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91182



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Art History 2025

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 the margins (//////). 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.

Merit

TOTAL 06

SELECTED QUESTION

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

EITHER: QUESTION ONE

Select and name TWO art works with a social 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.

(a)

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

(b)

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

Select your first art work from the resource booklet:

4: Daumier, The Third-Class Carriage

Type your second art work here:

Music in the Tuilleries Gardens by Manet

PLANNING

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     

The contexts, within which artworks are made, have a significant impact on their characteristics. In Daumier's Realist "*The Third-Class Carriage*"-- a modern depiction of bourgeoisie and working-poor in a train carriage, and Manet's early Impressionist "*Music in the Tuilleries Gardens*"-- a depiction of bourgeoisie society, both artists convey meaning about different social classes.

In Manet's "*Music in the Tuilleries Gardens*", he is depicting the modern-day social class-- the bourgeoisie. In his painting, the bourgeoisie are having leisure time in the Tuilleries Gardens. The Tuilleries Gardens were newly added to Paris during Haussmann's redevelopment of the city, run by Napoleon Bonaparte III. In the mid-nineteenth century, Paris underwent a large reconstruction where they changed the thin alleyways into wide boulevards. This went hand-in-hand with the Industrial Revolution and the newly emerging bourgeoisie social class. The Industrial Revolution brought a whole new social class, due to more people making money from factories, railways, and steam trains. This meant that the country went from having two social classes, with ninety-seven percent of the country being in the working poor and peasant lower-class, and the upper three

percent being aristocracy, to having more people with money to spend and free time to occupy. Therefore, when Haussmann redeveloped Paris, he added in gardens where the bourgeoisie could socialise and listen to music as well as operas and horse-racing entertainment.

Manet was an Impressionist artist, though he considered himself as a Realist. The group of Impressionist artists were all a part of the bourgeoisie social class and would, therefore paint their everyday life and subject matter. In the painting, you can see that Manet has added his friends and family into the artwork, such as his brother, Eugene Manet. Manet chose to also add critics into the painting, making it hard for them to critique his work as they were visible within the crowd. The social class depicted within the painting are identifiable as the bourgeoisie, as we can see that they are wearing top hats and frocks. During the mid-nineteenth century, the different social classes would differentiate themselves by the types of hats that they would wear.

Within "Music in the Tuilleries Gardens", you can see that the social class is at leisure listening to music. This is shown within the subject matter as we can see it is a sunny afternoon by the blue patch of sky in the top half of the painting, as well as that they are in the newly developed Tuilleries Gardens-- from the square hedges on the right-hand side of the painting. Manet hid the social class's passtime of listening to music within the composition of his painting. Manet added music into the painting's composition as music notes, rather than adding music into the subject matter of the work. The perspective of the viewer is of the crowd of bourgeoisie people listening to music rather than actually including the orchestra or band within the painting. This is because Manet created the painting to have the crowd of bourgeoisie breaking the "fourth wall" and looking at you as if you, the viewer, are the musical entertainment. Such as, the ballerinas would be at the opera in Degas's Ballerina paintings.

Daumier's "The Third-Class Carriage" is depicting the urban working poor. The painting is titled "Third-Class Carriage," as the work is included in a three-part series, where Daumier depicted each social class through the three different carriages they would sit in (aristocracy- first-class, bourgeoisie- second-class, peasants/ working poor- third-class). Daumier is showing the social realism that was happening at the time of the work's creation, when the new social class (bourgeoisie) emerged and a large portion of the country was no longer in poverty. However, there were still the working poor that were the reason the bourgeoisie were able to build their factories and railways, to make their money. These working poor can be seen throughout Daumier's "The Third-Class Carriage".

In the foreground of the painting sits a family of four, showing three different generations within the family and how often the working poor would get stuck in a generational cycle, passing down the poverty from one generation to the next. This concept can also be seen in Courbet's "The Stone Breakers", where he is showing the infinite life-cycle that peasants go through. The working poor's facial expressions show the tough hardwork of life that they endure.

The social status of the working poor within the painting is evident through the clothing they are wearing, as well as the harsh, earthy-toned colour palette. In "The First-Class Carriage", the work contains light, cool colours, such as lilac. This symbolises the easy life they live, whereas "The Third-Class Carriage"'s warm, earthy-toned colour palette with harsher brush-work represents the working poor's social class and lifestyle they live through everyday. Daumier's "The Third-Class Carriage" is also an unfinished work, seen by the gridwork still visible throughout the painting. The work contains the newly developed turquoise-green colour that was being chemically produced through the Industrial Revolution and the ideas and knowledge gained from the Enlightenment.

In conclusion, Daumier's "The Third-Class carriage", and Manet's "Music in the Tuilleries Gardens" depict separate social classes with "Music in the Tuilleries Gardens" showing bourgeoisie spending their leisure time socialising in parks and having fun, and Daumier's "The Third-Class Carriage" showing working poor in the struggles of their lives, and stuck in the generational cycle.

Merit

Subject: Art History

Standard: 91182

Total score: 06

Grade score	Marker commentary
M6	The candidate has an in-depth understanding of the social context of 19th century France. They use specific hard facts as evidence to emphasise this understanding, coupled with the use of specific passages from their chosen art works. Influence of context is consistently evident from the candidate.