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Draw a cross through the box (☒) if you have NOT written in this booklet

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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 3 Art History 2023

### 91483 Examine how meanings are communicated through art works

Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Examine how meanings are communicated through art works.	Examine, in depth, how meanings are communicated through art works.	Examine, perceptively, how meanings are communicated through 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.

Write your answers in this booklet.

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 2–10 in the correct order and that none of these pages is blank.

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

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

**Achievement**

**TOTAL 03**

## Page 1

Make sure you have the paper Resource Booklet L3-ARTR.

### INSTRUCTIONS

Choose ONE of the questions below and answer BOTH parts.

Questions One to Six cover the Level 3 Art History areas of study. Question Seven may be answered with reference to **any** one or two of the areas of study.

Use Resource Booklet L3-ARTR to answer your chosen question. The definition below may help you.

### Definition

*Meanings* refer to ideas, messages, and / or themes conveyed through the features of art works. Features may include: technical devices, formal elements, subject matter, iconographic motifs, symbols, emblems, and action or performance elements.

### **EITHER: QUESTION ONE: Early Renaissance (c.1300–1470s)**

Select and name TWO early Renaissance art works that use nature and landscape to convey meanings. Both art works may be selected from Plates 1–5 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- explain the meanings conveyed through nature and landscape in EACH art work, and
- explain how the construction of these meanings relates to ideas about nature and landscape in the art of this period.

### **OR: QUESTION TWO: Late Renaissance (c.1470–1540s)**

Select and name TWO late Renaissance art works that convey meanings about classical themes during this period. Both art works may be selected from Plates 6–10 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- explain the meanings about classical themes in EACH art work, and
- explain how the construction of these meanings relates to ideas about classical themes during this period.

### **OR: QUESTION THREE: Early Modernism (1900–1940)**

Select and name TWO early Modernist art works that convey meanings about primitivism. Both art works may be selected from Plates 11–15 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- explain the meanings about primitivism in EACH art work, and
- explain how the meanings conveyed through the features of the art works relate to ideas about primitivism in the art of this period.

### **OR: QUESTION FOUR: Modernist design and architecture (1900–1960)**

Select and name TWO Modernist art works and / or buildings that convey meanings about technological and / or scientific change. Both may be selected from Plates 16–20 in the resource booklet, or they may be art works / buildings of your own choice, or a combination of the two.

With reference to your selected art works / buildings:

with reference to your selected art works/buildings.

- (a) explain the meanings about technological and / or scientific change in EACH art work or building, and
- (b) explain how the construction of these meanings relates to ideas about technological and / or scientific change in the art of this period.

**OR: QUESTION FIVE: Modernism to Postmodernism (1940s–c.2000)**

Select and name TWO Modernist to Postmodernist art works that convey meanings about place or location. Both art works may be selected from Plates 21–25 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- (a) explain the meanings about place or location in EACH art work, and
- (b) explain how the construction of these meanings relates to changing ideas about place or location during this period.

**OR: QUESTION SIX: Contemporary diversity (after 2000)**

Select and name TWO contemporary art works that convey meanings about reality during this period. Both art works may be selected from Plates 26–30 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- (a) explain the meanings in EACH art work that portray ideas about reality within art, and
- (b) explain how these art works convey meanings about reality during this period.

**OR: QUESTION SEVEN: Open choice**

Select and name TWO art works from different art movements that convey meanings about the depiction of people in art. Both art works may be selected from Plates 1–30 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

With reference to your selected art works:

- (a) explain the meanings in EACH art work about the depiction of people in art, and
- (b) explain how the construction of these meanings conveys ideas about people in art during these art movements.

**SELECTED QUESTION**

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

Question Seven: Open choice  
 Select and name two art works from different art movements that convey meanings about the depiction of people in art. Both art works may be selected from Plates 1–30 in the resource booklet, or they may be art works of your own choice, or a combination of the two.

Name your chosen art works:

Art work (1): "Do Woman Have to be naked to get into the Met Museum?", 1989, Guerilla girls  
 Art work (2): "Polaris Series",1962, Ralph Hotere

**PLANNING**

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

**ANSWER SPACE**

Type your answer in the space below. You should aim to write a concise response of no more than 800–900 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 ☰ ☷ ↶ ↷

The depiction of people is portrayed in art in many different ways to portray a variety of people and what they believe in. The artworks "Do Woman have to be naked to get into the Met Museum?", 1989 by the Guerilla Girls and "Polaris Series", 1962 by Ralph Hotere both portray the depiction of people through there art. These artworks feature a unique portrayal from each other as the Guerilla Girls piece looks at woman who have strived to make woman equal to men in the art world and Ralph Hotere's piece looks at the people who want to stop the war and how art is used to do so. These completely different approaches illustrate how art can be used to depict people in a way to promote a better option for the world and to promote peace between genders and countries.

The piece of art "Do Woman have to be naked to get into the Met Museum", 1989 by the Guerilla girls is an influential depiction of woman who strive to make the gender gap equal, especially in the art world. the Guerilla Girls initially started in 1984 where the group worked anonymously to uncover sexual prejudice in the art world and the wider public. This piece was constructed during the time of Second Wave Feminism, and this era had an immense impact on this artwork, through direct action protest methods which influenced people to join and protest in different ways including art. This provocative piece challenged the systemic objectification of woman in cultural institutions specifically aiming at the Metropolitan Museum of art. This piece features a fascinating image of a woman wearing a gorilla mask which confronts the idea of societies norms and stereotypes of woman. The bold text delivers statistics regarding the amount of woman who are in the Met Museum which confronts the viewer with the injustice and objectification of woman in the art world. This artwork represents the objectification of woman in the art world specifically focusing on the Metropolitan Museum of Art in New York City. The significance of this art work is the discrimination of the male dominated art world and its discrimination of woman. This piece shows how woman are repeatedly used as objects and symbols in art, raising awareness of the general gender discrimination in the art world. This artwork challenges the male dominated art world and gives woman a voice to preach their own opinion and to make woman and the gender gap noticed to strive for equality in art institutions and the wider public. Through depicting woman in this art piece it gives woman a chance to stand up for their rights and to promote change in the art world for gender equality.

Ralph Hotere's "Polaris Series", 1962 is a powerful depiction of the people who respond to the geopolitical disturbance of its time. Originating during the Cuban Missile Crisis in 1962, this piece showcases the fear and anxiety prevalent in people who are on the brink of war. Focused on the UGM-27 Polaris, USA's first nuclear armed ballistic missile, Hotere's work delves into the ominous implications of this weaponry, launched from attack submarines. This series gained for renewed urgency in the early 1980's when America's nuclear powered ships visited New Zealand amid the ANZUS alliance's controversy. Hotere, using sheets of stainless steel, possible repurposed from a Fisher and Paykel factory, employs abrasive techniques like blow torching and grinding, manifesting ravaged surfaces that resonate with violence. This artwork illustrates the fear people endure when their country is on the brink of war, this is shown through the stainless steel sheets which give a cold like feeling to the artwork showcasing the war that is about to happen if nothing is done to stop it. This raw and powerful artistic expression encapsulates Hotere's critique of the destructive potential of nuclear weapons and a resonant commentary of the political tensions in the 1960's and 1980's. Through depicting people who want to stop the war this artwork is used as a cry for help to make people aware of deadly potential war has to the world and how it can be avoided to promote peace throughout the countries.

The pieces "Do Woman have to be naked to get into the Met Museum?", 1989, by the Guerilla Girls and "Polaris Series", 1962, by Ralph Hotere showcase the meanings of the depiction of people in art. the Guerilla girls piece takes a feminist approach in illustrating the depiction on woman and how this bias to men in the art industry has affected woman. Where as Ralph Hotere's piece takes a different approach and illustrates the depiction of people who are continuously trying to stop war from happening. These two different approaches to the depiction of people in art illustrates larger world problems through their artwork that teach us and show us how to help be a part of change to make the world a more respected and peaceful place.

824 WORDS / 900 RECOMMENDED

**NZQA**

Mana Tohu Mātauranga o Aotearoa  
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If you need help during this assessment, please contact the supervisor.

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## Achievement

**Subject:** Art History

**Standard:** 91483

**Total score:** 03

Q	Grade score	Marker commentary
Seven	A3	Clear discussion of meaning in first art work; however, goes off topic in second art work of people, discussing context rather than meaning of the art work.