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Level 2 Art History, 2017

91181 Examine the meanings conveyed by art works

9.30 a.m. Tuesday 28 November 2017
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Examine the meanings conveyed by art works.	Examine in depth the meanings conveyed by art works.	Examine critically the meanings conveyed by art works.

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 question in this booklet.

Make sure that you have Resource Booklet L2–ARTR.

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 2–10 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.

Low Excellence

TOTAL

07

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Question number: 3

Art work (1): Manet 'the railway'

Art work (2): Delacroix 'liberty leading the people'

Begin your answer here:

The railway

The paintings 'Liberty leading the people' by Eugène Delacroix, and 'The Liberty leading the people' by Eugène Delacroix both use symbols and motifs to ~~symbolize~~ convey meaning about women in the period. In the Delacroix, symbols of Lady Liberty's physical depiction, and of her being presented as an allegorical figure convey the idea that women were not seen as fully human, instead vehicles for male sexuality and physique. In Manet's, symbols of the woman's daughter and dog convey the woman's role of being a nurturer, and the symbolism of the bars convey a separation of women from modern progress.

In 'Liberty leading the people', the symbols of Lady Liberty's appearance is a symbol that is very telling of the male view on women in the period. The woman's dress is low-cut - strung across her waist, and both her breasts are exposed, a ridiculously sexualised outfit for a woman leading an army of rebels. At the same time, Liberty's face is very much anonymous, as all we see is a side profile, and a profile at that, that is painted in such a way to reflect the side profile of Roman goddesses on Roman coins, so as to give Liberty the appearance of being symbolic of a goddess or a period of civilization achieved by French society. This juxtaposition of 2 extremes, of complete exposure of the woman's body, yet a complete lack of exposure, ~~extent~~ and even the personable depiction of her face, shows the way women were not seen as ~~people~~ human in the way men were at the time, but figures of male sexual fantasy. The face, the aspect of the

body we rely on to ~~the~~ identity of an individual, is cast aside as unimportant by Delacroix, who instead focuses on a lush depiction of the more erotically-associated parts of her body. Even on a depiction of a female body, male sexuality dominates. //

Likewise, the symbolism of the woman being depicted as an allegorical figure for the concept of liberty, reveals ~~the view of~~ the lacking ~~human~~ credibility of women as truly human in the (male dominated) view of the time. The woman depicted here as the ~~entire~~ ~~only~~ allegory of Liberty is painted as such to display to the audience the concept that the men are fighting for freedom. In this sense, ~~like~~ the woman is painted with the very intention of her going 'unviewed' as a purpose, merely to serve a purpose to the ~~compos~~ morale of the composition. She holds the tri colour, the French flag, and beckons the men forward towards ~~freedom~~ their own freedom, while calling no attention to her own personhood. The feet and hands of the men in the painting are worn and dirty, showing they have fought and lived in these streets, while Liberty's own smooth and clean feet are untouched by the scene. It's as if she were never even there, ~~symbolic of the task~~. The woman being painted as a figure for an idea, conveys the meaning that women were not seen as human. The fact that she is conveyed as a vehicle for Liberty, shows that she was seen as empty enough of character to be first placed, to be 'possessed' by a concept born of men. Just as ~~when~~ she was a vehicle for male sexuality, her body is also a vehicle for male physique, and in the process of becoming Lady Liberty, this woman has been stripped of her own humanity. //

In Manet's 'The railway' the motherly symbols of the dog and the daughter, convey the idea that the role of women was to be nurturers. Women at the time were expected to do very little outside of the bedroom, then to be Mothers. A wealthier woman, like the one depicted here, may have help from servants in raising the children, but it still remained her core purpose. Pets as well, such as the puppy depicted here, were seen as tender and innocent means for a female to utilize her inherently nurturing, fragile nature, as raising something so delicate required delicacy. Depicting the woman in this painting with the ~~dog~~^{expected} puppy and her daughter, conveys the meaning that women were the ~~caregivers~~^{expected} and nurturers of society, tasked with caring for the helpless and innocent, ~~as it was something they themselves, as helpless~~ ~~either~~ as they possessed an innate selflessness that hindered no desire to live as individuals themselves, instead getting their identity from the children they raised. //

Another symbol in 'the railway' conveying meaning around women at the time, is the bars which separate the mother and daughter from the railway. The railway pictured behind was the largest Gare Saint-Lazare, the biggest and largest railway at the time. Railways were a prominent symbol of modernism and forward progress at the time of the industrial revolution, occurring when this composition was painted, as railway enabled trade and travel throughout France and Europe. The way that the woman and her daughter are separated from this train station by bars, is symbolic of the way women were separated and excluded from the rapid modernising and forward progress of the era. While men were going on to completely change the world as they knew it, making innovation in architecture, technology and travel, women were left at a standstill, at the same place with the same role they had always had, wives and mothers,

Supporters ^(to) but not possessors of the freedom and opportunities filling the new France. While the ^{younger} daughter looks on interested at the railway through the bars, the woman sits with her back to the bars, resigned to the reality that women in her era were doomed to be excluded from the race towards modernism. //

The paintings 'Liberty leading the people' by Eugene Delacroix, and 'The railway' by Edouard Manet, both use symbols to convey a meaning about women. In the Delacroix, the woman's physical depiction, and her depiction as an allegorical figure convey the vehicular view of femaleness at the time for male purposes. In Manet's, ~~Symbol~~ the puppy and ~~daughter~~ child are symbols of women's roles as nurturers, while the bars are symbolic of women's separation from progress and evolving society at the time. While perhaps 'Liberty leading the people' shows a more dehumanising depiction of women, 'The railway' matches its sexism through a literal imprisoning of women to their role as assistants to male greatness. While painted 40 years apart, the 2 paintings give glimpses into 2 very different, rapidly modernising societies. However women, as they have been for the majority of history, are only given observing, and objectified roles. While the modernising of French society ~~may have meant a pursuit of liberty~~, it was a pursuit of liberty, it ~~failed to pursue~~ the most important aspect of any truly free society: equality. //

Annotated Exemplar

Excellence exemplar 2017

Subject: Art History		Standard: 91181	Total score: E7
Q	Grade score	Annotation	
1	E7	<p>This script is an E7 because it examines how meanings are conveyed in art through description and explanation, referencing specific symbols, motifs in the chosen art works perceptively.</p> <p>Some perceptive critical interpretation about women in this period is demonstrated.</p> <p>With reference to Liberty Leading the People</p> <ul style="list-style-type: none"> • Depictions of Liberty were referred to as not representing her as human but instead as a figure of male sexual fantasy. Delacroix's focus on an erotic depiction of her body • Liberty's purpose is the moral of the composition. Painted as if she was never there. A figure that is an idea, rather than human, 'just as she was a vehicle for male sexuality, her body is also a vehicle for male psyche, thus stripped of her own humanity' • In the conclusion, the student also makes perceptive reference to women in a modernising French society was the pursuit of liberty. However, 'it failed to pursue a truly free society of equality. <p>With reference to The Railway</p> <ul style="list-style-type: none"> • The woman is interpreted as a nurturing, caregiver. A figure tasked with the care of the innocent and helpless and possessed of an innate selflessness. • References are made about both the woman and daughter being excluded from the 'rapid modernising and forward progress of the era' • The roles of women were 'left at a standstill' as roles they had always had, as wife's and mothers. 'Supporters to, but not possessors of the freedom and opportunities filling the new France' <p>Some perceptive understanding is demonstrated in interpreting and evaluating meanings with reference to specific symbols, motifs.</p> <p>Liberty leading the People</p> <ul style="list-style-type: none"> • The face of Liberty being anonymous, side profile, reflecting a Roman Goddess of a period of civilization admired by high society. Elaborates on the juxtaposition of the profile and body as conflicting, supporting the discussion of the place women have in this period • The tri colour flag is a symbol used to 'beckon men towards their freedom while calling no attention to her own personhood' • Her feet remain clean and untouched by the scene, supporting the idea she is an idea but not seen as human <p>The Railway:</p> <ul style="list-style-type: none"> • The dog and child are symbols used to link the mother with the idea explored, women as mothers and nurturer's. The puppy is described as a symbol of 'innocence and fragility', supporting and reinforcing the role of the woman "caring for something so delicate. While repetitive, there is a perceptive and evaluative link made to woman only having identity within expectations of society • The bars set against the railway station are explained in depth as a symbol that separates the mother and daughter from 'rapid modernising' and progress • In the conclusion, reference to the women being 'imprisoned within their role as expanded on as 'assistants to male greatness'. 	

		<p>The candidate has addressed the question by describing symbols for each art work and demonstrating some perceptive interpretation of ideas and meanings about women in the given periods. Both responses to art works demonstrated depth of understanding of meanings about women in the works and used Art History terminology and expanded description of symbols and meanings in each work. Contextual influences were more evident and supported the discussion perceptively in Manet's, 'The Railway'.</p> <p>To reach E8, this candidate needed to have had more breadth of context and understanding of influences across both chosen art works. Reference to styles of Romanticism, Realism and Impressionism could have supported the interpretation of women in both works. An overall understanding at E7 is demonstrated.</p>
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