

# Achievement Standard 90512

## *Explain works of Classical art in context*

# Classical Studies

## 3.2

Externally assessed  
6 credits

Achievement Standard 90512 (Classical Studies 3.2) involves explaining works of Classical art by placing them in their social and/or historical and/or artistic context, describing the works, and explaining their style(s) and the techniques used.

One of the following topics for assessment must be selected:

- **Topic 1:** Greek vase painting
- **Topic 2:** Art of the Roman Empire

### Achievement criteria

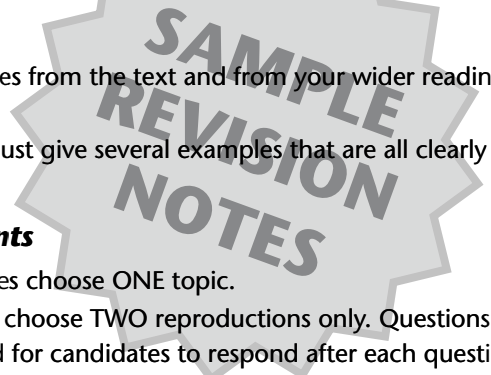
Achievement	Achievement with Merit	Achievement with Excellence
Place the works in social and/or historical and/or artistic context(s).	Place the works in social and/or historical and/or artistic context(s), <i>with supporting evidence</i> .	Place the works in social and/or historical and/or artistic context(s), <i>with comprehensive supporting evidence</i> .
Describe the works and explain their style(s) and/or techniques used.	Describe the works <i>in detail and analyse</i> their style(s) and/or techniques used.	Describe the works <i>in detail and evaluate</i> their style(s) and/or techniques used.

### Notes

- *With supporting evidence* means you must provide examples from the text and from your wider reading that illustrate your answer to the question.
- *With comprehensive supporting evidence* means that you must give several examples that are all clearly relevant to the question.

### Examination format and achievement requirements

- Questions will be set on each of the two topics. Candidates choose ONE topic.
- For each topic, there are three reproductions. Candidates choose TWO reproductions only. Questions follow each of the reproductions, and spaces are provided for candidates to respond after each question. The depth and detail required for 'Merit' and 'Excellence' grades usually means that you will need to use all of the lines available, and possibly some extra.
- Generally, across the two extracts chosen, 7 or 8 'Achieved'-level answers will gain an 'Achieved' grade (the number of 'Achieved' marks required will depend on the number of questions overall). Once 'Achieved' has been reached, 2 additional correct 'Merit'-level answers (usually from the second-last and third-last questions on each extract or reproduction) will gain 'Achieved with Merit', and once this, too, has been reached, 1 additional correct 'Excellence'-level answer (usually, the last question on each extract or reproduction is at this level) will gain an 'Achieved with Excellence' grade.



### **What the Examiner is looking for**

- Your ability to describe a set work, including its shape, function, structural features (in the case of Roman architecture), and decoration.
- Your ability to recognise the artist or maker of the set work, and scenes from history or mythology depicted on the piece.
- Your ability to recognise the style and technique used in the work of art.
- Recognition of any social/ historical aspects of the set work (eg Roman art as political propaganda).

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## **Topic One – Greek Vase Painting**

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This topic deals with the development of Attic vase painting of the 6th and 5th centuries BC, covering the black-figure, red-figure and white-ground techniques. Plates (illustrations) use will be based on Campbell, J. and Harrison, K. *The Art of Greek Vase Painting*, Addison Wesley Longman, 1996.

In order to prepare to sit Topic One of Achievement Standard 90512 (Classical Studies 3.2) you should begin your study by making sure you understand the general context of the works that you have studied. For example:

- When and where did each of the techniques of vase painting develop?
- Why did Athens become the most important centre for the making and decorating of pottery in the Greek world?

A useful idea is to create a timeline of the development of vase painting, placing each of the set works along it.

### **The set works**

Once you understand the context of the topic, the bulk of your study should be focused on the set works listed below.

#### **Black-figure vases:**

The François Vase

Lydos, column krater

Exekias, belly amphora

Exekias, kylix

The Amasis Painter, ovid lekythos (number 1)

The Amasis Painter, ovid lekythos (number 2)

#### **Red-figure vases:**

Euphronios, calyx krater

Euthymides, belly amphora

Makron, skyphos

The Kleophrades Painter, hydria

The Kleophrades Painter, pointed amphora

The Berlin Painter, volute krater

The Niobid Painter, calyx krater

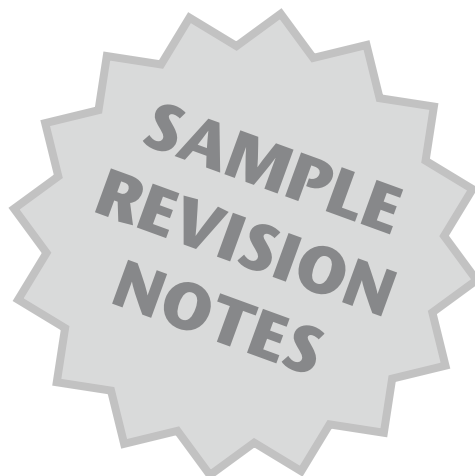
The Meidias Painter, hydria

#### **White-ground Ware:**

The Penthesileia Painter, pyxis

The Penthesileia Painter, kylix

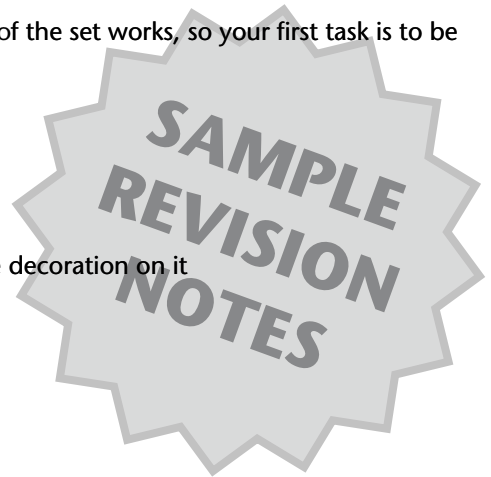
The Achilles Painter, lekythos



In the exam you will answer questions based on pictures of two of the set works, so your first task is to be able to recognise all the set works.

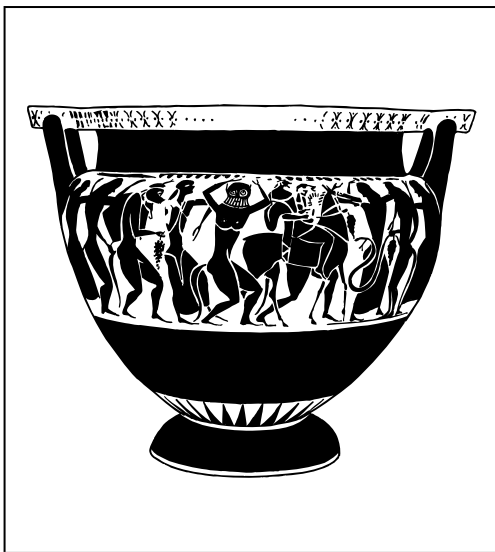
For each set vase you must know:

- date, potter (if known), painter
- technique used and features of decoration of the vase
- shape and function (purpose)
- relationship (if any) between the function of the vase and the decoration on it
- what the decoration/illustration represents
- features of the painter's style shown on the vase
- composition of the illustration(s)
- decorative motifs and fillers
- any technical or stylistic development illustrated by the vase



A good way to get to know the set works and the basic facts about them is to use flashcards. Put a picture of the work on one side of the card and, on the back, list the basic facts about it (keep these notes brief). You can then use your deck of flashcards and try to list all the facts noted on the back whilst looking at the picture. You can also use the cards to study in groups.

Example of a flashcard for revision:



FRONT

**Lydos, column krater**  
**Date:** 550–540 BC  
**Type:** column krater, Black-figure  
**Purpose:** mixing wine and water  
**Potter:** unknown  
**Painter:** Lydos (not signed, but his style). The name 'Lydos' suggests the painter came from Lydia.  
**Height:** 56.5 cm  
**Subject:** return of Hephaistos from Mt Etna to Olympus, accompanied by Dionysus.

BACK

- You need to know all set vases well, and be able to recognise individual scenes from each one, without seeing the full vase. You should also be able to state what is on the other side of the vase, from the scene shown.
- You need to understand pottery and firing techniques used in the creation of the vases, and to be able to describe these in detail.
- The features of the three types of decorating technique are important, and you should be able to describe these in detail.
- You should be able to describe and compare the styles of the different painters within each technique (Black-figure, Red-figure and White-ground Ware).

'Achieved'-level questions for this topic will generally require knowledge of the basic facts about the set works (including date, artist(s), title, technique, etc.). 'Merit'- and 'Excellence'-level questions, however, will require a more detailed knowledge of each work and may require you to compare it with another work you have studied that is not pictured in front of you. Always give as much detail as you can in all your answers.

## Questions:

### Topic One – Greek vase painting

#### Reproduction B

Refer to Reproductions B(i) and B(ii) below to answer the following questions.



(i)



(ii)

a. i. Identify the shape of this vase.

\_\_\_\_\_

ii. What was its function?

\_\_\_\_\_

b. When was this vase made?

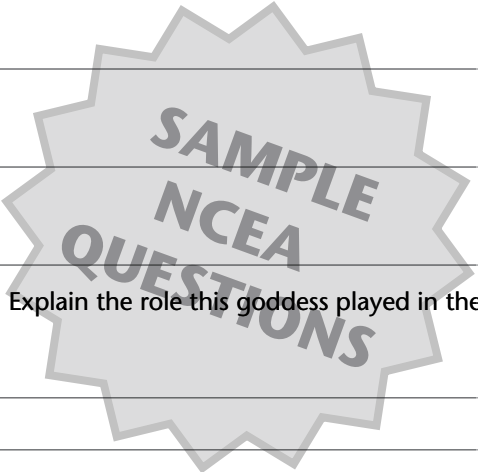
\_\_\_\_\_

c. The goddess Aphrodite appears on both sides of this vase. Explain the role this goddess played in the story depicted.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



d. Give ONE specific example of the use of dilute slip on this vase.

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e. How has the painter given an impression of depth on this vase? You must make THREE detailed points and provide examples from this vase to illustrate your answer.

(1) \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

(3) \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

f. Refer to Reproduction B(ii). Discuss the composition of the scene depicted on **Side B** of the vase. You must make THREE detailed points and provide examples to illustrate your answer.

(1) \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

(3) \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

g. Analyse the depiction of Helen on EACH side of this vase. What aspects of the story do her poses highlight and how do they do so? You must make TWO detailed points about EACH side of the vase and provide examples to illustrate your answer.

Side A

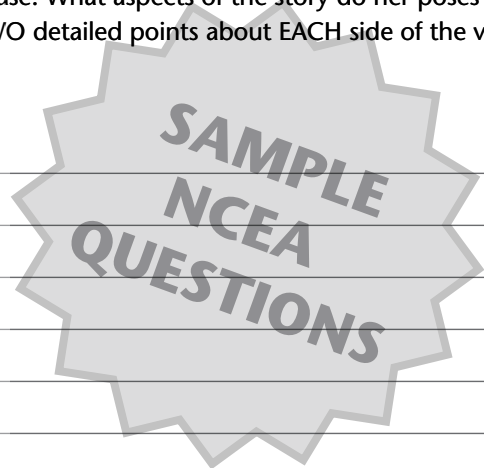
(1) \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_  
\_\_\_\_\_

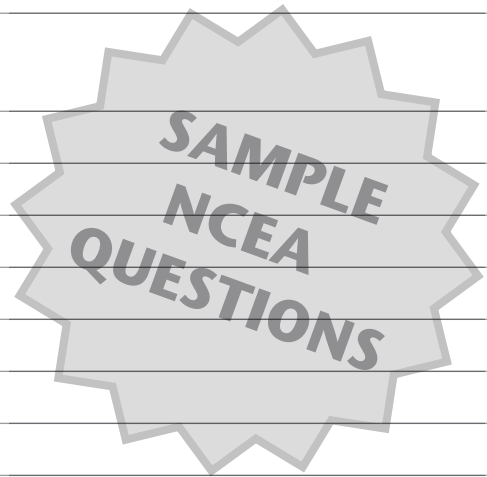
\_\_\_\_\_



Side B

(1)

(2)



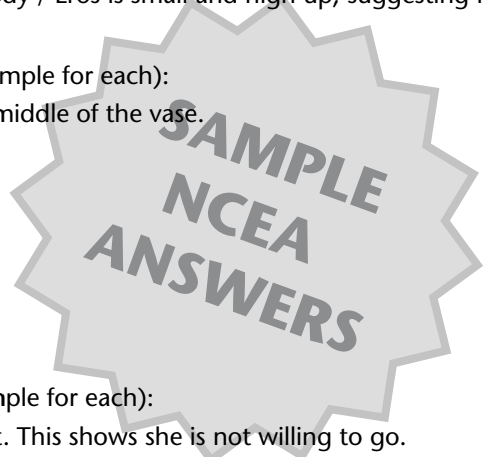
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## **Achievement Standard 90512 (Classical Studies 3.2)**

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### **Reproduction B**

- a. i. Skyphos.  
ii. It was a drinking cup. (A)
- b. 500–470 BC (A)
- c. She caused the Trojan War by promising Paris that he could have Helen if he judged her (Aphrodite) to be the most beautiful goddess. (A)
- d. *One of the following:*  
The sandals of Aeneas or Paris / the hair of Priam or the women / the lion on the shield of Aeneas. (A)
- e. *Three of the following* (Note: you must give an example for each):  
Overlapping / the volume of the drapery /  $\frac{3}{4}$  poses / foreshortening / the body revealed through a see-through garment / dilute slip on the hair to give it body / Eros is small and high up, suggesting he is in the background. (M)
- f. *Three of the following* (Note: you must give a detailed example for each):
- There is a dense mass of three female figures in the middle of the vase.
  - These three have two onlookers on the left.
  - Priam is painted to fit under the handle.
  - The figures fill the height of the frieze.
  - They stand on a single ground line.
  - Helen is almost in the centre of the scene. (M)
- g. Side A  
*Two of the following* (Note: you must give a detailed example for each):
- Helen follows behind Paris, who is grasping her wrist. This shows she is not willing to go.
  - Helen's head and body are bent and she is taking small strides, which gives the impression of modesty and reserve.




- Aphrodite, the goddess of love, drapes a cloak over her head, suggesting that she is under the influence of the goddess.

**Side B**

*Two of the following* (Note: you must give a detailed example for each):

- Helen looks back towards Menelaus, but appears to be distancing herself from him. Her legs are wide apart, suggesting she does not want to be rescued.
- Her left arm is raised as if she is trying to push him away as he draws his sword to kill her.
- Her body is fully frontal and exposed through the drapery to stress her beauty.
- Aphrodite is removing her cloak to display her beauty and stop Menelaus killing her. (E)



**SAMPLE  
NCEA  
ANSWERS**