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91395



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Classical Studies 2025

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 06

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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)

- Discuss the extent to which idealism could be used to describe the style of one or more classical art works.
- Discuss the extent to which conflict was a focus of one or more classical art works.
- Discuss the significance of narrative as a feature of one or more classical art works.
- Discuss the extent to which political and / or religious beliefs influenced the form and function of one or more classical art works.

CLASSICAL ART WORK(S) OR BUILDING(S)

Kleophrades Hydria, Exekias Belly Amphora

PLANNING

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   ↶ ↷ 🌐

We see the Ancient World tell stories of war and conflict through art and buildings in countless different times and places. One notable way we see this is through the creation of the Greek Vase Kleophrades Hydria in the years of 500BCE and 480BCE. Kleophrades Hydria depicts the sacking of Troy during the final battle of the Trojan War. What makes this Vase so notable is that it was made by an Athenian Artist, Kleophrades, but the vase only depicts the Greeks on it as the villains of the story through the many different scenes showcased on the vase.

On one section of the vase Kleophrades depicts the death of the King Of Troy King Priam. In this section we see Achilles son Neoptolomus standing over a old and weak King Priam with full armour and a sword in hand while King Priam's family lie dead around them. Going as far as to having King Priam's grandson lying dead in his lap. King Priam is posed with his head in his hands with blood on his scalp. this gives the idea that he has just taken a blow to the head and is now cowering trying to shield himself from another. Priam is depicted as having no hair on his head or facial hair to show the viewer that he is an elderly man. Contradicting this Neoptolomus is shown as quite young, probably around 12 to 14 years of age. Neoptolomus is also depicted to be wearing full armour while Priam is in simple clothing. Neoptolomus is holding a long sword that seems to big for him, further pushing the idea that he is to young to be in war. Overall this section in the vaguest sense depicts a king to old and weak to defend himself being killed by a boy to young to be fighting in a war his ansestors started. This section shows one of the many horrors that happens within any and all wars known to man while also showing the extent of what the young and the elderly went through during the Sacking of Troy.

In another sections of the Athenian Artist Kleophrades vase Kleophrades Hydria we see another atrocity of war in the depiction of the Princess of Troy Cassandra cowering naked from the fully armed Greek Soldier Ajax The Lesser. In this section Cassandra is shown to be completely naked, kneeling in front of a statue of Athena presumably seeking refuge from the war but being found by Ajax the Lesser. Cassandra is shown to be clutching the Statue of Athena in fear with one hand while her other is reaching out to push Ajax's sword away in a desperate attempt to save herself. Unfortunately Ajax is posed to give them impression that there is nothing that could stop him in this moment. Ajax is depicted to be wearing full Greek battle armour contradicting Cassandras naked form giving the idea he is much less vulnerable than she is. He is also shown to be holding a sword towards Cassandra further pushing this idea. Like the section depicting the death of Cassandra's father King Priam, this section shows another horror that happens during war and the extent of what happened to women during the Sacking of Troy. This could also symbolise what was currently happening to the Women of Athens as during the making of the vase Athens was sacked by the Persians during the Persian Wars.

In a third section of the Vase Kleophrades Hydria we see the anger war creates in the civilians victim to it. We see this through the depiction of a Trojan women shown beating a Greek soldier with the leg of a chair. This women is shown to be dressed in normals clothes through the drapery of her sleeves, dress and scaves while this Greek soldier aperes to be in full Greek battle armour while also weilding a sword in contrast to the Trojan women's chair leg. We have to assume that this soldier came to attack the women who through her rage of losing her city and fear for her life grabbed the first thing she saw within the rubble to protect herself with, the leg of a chair. Unlike how Cassandra is known to be the one in danger, this Trojan women is depicted to have the upper hand in her battle with the Greek Soldier. While the soldier is lying on the ground with his arm holding a large shield in it raised to protect himself, this women is shown to be standing over him with her weapon of choice raised in the air ready to strike. Kleophrades used this section to show another side of war, the side that channaled their emotion into what they were trying to achieve. This section shows what some women would have to do to protect not only themselves but often their children during times of war. It shows that not all women in wars suffered the same fate but some were able to fight back when they really needed to.

Within all of the sufferings of war shown through out the Vase Kleophrades Hydria, we also see a symbol of hope through the depiction of a man escaping the Sacking of Troy with a young boy and an old man. We come to know this man is Aeneas escaping with both his father and his son. This gives us hope for the future of Troy as through the old man and the two younger man and boy the tradition and story of Troy will be able to live on through many generations. Aeneas and his father are shown to be looking back on their city and people with saddness for having to leave where as the young boy is looking forward into where they will travel to. this could symbolises the boy choosing to focus on the future instead of the past. This last section was used to show a third side of war and conflict. the side where there is hope for a better future. Through Kleophrades depiction of Aeneas escaping with some of his family we are able to remember that while war is a horrible place to be there is always hope if you look hard enough.

Kleophrades shows that war and conflict is not only the 'bad' emotions like fear, saddness, desperation and anger. He shows there is hope through his depiction of Aeneas escaping with his father and his son. in the vase made by Greek artist Exekias around the years of 480BCE to 430BCE titled 'Exekias Belly Amphora' we see another side of war as well as the extent it could have on the soldiers fighting within it. On one side the vase Exekias Belly Amphora we see two Greek soldiers depicted to be playing a board game. We know these are soldiers of the Trojan War as it shows Achilles and Ajax who later died during the Trojan war. Achielles is shown to be sitting on the left side of the vase looking quite calm where as Ajax is shown on the right looking more stressed and hunched over the board. this shows that Achielles in the one winning the game as the winner on a vase is always shown to be on the left side. This depiction also shows the stress these men are under as while they are meant to be enjoying a game between friends during a down time of the war, they are still dressed in their battle armour holding their weapons. Achielles is even still wearing his helmet.

Both vases, Kleophrades Hydria made by Kleophrades between the years of 500BCE and 480BCE and Exekias Belly Amphora made by Exekias between the years of 480BCE and 430BCE, together show are large extent of war. through their depictions we gain a large insite into the emotion felt during these conflicts, saddness, anger, desperation, hope, fear and stress. they also show us the reality of what goes on during large conflicts such as the Trojan War. Both Vases are completely in regard to a large conflict, the Trojan War.

Merit

Subject: Classical Studies

Standard: 91395

Total score: 06

Grade score	Marker commentary
M6	There is a confident knowledge of the art work, and specific primary source evidence is described in detail. The candidate addresses the question throughout, using a range of relevant supporting evidence. Comparisons are made to another classical art work however the analysis does not focus on addressing the actual question. Comparison could have been made within the art work with relevant examples to show perception.