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91181



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Art History 2023

91181 Examine the meanings conveyed by art works

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 of the questions 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.

Do not write in any cross-hatched area (⊘). This area will be cut off when the booklet is marked.

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

Excellence

TOTAL 07

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 featuring **Jesus and/or Mary**. ONE work must be from Plates 1–6 in the resource booklet. The other may be from Plates 1–6 OR may be an art work of your own choice.

- (a) In each of your chosen art works, describe at least TWO symbols or motifs and their meanings.
- (b) Explain how these symbols or motifs were important in conveying meaning about Jesus and/or Mary in this period.

***OR:* QUESTION TWO**

Select and name TWO art works depicting the **natural world**. ONE work must be from Plates 1–6 in the resource booklet. The other may be from Plates 1–6 OR may be an art work of your own choice.

- (a) In each of your chosen art works, describe at least TWO symbols or motifs and their meanings.
- (b) Explain how these symbols or motifs were important in conveying meaning about the natural world in this period.

TOWARDS MODERNISM (c.1780–1900)

OR: QUESTION THREE

Select and name **TWO portraits**. ONE work must be from Plates 7–12 in the resource booklet. The other may be from Plates 7–12 OR may be an art work of your own choice.

- In each of your chosen art works, describe at least **TWO** symbols or motifs and their meanings.
- Explain how these symbols or motifs were important in conveying meaning in portraiture in this period.

OR: QUESTION FOUR

Select and name **TWO** art works depicting **modernity and/or everyday life**. ONE work must be from Plates 7–12 in the resource booklet. The other may be from Plates 7–12 OR may be an art work of your own choice.

- In each of your chosen art works, describe at least **TWO** symbols or motifs and their meanings.
- Explain how these symbols or motifs were important in conveying meaning about modernity and/or everyday life in this period.

ART IN AOTEAROA (c.1800–1980)

OR: QUESTION FIVE

Select and name **TWO** art works related to **culture**. ONE work must be from Plates 13–18 in the resource booklet. The other may be from Plates 13–18 OR may be an art work of your own choice.

- In each of your chosen art works, describe at least **TWO** symbols or motifs and their meanings.
- Explain how these symbols or motifs were important in conveying meaning about culture in this period.

OR: QUESTION SIX

Select and name **TWO** art works featuring **figures**. ONE work must be selected from Plates 13–18 in the resource booklet. The other may be from Plates 13–18 OR may be an art work of your own choice.

- In each of your chosen art works, describe at least **TWO** symbols or motifs and their meanings.
- Explain how these symbols or motifs were important in conveying meaning about figures in this period.

PLANNING

Portraits

Intro

- 'Napoleon crossing the alps' by David - Neoclassical
- 'Portrait of Emile Zola' by Manet - Impressionist

Para 1 - Emile Zola

- Japonisme influence + symbols
 - Olympia ✓
 - flat colour ✓
 - eastern woman
- Industrial revolution
 - cropping ✓

"One must be ~~of~~ in their time and paint what one sees" ✓

"There ~~is~~ ^{are} no lines in nature, only colour, one against the other"

Para 2: Napoleon crossing alps

- 1 - calm on a fiery horse ✓
 - "Nobody knows if the portraits of great men resemble them, it is enough that genius lives on" ✓
- 2 Name above others ✓
 - commanding
 - Neoclassical style →
 - god lit from the heavens ✓
 - bold clear outline

"Masterpiece is born from the marriage of technique and inspiration"

Con

- Represents the modern world

Question number: Three

Art work (1): 'Portrait of Emile Zola' by Manet

Art work (2): 'Napoleon crossing the Alps' by David

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

Both 'Portrait of Emile Zola' by Manet and 'Napoleon crossing the Alps' by David show clear symbolism and influence which are important ~~into~~ conveying their portraiture. Manet painted in the contemporary Impressionist art style, which aimed to capture the fleeting moment and changing qualities of light in an environment. David painted in the ~~classical~~ Neoclassical art style in reference to antiquity and heroism. Although ~~both~~ both portraits are very different, they both show direct ~~and~~ symbolism that ~~can be seen throughout~~ ~~that contemporary~~ conveys important meaning for ~~the~~ ~~their~~ their contemporary periods.

'Portrait of Emile Zola' ~~is~~ conveyed the height of modernity in its contemporary period. Manet ~~had~~ believed in painting the modern world, one stating "One must be in their time and paint what one sees". The first motif seen throughout the painting is that of ~~the~~ Japonisme. This can be seen in the woman in eastern clothing portrait at the top right of the painting, as well as the influence of Japonisme in the painting itself. This can particularly be seen in the lack of tonal modeling, especially in the black ~~of~~ the work—predominantly his jacket. A lack of tonal modeling can also be seen in his face and hands, and the lack of depth in the scene itself.

with the chair and drawers also lacking shading. This creates a flatness to the piece and a more 2D approach to portraiture than seen in previous movements. The influence of Japonisme is significant as due to the industrial revolution, trade routes ^{between} the east and west opened and ~~and~~ eastern artwork was properly seen by the west for the first time. Similar to orientalism, a fascination with this new art style boomed and it began to influence the contemporary artists of the time such as Manet, becoming a symbol of the rapidly evolving modern life he was trying to depict. Another example of the representation of modern life is the industrial revolution itself. Interestingly, the influence of this manifests itself in the way this man dresses, and his stance within the portrait. Recently before the portrait was painted, Haussmann redeveloped Paris with new huge boulevards, ~~and~~ parks, and beautiful new apartments. This attracted the upper class - the bourgeoisie - to come live in Paris. Also due to the industrial revolution, jobs became easier as new machinery and mass production became available, creating leisure time due to a decreased amount of work/time required. ~~And~~ the bourgeoisie of Paris would use this newfound leisure time to ~~stand~~ stroll through the streets of Paris to observe and be observed in high fashion and modern clothing that the man in this portrait is dressed in, known as a 'flaneur' if you did this. This leisure time is also being displayed by the book he is reading, and the stacks of books and papers behind him. The influence of the

industrial revolution can also be seen in the 'cropping' of the ~~shot~~ painting, in which subject matter is only partially visible or 'cut off'. This is due to the invention of photography, which influenced artists to make their subject matter more realistic or casual, like they are genuinely capturing the moment instead of neatly arranging the format. This allows Manet to incorporate the influences and therefore symbolism of the changing contemporary world and convey this within his portraiture.

'Napoleon Crossing the Alps' by David depicts eponymous emperor Napoleon in an equestrian portrait in the middle ~~of~~ of one of his most famous feats - leading his army over the ~~Alps~~ mountainous Alps. The first allegory within this piece is ~~Napoleon's~~ Napoleons ability to rule. Napoleon himself requested the portrait to depict him "calm on a fiery horse", to show his power and confidence in any situation. He commandingly points his hand and is seemingly spotlight from the sky itself, as if god himself has given Napoleon the power of ruling. Napoleon not only was a master of propaganda, but he had to be. His rise to power occurred after the French revolution of 1789 in which the monarchy was abolished and the republic of France was formed. The 'reign of terror' then ensued, where thousands were beheaded on suspicion of treason. Napoleon who had successfully lead France through many battles and had

climbed the military ranks, then seeing the country in distress, made the leap to politics, becoming first consul then first consul for life, then ultimately seizing power and becoming emperor as he had the support of the army. This, however, required the support of the French people who were weary to let any one person have power after working so hard to abolish the absolute monarchy. This is why he looks powerful, commanding and a good leader. This, however, had to be balanced and David wanted to show that Napoleon Bonaparte was going to serve the people of France, so he depicted Bonaparte in the tri-colour. The tri-colour was designed by David himself during the revolution to symbolise the people and their ~~importance~~ importance and power. By using this flag, David uses allegory to promise the people of France Bonaparte's allegiance to them and their best interest, using this propaganda to promote positive public opinion. The propaganda of the painting was so important to Bonaparte, that he didn't care if it looked like him or not, as long as the message was correct. "Nobody knows if the portraits of great men resemble them. It is enough their ~~great~~ genius lives on." - Bonaparte, ~~Bonaparte~~ David further shows ~~his importance~~ Bonaparte's importance through naming on the rocks in the bottom right of the painting. ~~That~~ He was not the first to pass through the alps, so David writes the names of those who passed through before Bonaparte, then writes 'Bonaparte' larger and higher than the others, symbolically showing

how he is bigger and better.

Although ~~for~~ both portraits use different symbols, they both convey meaning. 'Portrait of Emile Zola' not only uses visual symbolism but incorporated techniques to convey modernity and capture the fleeting moment as ~~an impressionist~~ as most impressionism aspired to do at the time. 'Napoleon crossing the Alps' shows the heavy use of propaganda used by Bonaparte commissioned artwork in order to promote his desired image at the time. Both works show these mentioned themes but is reflected not only through other contemporary portraiture, but their contemporary artworks in general.

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Excellence

Subject: Art History

Standard: 91181

Total score: 07

Q	Grade score	Marker commentary
Three	E7	The candidate's interpretation of the question, while somewhat uneven, still meets the criteria for Excellence. One art work's explanation is in depth and makes an interpretative point with a specific symbol. The second work is well interpreted, known in more depth and effectively evaluates the impact of contextual influences in the selection of a range of specific symbols.