To commemorate Augustus' return from Spain and Gaul where he had been settling matters since 16BC

Where: Campus Martius

Title: A new age of peace of fertility has been instituted in Rome by Augustus

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     

Roman buildings always carried meaning, without it, they wouldn't be Roman. The brunt of this meaning was stored in the reliefs and decorative schemes of the structures. In the text 'Roman Builders', author Rabun Taylor stated that "some buildings functioned principally as signifiers; their function was to engage ones attention and convey an ideological message". The purpose of the Ara Pacis was to engage ones attention and convey the message that Augustus was a benevolent leader who was to institute peace and prosperity and restore Rome to its greatness (Pax Romana). Through mythical imagery riddled with propaganda, Augustus aimed to produce a cultural influence of willing submission to himself and legitimise his rule. The imagery featured on the structure, particularly the featuring of Aeneas and Apollo, Mars, and goddesses provided an optimistic impression of Augustus. Therefore, the purpose of this essay is to show how and why mythical imagery features on the Ara Pacis Augustae.

The imperialistic Roman Empire was formed when Augustus declared himself princeps and became the first emperor of Rome. An empire is a form of a political group where a group of people from different territories are ruled by a single person, the emperor. At its peak it spanned around 5 million kilometres squared, with one in four people in the world living and dying under Roman laws. Rome's great expansion stemmed from "turning the conquered into conquerors" as stated by Mary Beard in the visual text 'Ultimate Rome'. In 13 BC the Senate commissioned the building of the Ara Pacis to commemorate Augustus' return from Spain and Gaul where he had been settling matters since 16 BC. Taking four years to build, the sacrificial altar was dedicated to Augustus on the 30th of January 9 BC. Its location at Campus Martius alone carried significant ideas of peace and prosperity however, its the abundance of carefully curated reliefs that cultivated an sense of loyalty to the emperor.

On the upper western side of the structure there is a relief carved into the Carrara marble featuring Augustus' ancestor Aeneas. Being carved into Carrara marble is significant as it is a grandeur and opulent stone. As stated by Rabun Taylor in the text 'Roman Builders', "Stone carried special status," and, "[it] bore the brunt of a buildings ideological message in reliefs and inscriptions". In this relief, Aeneas is depicted giving a drink offering to the gods, with a shrine of his household gods in the background. This is significant as the mythological referencing to the gods suggests that Augustus compares and imagines himself to be a divine leader. The comparison of Augustus and gods serves as an aid to emphasise the peace and prosperity he supplies and to legitimise his imperial rule. This idea is similarly featured in the lower friezes which span throughout the whole exterior. On this frieze a floral design of acanthus tendrils which emanate into flowers are features with animals such as birds, lizards, and frogs are intertwined. Although this design appears to be relatively Greek in origin, it has Roman principles at heart. For example, one of the birds featured are swans. Swans are significant because they have an extremely strong connection to Apollo, god of the sun, music, and healing. Again this is a mythological reference to suggest and put emphasis on the peace and prosperity provided by Augustus. By comparing himself to the god Apollo he aims to create the image of a divine right to rule. This image of divinity implies strength, control, and stability which is further backed up by Rabun Taylor (Roman Builders) who suggests these features "produces a participatory pride and willing submission to the emperor". These reliefs however, are riddled with propaganda to convey an optimistic personification of Augustus. However, political propaganda through art and architecture was not unusual during this period of time. Nancy and Andrew Ramage suggest that, "Roman art and architecture were to be intimately bound up with propaganda for the state". This idea can also be seen in other structures from this time such as the Arch of Titus, where Titus is seen on the back of an eagle ascending to the heavens. Therefore, suggesting that the mythological imagery featured in these reliefs was a form of political propaganda to convey the message that Augustus was a benevolent leader who was to institute peace and prosperity in Rome, therefore legitimising his rule.

Also on the upper western side of the structure, the armed god of war Mars is depicted with his sons Romulus and Remus at the cave of the wolf. This relief is also carved into Carrara marble along with many other pieces of art and architecture instituted by Augustus. The emperor himself stated that he, "found Rome built of bricks, and left her clothed in marble". Similarly to Augustus' comparison to gods, he compares himself to Mars. This was also to portray a message that Augustus thought he had a divine right to rule, in turn engaging the public into loyalty. Rabun Taylor also further backs this up in the text 'Roman Builders' as he states, "Their [Roman buildings] form, function, and decorative scheme was steeped in cultural meaning". The cultural meaning suggested in this relief is to produce a willing submission to the emperor in order to legitimise his dominance and rule. Romulus and Remus, the founders of Rome, also featuring in this relief also has significant meaning. On one side of the entrance where Aeneas is depicted, suggests Augustus is looking in the past to his ancestors. Romulus and Remus being on the side suggests Augustus is looking forward to the founding of Rome. These connections emit a strong sense of peace and prosperity which correlates with the imagined centre suggested by Rabun Taylor (Roman Buildings), "Roman buildings always had an imagined centre: the idea of Rome, the source of power and prosperity". In order for Augustus to have power, he needed the loyalty of the Romans. This mythical imagery is also riddled with propaganda as it also conveys an optimistic message about Augustus. Furthermore, portraying him as a benevolent leader and legitimising his rule.

Finally, on the eastern side of the structure, there is a relief that pictures a woman (possibly a depiction of Mother Earth or a goddess) with two children surrounded by animals and vegetation. There are also two females present representing goddesses. This mythological imagery instantly provides a connection to peace and fertility. Again, Augustus compares himself to mythical figures, creating the idea of a divine right to rule. The inclusion of children is also significant. Children are also featured on the north and south reliefs which depict a historical procession. This suggests an idea of fertility and that Augustus wanted the birth rate of the higher classes to be increased. The idea of peace is also suggested on the procession reliefs as it shows Romans of all natures. As Mary Beard stated in the visual text 'Ultimate Rome', "Being Roman meant belonging". This relief is also filled with political propaganda to engage the public and convey an optimistic ideological message. Therefore, Augustus used the mythical reference to goddesses to create a willing loyalty to legitimise his rule.

In conclusion, as stated by Rabun Taylor (Roman Builders), "Roman buildings always carried meaning: indeed they could not be called Roman without it". The Ara Pacis Augustae utilises an abundance of carefully curated mythical imagery features in reliefs to engage the public's attention and convey an ideological message. Whether it be through Aeneas and Apollo, Mars, or goddesses, the benevolent leader Augustus conveyed the message of instituting power and prosperity and restoring Rome to greatness (Pax Romana). This was successfully done with the aid of political propaganda to produce a cultural influence of participatory pride and willing submission to himself, the emperor.

1295 WORDS / 900 RECOMMENDED

Merit

Subject: Classical Studies

Standard: 91395

Total score: 05

Q	Grade score	Marker commentary
One	M5	The candidate addresses the question fully, linking to the question and using a range of relevant supporting evidence. There is a confident knowledge of the art work, however, all specific evidence should be consistently described in depth. Comparisons are made within the art work, and to another classical art works. A range of quotes are incorporated into the response, yet they should be relevant to the answer and linked to specific evidence to be insightful. Quotes are not required. The analysis, though present, is underdeveloped in places therefore lacking perception.