

For Supervisor's use only

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90512



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Level 3 Classical Studies, 2005

90512 Explain works of classical art in context

Credits: Six

9.30 am Monday 21 November 2005

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

There are TWO topics.

- Topic One: Greek Vase Painting (pages 2–11)
- Topic Two: Art of the Roman Empire (pages 12–21)

Choose ONE of the two topics. Write the number of the topic you have chosen in the box below.

In the topic that you have chosen, choose TWO of the three reproductions and answer ALL the questions relating to these TWO reproductions. Reproductions A–F are provided in Resource Booklet 90512R. Pull out the Resource Booklet from the centre of this booklet.

If you need more space for any answer, use the page(s) provided at the back of this booklet and clearly number the question.

Check that this booklet has pages 2–24 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

<i>For Assessor's use only</i>		Achievement Criteria	
Achievement		Achievement with Merit	Achievement with Excellence
Place the works in social and/or historical and/or artistic context(s).	<input type="checkbox"/>	Place the works in social and/or historical and/or artistic context(s), with supporting evidence.	Place the works in social and/or historical and/or artistic context(s), with comprehensive supporting evidence.
Describe the works and explain their style(s) and/or techniques used.	<input type="checkbox"/>	Describe the works in detail and analyse their style(s) and/or techniques used.	Describe the works in detail and evaluate their style(s) and/or techniques used.
Overall Level of Performance (all criteria within a column are met)			<input type="checkbox"/>

You are advised to spend 50 minutes answering the questions in this booklet.

EITHER:

TOPIC ONE: GREEK VASE PAINTING

Choose TWO of reproductions A–C and answer ALL of the questions relating to these two reproductions.

REPRODUCTION A

Refer to Reproduction A on page 2 of Resource Booklet 90512R to answer the following questions.

- (a) (i) Who painted the vase that these friezes decorate?

- (ii) How is this known?

- (b) When was this vase made?

- (c) Describe the scene shown in the upper section of the detail shown in Reproduction A.

- (d) Describe the scene shown in the lower section of the detail shown in Reproduction A.

- (e) Where on the vase are these friezes located?

- (f) (i) What technique has been used to decorate this vase?

- (ii) Identify TWO common features of this technique and explain their use in each of the two scenes shown in Reproduction A. Provide examples to illustrate your answer.

Feature (1): _____

Upper section: _____

Lower section: _____

Feature (2): _____

Upper section: _____

Lower section: _____

- (h) With reference to the friezes shown in Reproduction A **and** the vase as a whole, discuss the painter's compositional technique and use of space. You must make **FOUR** detailed points and provide examples to illustrate your answer. Do not repeat material used elsewhere.

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(1) _____

(2) _____

(3) _____

(4) _____

REPRODUCTION BAssessor's
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Refer to Reproduction B on page 3 of Resource Booklet 90512R to answer the following questions.

(a) (i) Who painted this vase?

(ii) Why is he given this name?

(b) (i) What type of krater is this vase?

(ii) Name **another** type of krater.

(c) Why does the krater have a large belly and a wide mouth?

(d) When was this vase made?

(e) Who are the two warriors shown in Reproduction B?

(i) Left warrior: _____

(ii) Right warrior: _____

(f) Identify and locate **THREE** examples of non-figural ornamentation used on this vase. Explain the decorative purpose of each.

(1) _____

(2) _____

(3) _____

(g) "The painter has a good understanding of anatomy and pose" – *Hannah*

Discuss Hannah's statement with reference to the scene shown in Reproduction B. You must make FOUR detailed points and provide examples to illustrate your answer.

(1) _____

(2) _____

(3) _____

(4) _____

- (h) (i) Describe in detail the figural scene shown on the **other** side of this vase. You must name the figures and explain what each is doing.

- (ii) Discuss THREE similarities in the composition of the figural scene shown in Reproduction B and the figural scene on the **other** side of the vase. Provide examples to illustrate your answer.

(1) _____

(2) _____

(3) _____

REPRODUCTION CAssessor's
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Refer to Reproduction C on page 4 of Resource Booklet 90512R to answer the following questions.

(a) (i) Who painted this vase?

(ii) Why is he given this name?

(b) When was this vase made?

(c) (i) Who is the figure seated on the rock?

(ii) What is he being asked to do?

(d) (i) Who is the god to the left of the seated figure?

(ii) What TWO attributes allow this identification to be made?

(1) _____

(2) _____

(e) Explain the inscription above the head of the seated figure.

(f) (i) What type of vase is this?

(ii) What was its function?

(iii) Explain TWO features of its shape that made it suitable for this particular function.

(1)

(2)

(g) (i) What technique has been used to decorate this vase?

(ii) Explain the distinguishing features of this technique with specific reference to the vase shown in Reproduction C. You must explain at least THREE features in detail and provide examples to illustrate your answer.

(1)

(2)

(3)

- (iii) How effective was this decoration technique? Justify your answer by referring to the vase shown in Reproduction C and/or to other vases decorated in this technique.

- (h) Discuss the painter's success in creating a three-dimensional scene on this vase. You may limit your discussion to the scene shown in Reproduction C or consider the vase as a whole. You must make FOUR detailed points, commenting on aspects such as suggestion of depth, volume, and movement. Provide examples to illustrate your answer. Do not repeat material used elsewhere.

(1) _____

(2) _____

(3) _____

(4) _____

You are advised to spend 50 minutes answering the questions in this booklet.

OR:

TOPIC TWO: ROMAN ART AND ARCHITECTURE

Choose TWO of reproductions D–F and answer ALL of the questions relating to these two reproductions.

REPRODUCTION D

Refer to Reproduction D on page 5 of Resource Booklet 90512R to answer the following questions.

(a) (i) From which monument does this relief come?

(ii) Where exactly in Rome is this monument located?

(b) When was the monument erected?

(c) (i) Who built this monument?

(ii) How is this person related to the man whom the structure commemorates?

(d) Which historical event is celebrated in the relief depicted in this reproduction?

(e) Identify and locate on the relief TWO items, other than the placards, that are being carried by members of the procession.

(1) _____

(2) _____

- (f) (i) Describe in detail the other TWO relief panels on this structure.

Northern relief panel:

Vault relief:

- (ii) Explain the thematic relationship of the northern relief panel to the relief shown in Reproduction D.

- (g) (i) Analyse how the sculptor has attempted to create an added sense of depth in the relief shown in Reproduction D. You must make TWO detailed points and provide examples to illustrate your answer.

(1) _____

(2) _____

- (ii) Discuss TWO distinct points of similarity in the use of space between the relief in Reproduction D and the northern relief panel. Provide examples from BOTH reliefs to illustrate each point.

(1) _____

(2) _____

- (h) (i) Explain in detail THREE ways in which the procession depicted in Reproduction D reflects typical features of a real triumphal procession in the city of Rome.

(1) _____

(2) _____

(3) _____

- (ii) Discuss ONE way in which the sculptor has taken artistic licence in order to present his version of this triumphal procession AND explain why he may have done so.

REPRODUCTION E

Refer to Reproduction E on page 6 of Resource Booklet 90512R to answer the following questions.

- (a) (i) From whose imperial villa does this mosaic come?

- (ii) Where is this villa located?

- (b) When was the mosaic created?

- (c) (i) What Latin name is given to the individual tiles used to create this mosaic?

- (ii) Give TWO materials that these tiles may have been made of.

(1) _____

(2) _____

- (d) Describe in detail the scene shown in Reproduction E, with particular reference to the animals, their actions, and the geographical setting.

- (e) You have studied another mosaic found in the same location. Describe in detail what is depicted in the **other** mosaic.

- (f) (i) Identify EACH object that the figure on the extreme right in Reproduction E is holding.

Right hand: _____

Left hand: _____

(ii) Discuss the possible significance **both** of the objects **and** of the small plaque beneath.

(g) (i) Explain how the mosaic shown in Reproduction E and the **other** mosaic you described in question (e) differ in mood.

(ii) Discuss in detail **THREE** ways in which the mosaicist has created this difference in mood by considering animals, landscape, and water. Give specific examples from **BOTH** scenes to support your points.

(1) _____

(2) _____

(3) _____

(h) (i) Identify and discuss in detail THREE ways in which the mosaicist has attempted to mimic stylistic features typical of wall painting, in the mosaic shown in Reproduction E. Provide examples to illustrate your answer.

(1) _____

(2) _____

(3) _____

(ii) Choose ONE of these features and discuss the difficulty that the mosaicist faced and how successfully that difficulty has been overcome.

REPRODUCTION F

Refer to Reproductions F(i) and F(ii) on page 7 of Resource Booklet 90512R to answer the following questions.

(a) (i) What name is given to this structure?

(ii) What specific event does it commemorate?

(b) When was it dedicated?

(c) (i) Who dedicated the structure?

(ii) How do we know this?

(d) Who are the figures above the columns? Give ONE way in which they can be identified.

(e) What order of architecture are the four visible columns?

(f) (i) Describe in detail the scenes depicted on the two roundels in Reproduction F(ii).

Left roundel: _____

Right roundel: _____

(ii) Explain how the two roundels are related.

- (g) Some of the relief sculptures on this structure are not contemporaneous with the structure itself, but date from the reigns of the emperors Trajan, Hadrian, and Marcus Aurelius.
 - (i) Locate on the structure reliefs that date from the reigns of TWO of the three emperors listed above.
 - (ii) Describe in detail each of these reliefs.
 - (iii) Analyse the specific propaganda effect that was intended by the inclusion of each.

Relief (1)

Emperor: _____

Location on arch: _____

Description: _____

Analysis of specific propaganda effect:

Relief (2)

Emperor: _____

Location on arch: _____

Description: _____

Analysis of specific propaganda effect:

(h) There are two distinct styles of sculpture present in Reproduction F(ii).

- (i) Discuss TWO specific stylistic differences between the rectangular frieze (which represents the Emperor addressing the people in an *oratio*) and the roundels. You must give examples from **both** the rectangular frieze **and** the roundels for each point.

(1) _____

(2) _____

- (ii) Evaluate the effect of such extreme stylistic variation on a single structure.

Acknowledgements

Page 7 R. Hannah, *Greek Vase Painting, Classical Studies for Schools, Teachers' Guide no. 15*, (Classics Department, University of Otago, 1981) p 26.