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91201



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Classical Studies 2025

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 08

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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)

- How did the stylistic features of a classical art work help communicate a message(s)?
- Explain how the design and / or decoration of a classical building served society's needs.
- How did an artist communicate classical ideals through the depiction of the human body?
- In what ways was a later culture influenced by a classical art work?

CLASSICAL ART WORK(S) OR BUILDING(S)

Temple of Athene Nike

PLANNING

Society at time was in state of war with the Peloponnesian League
ToAN built soon after Athens' great strategos (general) Perikles died, begging AN to help Athens in war
Aspects of design serving Athens' needs:

Akroteria - unity in time of war, very expensive, largest Akroteria ever in proportion to building

Friezes (above architrave) - East, council of the gods, matches/faces Parthenon, West, losing heroically against Thebes, North and South Battle scenes of nude Athenians battling other Greeks or Persians
- Ionic style - moving away from Peloponnesian league which contain the origin place of the Doric style

Balustrade - added later when war was going bad and society needed AN on their side

ANSWER

Type your answer in the space below. You should aim to write a concise answer of no more than 750–800 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     

The Temple of Athene Nike, situated on the westernmost point of the Akropolis in Athens, was built during the Peloponnesian war, from around 427-424 BCE using Pentelic marble. The great *strategos* (general) of Athens, Perikles, who originally commissioned this temple, had just died in 429 BCE, along with approximately a third of Athens' population in the Plague of Athens. Due to this, the war was not going very well for the Athenians, which is why the Temple of Athene Nike, goddess of victory, was built. The temple is not very big, due to not having much of the Delian League's money left after the Periclean building programme and funding the Peloponnesian war. The inner chamber is only about 5x5 metres. However, the money was poured into making the temple very grand, so as to appease Athene Nike to get her on Athens' side to help them win the war, and create unity during war in Athens. Some of the design and decoration of the temple intended to do this are the akroteria, the friezes, and the balustrade.

The akroteria depicting Nike on top of the Temple of Athene Nike, are very unusual compared to normal akroteria found on other temples, as akroteria are generally made out of marble then painted. However the ten akroteria on the Temple of Athene Nike were made out of gilded bronze, very expensive materials, especially during a time of war. They were also the largest akroteria in proportion to their temple, ever. This expense would have been seen as necessary by Athenian society, as spending money on the goddess of victory was a good way to get her on their side and help Athens be victorious. Due to the gilt and location of the akroteria, they would have been visible from about a third of the city, a good reminder and morale booster to the people of Athens (who believed Nike was on their side), that Nike was with them and they could win. The akroteria also served the people of Athens in another way. Due to the war not going very well, unity in Athens was important to keep the war effort going strong, so having ten Nike akroteria was not only appeasing Nike with its expense, but the ten akroteria represented the ten *phylai* (tribes) of Athens. It was symbolic of each tribe having their own goddess of victory, so all would find victory in battle. Each tribe was represented on the one temple, which was signifying their unity in battle to achieve greater victory, but each would achieve their own. These messages symbolised in the temple, and expense given to Athene Nike's temple, created hope and unity for the people of Athens which was needed especially during that difficult time for Athens in the Peloponnesian war.

The Temple of Athene Nike is the only fully Ionic temple on the Akropolis, due to it being built during the Peloponnesian war. During this time, the Delian League, including Athens were trying to move away from anything to do with the Peloponnesian League, which included the Doric style, which was created in a region within the Peloponnesian League. They instead used a new style from the region of Ionia, which was within the Delian League, called 'Ionic' after its region of origin, for the Temple of Athene Nike. Due to being an Ionic temple, the Temple of Athene Nike features continuous friezes above the architrave. Three of the four sides of friezes feature battle scenes, showing Athenian *time* and *kleos* (heroism and glory), through their heroic nudity, size and actions. Two of the battle friezes (North and South) show Athenians winning in battle, speaking to how Nike helped Athens achieve victory before, thanking her by depicting this on her temple, and reminding the Athenian public of these victories. The Western frieze depicts the Athenians' loss against Thebans, but does so in a way that shows Athenians as heroic: dragging their fallen comrades away from battle, even though they are outnumbered. This is a message to both Nike and Athenian society, that while Athens lost, they lost heroically, and as such are deserving of more victory. The Eastern frieze faces the Parthenon, and depicts the council of the gods, which is also depicted on the Parthenon. This links the Temple of Athene Nike to Athene's temple, the Parthenon, referencing their connection, and also showing Nike's importance to the Athenians. These friezes were created to help the Athenians in the war, by showing Nike the might and heroism of Athens in an attempt to entreat her to aid them in victory against the Peloponnesian League, and her importance to them. The friezes were also for the Athenians to remember that Athens has been victorious and heroic before, and have hope.

Later, in 410 BCE, the war was again going badly after the Athenians had broken the Peace of Nicias in 415 BCE, what was supposed to be a 50 year peace between the Delian League and the Peloponnesian League. They broke it after six years (it began in 421 BCE), by unsuccessfully invading Sicily, part of the Peloponnesian League, which resulted in the deaths of many of their men and being driven out. Due to the loss of men, and Persia funding the Peloponnesian navy, the war was not going well for the Athenians, so they decided to add to the Temple of Athene Nike. They did this by adding a balustrade around the temple, which is situated on a parapet surrounded by a sheer drop. The balustrade contains many depictions of Nike, such as her preparing for battle by putting on her sandals, and giving Athenian soldiers laurel wreaths. These were images that could be seen as hopeful longing for Nike to don her sandals and fight, and that Nike will bring Athens' victorious and heroic soldiers laurel wreaths (a common idea around Nike). These depictions and the addition to the temple were done in hopes of receiving more of Nike's aid in victory, by adding more expense and artistry, and even more depictions of Nike herself. By this point, Athens was really struggling in the Peloponnesian war and needed hope and help from Nike, so this was a final effort to Nike for her aid in being victorious.

The Temple of Athene Nike was fully designed and decorated to appease Nike in order to receive aid for Athens in the Peloponnesian war, and for the Athenian people to have hope. It also symbolised moving away from the Peloponnesian League, and showing the successes of the Delian League and Athens. This is all important during times of war, especially when the war is going badly, as it was when the temple and the balustrade were created. At these times, Athenian society needed victory and hope, so the temple was created to provide them this, through appeasing Nike and depictions of success and glory.

Excellence

Subject: Classical Studies

Standard: 91201

Total score: 08

Grade score	Marker commentary
E8	<p>This response demonstrates understanding of the significance of the art work to the Classical society of the time.</p> <p>The candidate response demonstrates insightful and detailed knowledge of the Parthenon, using specific terminology to name the features of the temple correctly, and discussing the purpose of those features.</p> <p>The response is concise and clear, focusing on the details that support their ideas, such as in their discussion about the acroteria. The response addresses all parts of the question with insight into the effect of the temple's features on the tribes of Athens. Developed conclusions are drawn from the relevant primary source evidence referred to throughout, such as when it connects the features of the Parthenon to the historical context of the Peloponnesian War.</p>