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2

91182A



911821



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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SUPERVISOR'S USE ONLY

## Level 2 Art History, 2016

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

9.30 a.m. Tuesday 22 November 2016  
Credits: Four

#### ANSWER BOOKLET

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.

Answer ONE question from Question Booklet 91182Q. Write your answer 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 2–8 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 Achievement**

**TOTAL**

**3**

ASSESSOR'S USE ONLY

Question Number: 4

(a) Le sacre, by Jacques-Louis David was painted during Napoleon's (1805) reign. At a time where France was in great turmoil, Napoleon was elected to lead France into a string of wars and rebellions, leading to the nobility of the country being far greater than in previous years. The country was primarily <sup>split</sup> ~~split~~ into four economic groups, the poor, the working class, the bourgeoisie (upper-middle class) and the royalty. The group of poor made up the majority of the population in France and as such, did not have much wealth to share between one another. This sub-par economic structure led to the art industry being controlled by the ~~the wealthiest~~ wealthiest economic groups because they were the ones able to afford and run the main art school in France, the Academy. The ones who were taught at the academy were typically the only ones able to present their art at the Salon, France's main art exhibition at the time. Judges of the Salon chose which works were allowed to be presented and therefore; art of the Neo-Classical style was generally the only ~~one~~ <sup>style</sup> accepted by the Salon as it was the most popular because it often depicted high class figures in a grand, stark light. During the later time period of 1854, the economic structure of France was more or less the same in the sense that disparities between economic groups were still large as poor seemed to become poorer as time went on whereas the rich tended to become richer. Napoleon was gone however and desperate to find a leader that discouraged such social disparities, the French crowned Louis Philippe as King of France. Known as the "people's

king", King Louis philippe was thought to bring the poor out from beneath and eliminate the economic turmoil that France had been in for so long. He later proved to be ~~opposite~~ the opposite as his goal proved to be increasing the gap between social economic groups. The art industry however was far different as multiple different art movements such as romanticism and realism had lead to the Salon, Academy and Neo-classicism being of very little impact in the world of French art. Artists were able to sell their artworks to patrons rather than having to abide by the rules of the Salon in order to gain progression as an artist. //

- (b) In David's era, these contexts meant that the majority of art produced was propaganda, in order for artists to make it into the salon, they had to portray the upper class in a light that was far brighter than reality and therefore, the ~~new~~ majority of artworks produced during the Napoleonic ~~era~~ era involved ~~the~~ the glorification of kings and Queens such as Napoleon in 'Le Sacre'. These direct ~~limited~~ limitations set by the judges of the Salon lead to almost all produced artworks being of Neo-Classical style very much limiting the variation of artworks in France at the time. The subject was typically the same if artists wanted their large works to be shown at the Salon. During Courbet's time of 1854, the characteristics of paintings weren't as predictable as artists were now able to paint whatever they wanted rather than what

the salon wanted. This led to less glorification of the upper  
class and more controversial pieces by artists such as  
Courbet and Daumier. The diversity of artworks was far greater  
than it was before and led to works such as  
'Courbet being greeted by his patrons.'

A3

## Annotated Exemplar Template

Achieved exemplar 2016

<b>Subject:</b>	<b>Art History</b>	<b>Standard:</b>	<b>91182</b>	<b>Total score:</b>	<b>03</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1					
2					
4	03	This answer describes the influence of economic and artistic contexts on David's using supporting evidence but the discussion of Courbet's work is too brief to allow a higher grade.			

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**High Achievement**

**TOTAL**

**4**

ASSESSOR'S USE ONLY

Question Number:

4

- (a) ~~Between the~~ <sup>long</sup> 19th Century, France ~~had undergone~~ <sup>underwent</sup> drastic changes that had echoed ~~at~~ throughout the art world and all over Europe. ~~Among~~ Two examples of how context effected art created in the 19th century are David's Le Sacre (The Coronation of Napoleon) and Courbet's Bonjour Monsieur Courbet, both depicting patrons of the artist. In 1805, the year David's 'Le Sacre' was painted, Napoleon was crowned Emperor of France. Throughout his ~~reign~~ <sup>reign</sup>, Napoleon was extremely restrictive over what was printed by newspapers and it is easy to assume he would have demanded the work depicting his coronation to ~~show~~ <sup>convey</sup> ~~that~~ <sup>the</sup> how he wanted the French public to see him as ~~a~~ powerful, unchallenged and omnipotent. ~~It~~ In contrast, Courbet's 'Bonjour Monsieur Courbet,' which depicts the artist greeting his patron Alfred Bruyas, ~~a~~ showed another side of French life. Painted in 1854, France had undergone many bloody ~~revolutions~~ uprisings ~~and the world~~ ~~at~~ since Napoleon's coronation, ~~most recently~~ ~~the duty~~ ~~that~~ which had instilled further ~~poverty~~ <sup>poverty</sup> and resentment of the upper class in the working class. During this period, ~~the~~ <sup>the</sup> Realism ~~movement~~ was popular in the art ~~world~~ <sup>world</sup> a movement that sought to portray ~~the~~ <sup>the</sup> suffering and the joy of every day life ~~of~~ <sup>the</sup> working

class. However, when David's *Le Sacre* was painted, ~~the~~ neoclassicism was the prominent art movement that valued heroism and perfection.

(b)

~~At the time, these contexts shaped the way the artist portrayed the scene.~~ It is no surprise that these contexts shaped the way artist portrayed scenes and the characteristics they chose to achieve this portrayal. For David, ~~the~~ ~~was~~ the power ~~and~~ Napoleon held at the time and the style he chose to paint in contributed highly to the depiction of Napoleon's coronation. ~~Like~~ ~~the~~ *Le Sacre* includes the characteristics typical of neoclassicism, like the theatrical light falling on Napoleon, the meticulous tonal modelling seen on the figures, and the symbolic colours of red surrounding the Emperor. ~~and the~~ The



power held by Napoleon as Emperor and ~~the~~ the dictatorial manner of which he regulated freedom of speech would have contributed greatly to the 'production of this work, and the underlying theme of Napoleonic power.

~~the context of Courbet's Bonjour Monsieur~~

In contrast, Courbet's ~~Bonjour Monsieur~~ Courbet ~~is in no way hindered by~~ context

that would restrict the truth about his patron. Courbet was staunchly ~~anti~~ <sup>against</sup> bourgeois

and anti royalist, and enjoyed creating works that would shock the upper class due to its frank depiction of working class life. ~~It is~~

The period of Realism only enhances the honesty in Bonjour Monsieur Courbet, by utilising characteristics like ~~the~~ depiction of an everyday scene, with earth toned colours, seen in the clothes and landscape, loose but not abstract brushstrokes and scattered light over the ~~figures~~ scene, shown on the figures.

These contexts of these works hold a powerful influence over how the artist chose to depict scenes and what characteristics they choose to do so, giving the viewer insight into the social, political and artistic atmosphere at the time.

At the time there was a small wealthy upper class that lived a life of luxury, ~~while~~ constituting 3% of the population, while the 17% struggled for basic resources.

## Annotated Exemplar Template

Achieved exemplar 2016

<b>Subject:</b>	<b>Art History</b>	<b>Standard:</b>	<b>91182</b>	<b>Total score:</b>	<b>04</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1					
2					
4		This answer describes the influence of economic and artistic contexts on both art works, using supporting evidence. It begins to describe the impact of patronage on art at this time. To gain a higher grade clearer explanation of patronage is needed.			