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Level 2 Art History 2020

91182 Examine the influence of context(s) on art works

9.30 a.m. Wednesday 18 November 2020
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Examine the influence of context(s) on art works.	Examine in depth the influence of context(s) on art works.	Examine perceptively the influence of context(s) on 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 your 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.

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

Excellence

TOTAL

07

ASSESSOR'S USE ONLY

INSTRUCTIONS

Choose ONE question from ONE area of study and answer BOTH parts of your chosen question with reference to TWO art works.

ONE art work must be selected from Resource Booklet L2–ARTR. The other art work may be selected from the resource booklet OR you may select a named art work of your own choice.

Support your answer with evidence from your chosen art works. Ensure you use appropriate art terminology in your answer.

Space for planning is provided on page 4. Begin your answer on page 5.

ASPECTS OF GOTHIC ART (c.1120–1420)

EITHER: QUESTION ONE

Select and name TWO art works with a **social** context. ONE art work must be selected from Plates 1–6 in the resource booklet. The other art work may be selected from Plates 1–6 in the resource booklet OR you may select a named art work of your own choice.

- (a) Describe the influences of the social context on your chosen art works, using supporting detail from the art works.
- (b) Explain how the social context has influenced the characteristics of your chosen art works.

OR: QUESTION TWO

Select and name TWO art works with a **church** context. ONE art work must be selected from Plates 1–6 in the resource booklet. The other art work may be selected from Plates 1–6 in the resource booklet OR you may select a named art work of your own choice.

- (a) Describe the influences of the church context in your chosen art works, using supporting detail from the art works.
- (b) Explain how the church context has influenced the characteristics of your chosen art works.

TOWARDS MODERNISM (c.1780–1900)

OR: QUESTION THREE

Select and name TWO art works with a **political** context. ONE art work must be selected from Plates 7–12 in the resource booklet. The other art work may be selected from Plates 7–12 in the resource booklet OR you may select a named art work of your own choice.

- (a) Describe the influences of the political context on your chosen art works, using supporting detail from the art works.
- (b) Explain how the political context has influenced the characteristics of your chosen art works.

OR: QUESTION FOUR

Select and name TWO art works with a context of **social class**. ONE art work must be selected from Plates 7–12 in the resource booklet. The other art work may be selected from Plates 7–12 in the resource booklet OR you may select a named art work of your own choice.

- (a) Describe the influences of the context of social class on your chosen art works, using supporting detail from the art works.
- (b) Explain how the context of social class has influenced the characteristics of your chosen art works.

ART IN AOTEAROA (c.1800–1980)

OR: QUESTION FIVE

Select and name TWO art works that feature **artistic influences**. ONE art work must be selected from Plates 13–18 in the resource booklet. The other art work may be selected from Plates 13–18 in the resource booklet OR you may select a named art work of your own choice.

- (a) Describe the artistic influences on your chosen art works, using supporting detail from the art works.
- (b) Explain how the artistic influences have affected the characteristics of your chosen art works.

OR: QUESTION SIX

Select and name TWO art works with a **social** context. ONE art work must be selected from Plates 13–18 in the resource booklet. The other art work may be selected from Plates 13–18 in the resource booklet OR you may select a named art work of your own choice.

- (a) Describe the influences of the social context on your chosen art works, using supporting detail from the art works.
- (b) Explain how the social context has influenced the characteristics of your chosen art works.

Question number: three

Art work (1): ~~Marie~~ ~~Le Brun~~ Vigee Le Brun, 'Marie Antoinette and

Art work (2): Gericault, 'The Raft of the Medusa'. ^{her children}

Begin your answer here. You should aim to write a concise essay of no more than 4 to 5 pages in length. The quality of your writing is more important than the length of your essay.

Two artworks that demonstrate influences of political contexts are 'Marie Antoinette and her children' by Vigee-Lebrun, and 'The Raft of the Medusa' by Gericault.

'Marie Antoinette and her children' was painted while France's monarchy and economy were experiencing a huge nosedive. Despite his own country falling into debt, King Louis ~~XVI~~ ^{provided} ~~with~~ military support and financial aid for ^{Britain} ~~America's~~ Independence movement from ~~Britain~~, and continued to hold opulent banquets while the people of France were impoverished and rioting for food. Marie Antoinette was already infamous for her ^{love of jewellery} and luxurious spending habits which earned her the nickname 'Madame Deficit', and ~~at~~ the Diamond Necklace Affair, a scandal which blamed Marie Antoinette as the culprit for the loss of an expensive 2480 carat diamond necklace in 1780 further tarnished the monarchy's reputation. In 'Marie Antoinette with her Children', Vigee Le Brun shows Marie Antoinette with her young children clustered closely around her affectionately. Her daughter clings to her arm and she holds her

infant child — who would normally be under the care of a nursemaid — on her lap. ~~This close to~~ Vigée Le Brun has shown the close bond between Marie Antoinette and her children to justify Marie Antoinette's competency as a mother, and Queen of the people. The use of directional lighting highlights Marie Antoinette's face and neck, which is bare of jewellery (and sits at the ~~the~~ apex of the triangular composition) — this ^{again} ~~assets~~ ^{and also encourages} Marie Antoinette's capability as a Queen, ~~as well as pleads for~~ the French audience to understand that she was not to blame for the Diamond Necklace Affair.

Additionally, the young prince on the right points to an empty cradle (also spotlighted by the directional lighting), suggesting the recent loss of a child. This detail was included to evoke sympathy and ^{emotional} ~~understanding~~ from the French public, conveying the ~~the~~ struggles of Marie Antoinette during a politically unstable period in France. Painted just two years prior to the French Revolution of 1789, this work was a last politically propagandist plea to redeem the reputation of the French monarchy under the public eye. However, despite Vigée Le Brun's efforts, the monarchy's damage was too extensive to repair — the physical ~~and~~ ~~absence~~ absence of King Louis XVI and Marie Antoinette from France's capital, Paris, (instead hiding away from the French public in the Palace of Versailles) showed the monarchy's lack of interest and ~~total~~ moral

reliability ~~the~~ towards leading the country //

While 'Marie Antoinette and her children' was a pro-monarchy political artwork, Gericault criticises the recently restored monarchy (Louis XVIII) in 'The Raft of the Medusa'. In July 1816, ~~the ship was sunk~~ a government frigate en route to Algeria had run into a storm. With not enough ~~lifeboats~~ ^{of those} to accommodate all passengers, 150 ~~people~~ on board who were considered of lower social class/importance (i.e. working class men, women, and children) were placed on a makeshift raft and were to be towed to shore. With the raft seriously hindering the movement of the lifeboats, the captain of the ship severed the rope to the raft, leaving 150 ~~people~~ ^(the ocean) stranded at sea. Gericault utilises nature's ~~sublime~~ ^{fragility of humankind in the face of nature's forces} to illustrate the ~~feeling~~ ^{of abandonment and loss of hope}. In the Romantic style, he uses strong diagonal lines and a tilted pictorial space to connote ~~feelings~~ ^{showing disappointment} withing movements and instability. Corpses are shown in the 'troubled waters', and the posture of a man (in the bottom left corner) with his head propped up by his hand shows the ultimate feeling of despondence. This was a statement ~~towards~~ ^{the} poor leadership of the monarchy; the captain of the ship was appointed by Louis XVIII ~~for~~ ^{via} nepotism, rather than for his abilities. The captain's corrupt actions further translate to the incompetent leadership of Louis XVIII, and his ~~abandonment of the French people for~~ ^{his own interests}.

~~1A The Ra~~ Despite the huge dimensions of 'The Raft of the Medusa', the rescue ship is shown as a mere dot on the tall horizon line of the work. This connotes the sheer prospects of being saved and a stable horizon or future under monarchical rule. At the time of the Medusa's shipwreck, the monarchy ~~was~~ sparked controversy over their slow reaction to rescue the ~~members~~ ^{people} on the raft. By the time the raft was located, ^{3 days later} only 15 survivors remained after cruel acts of murder, suicide, cannibalism and fighting that took place on the raft. Through the triangular composition of the survivors clanking over each other in attempt to be seen by the rescue ship, Gericault depicts the innately cruel side of human nature, ^{the} "every man for himself" mindset, and as Von Bogh put it: "the terrible passions of humankind". 'The Raft of the Medusa' reveals the flaws of the French Monarchy, posing a political protest over Louis XVIII's reinstatement.

In both 'Marie Antoinette and her children' and 'The Raft of the Medusa', a political statement to carry the voices ^{and grievances} of individuals/groups is made, revealing truths and exposing manipulation of truths. While Vigee Le Brun adheres to the pleasant tone of Rococo in 'Marie Antoinette and her children' to gently plead the audience to change their political views on the monarchy, Gericault slaps the viewer in the face in 'the

Raft of the Medusae' with gruesome imagery, using ~~the intricate~~ negative ~~react~~ the viewer's ~~per~~ initially negative reaction to the graphic imagery to get his point across. The work evokes anger, shock, loss of hope — all relatable human emotions which will resonate with the audience. Despite arguing ~~from~~ their points from the opposite ends of the spectrum, both works demand to tell the truth in their own way.

→ [anti-monarchy political]

E7.

Excellence Exemplar 2020

Subject	Level 2 Art History		Standard	90081	Total score	07
Q	Grade score	Annotation				
	E7	<p>The candidate provides evidence for E7 because:</p> <ul style="list-style-type: none"> • 'Political' context is 'economically' explained with both works, with evidence of insight and knowledge of wider contexts and influences. • There is a consistent level of explanation and supporting evidence linked to context in both works. • Some perceptive understanding is evident in the work by Gericault, e.g., nepotism, every man for himself, with relevant quote. <p>It does not reach E8 because:</p> <ul style="list-style-type: none"> • Does not 'stay on track' with one context, but alludes to social context in second work. Some good contextual points not backed up by enough evidence from works. 				