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2

91182



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Art History 2023

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

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 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

Page 1

Make sure you have the paper Resource Booklet L2-ARTR.

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.

ASPECTS OF GOTHIC ART (c.1120–1420)

EITHER: QUESTION ONE

Select and name TWO art works with a **religious** context. 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.

- Using your chosen art works, describe the influences of the religious context.
- Explain how this context has influenced the characteristics of your chosen art works.

OR: QUESTION TWO

Select and name TWO art works with a context of **domestic life and work**. 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.

- Using your chosen art works, describe the influences of the context of domestic life and work.
- Explain how this 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 context of **social class**. 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.

- Using your chosen art works, describe the influences of the context of social class.
- Explain how this context has influenced the characteristics of your chosen art works.

OR: QUESTION FOUR

Select and name TWO art works with a context of **rural and / or urban environments**. 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.

- Using your chosen art works, describe the influences of the context of rural and / or urban environments.
- Explain how this context has influenced the characteristics of your chosen art works.

ART IN AOTEAROA (c.1800–1980)

OR: QUESTION FIVE

Select and name TWO art works with an **artistic** context. 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.

- Using your chosen art works, describe the influences of the artistic context.

(b) Explain how this context has influenced the characteristics of your chosen art works.

OR: QUESTION SIX

Select and name TWO art works with a **regional** context. 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.

(a) Using your chosen art works, describe the influences of the regional context.

(b) Explain how this context has influenced the characteristics of your chosen art works.

SELECTED QUESTION

Copy and paste the question you have chosen into the space below.

Or: Question 4

a) using your chosen artworks, describe the context of rural and/or urban environments

b) Explain how this context has influenced the characteristics of your chosen artworks

Select your first art work from the resource booklet:

9: Gustave Courbet, A Burial at Ornans

Type your second art work here:

Claude Monet, La Gare Saint-Lazare

PLANNING

B I U [bullets] [numbered] [undo] [redo]

Courbet - rural - not nostalgic as romanticism tried to, escape from modernism as countryside was seen as more purer and simple than the corrupt life-style of urbanisation as said by Jacques Rousseau, smog in sky -shows influence of factories

Monet - smog -railways- industrialisation, modern architecture - Baudelaire 'heroism of modern life', dissolving form - focuses on setting. by 1904 around 60.000 km of tracks laid down across France

ANSWER SPACE

Type your answer in the space below. You should aim to write a concise response of no more than 750–800 words. The quality of your writing is more important than the length of your answer. (The counter will change colour when you reach the recommended word count.)

B I U [bullets] [numbered] [undo] [redo]

'The Burial at Ornans' by realist artist, Gustave Courbet depicts a rural setting of the artists home town in Ornans, whilst 'La Gare Saint-Lazare' by Impressionist artist Claude Monet depicts a Urban setting of a railway train station in Paris. Gustave Courbet is influenced by the contexts of the fascination Parisians start to develop for rural country life for it's supposedly simple and pure lifestyle which is far from the reality of rural peasants. Whilst Monet is focused with the fascination he has for the fast development of modernism in France, particularly with the invention of the Railway.

In the 'Burial at Ornans' the setting of Courbet's great-uncles burial set in the countryside is depicted. Due to the industrial revolution, mass urbanisation was occurring as rural peasants sought new ways to make money with all the job offers industrialisation made available. The production of goods and services have changed drastically as goods can be made in factories in the country-side, transported to Paris on railways then sold in exchange for money. This is a change from the earlier method of bartering in order to exchange goods and services. A sense of the factories put up to supply the high demands of goods for the industrialisation is seen in the appearance of smog in the sky. This is created with Courbet's hazy application of oil paint and brown/grey toned colours to give the appearance of smoke in the sky from potentially near-by factories. Mass urbanisation left few agricultural workers behind, putting a harder workload on rural peasants. Viewers can assume the forms on the right side of the painting are lower class as most rural inhabitants were of the working class, although their attire is not workers clothes because they are most likely wearing their best attire for the funeral. The desolate faces of the subject matter with their down-cast eyes and raised handkerchiefs of the group of lower class implies the extra hardships rural peasants have to face on a daily basis. The industrial revolution benefitted the upper and middle class who were elevated to new social positions and wealth, whereas the lower class, although there was more job opportunities, still worked in poor conditions with low pay. Ironically the city which made upper and middle class rich, became sick of the city-life as it was seen as corrupted and dehumanising compared to the 'pure' and 'primitive' countryside, where the peasants lifestyle was said to be a representation of humans connection with nature as emphasised in the bible and Old Testament. These ideas were spread by the philosopher Rousseau. causing upper and middle class to seek escape

from the corruption of city-life. A sense of this amazement of nature in rural environments is captured in the mountain peaks in the horizon line of the painting showing the natural beauty of the earth.

In 'La Gare Saint-Lazare' by Monet modernism is clearly portrayed positively in the modern architecture of the station, La Gare Saint-Lazare and the innovation of the railways. By 1904 France had laid around 60,000 km of railways across France showing the rapid changes industrialisation brought about. For Parisians this meant they could catch a train out to the countryside and return the next day with the easy and efficient transport of railways. Smoke from the railway is captured with bold, loose brushstrokes which is a symbol of industrialisation. The steel and glass triangular shape of the railway station shows how industrialisation has affected modern architecture with that 'industrial style' of exposed steel and roof made of glass. In the background, behind the smoke of the railway a building is barely distinguished, however it is clearly one made during Hausmann's redesign of Paris which was commissioned by Napoleon III as political propaganda. This changed Paris from a medieval style city to a modern one with wide boulevards, third spaces for leisure and a new style of buildings which is still seen on the streets of Paris to this day. The wide boulevards is seen in the background of the painting with the distance between the building on the left to the building on the right. These wide boulevards made it harder for revolutionaries to gather and block alleys or streets, and allowed police force to easily gain control of the city. To depict these modern changes which radically changed the urban area, Impressionists such as Monet developed a new art style of loose brushstrokes, a brighter colour palette and depicting the contemporary city and its inhabitants as subject matters. This development of new art methods which moved away from the traditional preferences of the academy was encouraged by writers such as Baudelaire who described Impressionism art as 'the heroism of modern life'. And Emile Zola who believed contemporary depictions of modern city-life sought 'honesty' and 'truthfulness' instead of depicting historical or classical scenes which was an academy expectation. Impressionists believed that historical genre in artworks had no relevance to the fast-changing modern world around them. Monet, unlike neoclassical artists painted on an unprimed white canvas to make the painting appear brighter, and used a bright colour palette of blues, whites and yellows to shed urbanisation in a positive light, showing his positive feelings towards it. The loose brushstrokes are a result of Monet painting quickly in 'en plein air' to capture the fleeting effects of the shadows the light casts on the window (on the foreground of the painting) and the movement of smoke. It was possible to paint 'en plein air' as during that time-frame paint tubes were innovated and impressionists mostly used small canvases which were easily transportable, therefore they were not restricted to their studio.

In conclusion 'Burial at Ornans' and 'La Gare Saint-Lazare' both depict different environments as one is set in a rural environment which shows the negative impact of industrialisation, whilst the other is set in an urban environment which shows industrialisation in a positive light in how it has improved people's lifestyle, particularly for Parisians. Courbet's limited colour palette of sombre colours and sad-looking subject matter shows how industrialisation has not improved the life-style of rural peasants, as they now have a harder workload (due to mass urbanisation) and work in poor conditions with low-pay. Factories were put up in the countryside by middle and upper class entrepreneurs who hired lower class then paid them a low pay and they also had to work in poor conditions such as unsafe work protocols and child labour became commonly used. This was to make the business profitable for middle and upper class. The sombre colour palette of dark toned colours and the desolate faces of the rural working class shows how industrialisation has negatively impacted inhabitants in the rural countryside. This is far from the idealised version Parisians have of the countryside as it is a mere holiday to them from the city that made them wealthy, whereas rural peasants have to endure their everyday struggles there. A sense of the beauty and affection Courbet has for his home town is still evident in the mountains against the sky-line which can be closely identified with the sublime theme of Romanticism referring to the awe and inferiority humans have to nature. Monet, on the other hand uses a bright colour palette to shed urbanisation in a positive light and visible brushstrokes to capture the excitement and movement of urban life-style. As a result Monet's Impressionist style appears more atmospheric to the mundane and realism style of Courbet. Both artworks have a sense of smoke in the sky to symbolise the impact of industrialisation on both rural and urban environments, and the different emotions each artist had towards industrialisation influences the characteristics of each artwork.

1279 WORDS / 800 RECOMMENDED



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

If you need help during this assessment, please contact the supervisor.

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Excellence

Subject: Art History

Standard: 91182

Total score: 07

Q	Grade score	Marker commentary
Four	E7	The candidate provides an explanation of contextual influences which is evenly perceptive in both art works. While supporting evidence from both works is less expansive, perceptive understanding of the artists' response to rural and urban environments is evident. Whilst the candidate's response was lacking in some succinctness; the quality rather than the quantity of the response has secured the grade.