

Assessment Schedule – 2012

Art History: Examine the meanings conveyed by art works (91181)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<i>Examine the meanings conveyed by art works will be demonstrated through describing meaning conveyed by art works with reference to specific symbols, motifs, etc used in art works.</i>	<i>Examine in-depth, the meanings conveyed by art works will be demonstrated through explaining meanings conveyed by art works with reference to specific symbols, motifs, etc used in art works.</i>	<i>Examine critically the meanings conveyed by art works will be demonstrated through interpreting significant themes, ideas and / or meanings with reference to specific features that are used in the art works, and evaluating the significance of the meanings conveyed through those features.</i>

Evidence Statement

Aspects of Gothic Art 1120–1420

- Plate 1: Robert Fitzhamon in Armour, stained-glass window in Tewkesbury Abbey, England, c 1340
- Plate 2: Carnarvon Castle, Wales, 1283–1330

Question One

- Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- Explain the meanings conveyed by the symbols or motifs you have chosen, and what each art work conveys about knights in medieval Europe.

Examine the meanings conveyed by art works involves:

- Describing meanings conveyed by art works.

Robert Fitzhamon is wearing armour, including chain mail and greaves. This tells us that he is a fighting man, a knight. He is carrying a sword, which reinforces this message. On his breastplate there is an image of a rampant lion, which tells us which liege lord he is fighting for.

The information for the second example should be at a comparable level.

Examine in-depth the meanings conveyed by art works involves:

- Explaining meanings conveyed by art works with reference to specific features that are used in the art works.

Knights were very important figures in medieval times. They were closely associated with the king and other important noblemen. Robert Fitzhamon has been depicted with a number of symbols to let you know that he is an important knight who is remembered for his fighting ability. He has been depicted wearing a full suit of armour and carrying his sword, which clearly indicates that this is what he is known for. The rampant lion on his breastplate not only identifies him but also, in heraldry,

suggests a brave and fearless fighter. This may have been Fitzhamon's own heraldic symbol, or it may suggest his allegiance to his lord.

The information for the second example should be at a comparable level.

Examine critically the meanings conveyed by art works involves:

- Interpreting significant themes, ideas and / or meanings with reference to specific features that are used in the art works.

In the medieval world, fighting was common because kings and noblemen fought to establish territory. The Normans conquest of England is a good example of a king taking over another country and its people. A good fighting force was needed, and the knights were the second tier of command under their king or lord. These leaders would rely on the knights to help them gain and keep control of their territory. Robert Fitzhamon has been depicted as a knight, a defender of his lord and his territory. His defiant stance, the heraldic symbol on his chest, and the armour and sword represent him as a knight – the top tier of the 'fighting machine', which controlled the power structures of the nobility in the Middle Ages.

The information for the second example should be at a comparable level.

Aspects of Gothic Art 1120–1420

- Plate 3: Nicola Pisano, *Annunciation and Nativity* (detail of pulpit), Baptistery Pulpit, Pisa, Italy, 1259–1260
- Plate 4: Simone Martini, *The Annunciation with Two Saints*, 1333

Question Two

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in conveying spiritual ideas about the Virgin Mary.

Examine the meanings conveyed by art works involves:

- Describing meanings conveyed by art works.

In Martini's work, the Virgin Mary (the figure dressed in traditional blue) is seen sitting on an ornate chair, which suggests her title of the Queen of Heaven. She has been disturbed while she is reading a book, which is supposed to be a prayer book or a prophesy from the bible. The vase of flowers in the background is full of lilies, which were a symbol of purity, suggesting that Mary is a Virgin.

The information for the second example should be at a comparable level.

Examine in-depth the meanings conveyed by art works involves:

- Explaining meanings conveyed by art works with reference to specific features that are used in the art works.

The blue of Mary's robe was painted with lapis lazuli, the most expensive pigment available to artists in the Middle Ages. Because of the cost and the rich colour, it was used for the most important figures in paintings – Jesus and Mary. Not only does the expensive paint signal the importance of these figures, but also the rich colour made them easily identifiable and stand out in any scene. Mary's purity was very important in The Annunciation with Two Saints because the church taught that Jesus

was the son of God and that Mary was a Virgin. The pure white lilies were traditionally used in Annunciation paintings to reinforce this message, as was her pose – she shrinks away from the message the angel is giving her.

The information for the second example should be at a comparable level.

Examine critically the meanings conveyed by art works involves:

- Interpreting significant themes, ideas and / or meanings with reference to specific features that are used in the art works.

Mary, the mother of Jesus, was a very important figure in the church in the Middle Ages. There was not a lot of information about her in the bible, so stories of her life were written in books like the Golden Legend. Her story of the Annunciation was, however, recorded in the Gospels, and is the key scene that signifies the divine nature of Christ. This altar panel uses symbolism to reinforce this message, from the bible words issuing from Gabriel's mouth to the prophecy from Isaiah contained in the book that Mary is reading, which foretold that a virgin would conceive and bear a son. This is the most important scene in the establishment of the divine nature of Jesus, which is the foundation of the Christian faith. It is therefore very important that the symbolism throughout the painting reinforces the spiritual nature of Mary.

The information for the second example should be at a comparable level.

Towards Modernism 1780–1900

- Plate 5: Eugène Delacroix, *Liberty Leading the People*, 1830
- Plate 6: Honoré Daumier, *Rue Transnonain, April 15, 1834*, 1834

Question Three

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in depicting politics and revolution in nineteenth-century France.

Examine the meanings conveyed by art works involves:

- Describing meanings conveyed by art works.

Liberty leading the people shows the woman who represents liberty holding up the blue white and red flag, which was the symbol of revolution in France. In the background, through the smoke, you can see the rooftops of buildings and the Notre Dame cathedral. These symbolise that the painting is about the 1830 revolution that took place in Paris.

The information for the second example should be at a comparable level.

Examine in-depth the meanings conveyed by art works involves:

- Explaining meanings conveyed by art works with reference to specific features that are used in the art works.

We can tell that the figure of the woman is symbolic because she has been painted bare-breasted, which is unrealistic in the middle of a battle. The tricolour was banned under the Bourbon Government because it stood for democracy, and the three colours symbolised the ideas of liberty, equality, and fraternity, which the people

of France had been fighting for since the French Revolution in 1789.

The information for the second example should be at a comparable level.

Examine critically the meanings conveyed by art works involves:

- Interpreting significant themes, ideas and/or meanings with reference to specific features that are used in the art works.

Delacroix has painted a contemporary event, the uprising, which resulted in the overthrow of the Bourbon King Charles X. The French people fought for democracy throughout most of the nineteenth-century. The ideals of the 1789 revolution were not forgotten even though, after the exile of Napoleon representatives, of the French royal family assumed power again. In Liberty Leading The People, Delacroix symbolised the aims of the people of France in the tricolour, which the personification of Liberty carries aloft as she strides through the scene like a Greek goddess of victory, reminding the viewer of the origins of democracy in ancient Greece.

The information for the second example should be at a comparable level.

Towards Modernism 1780–1900

- Plate 7: Antonio Canova, *Paolina Borghese as Venus Victrix*, 1804–1808
- Plate 8: Jacques-Louis David, *Portrait of Madame Recamier*, 1800

Question Four

- (a) Describe at least TWO symbols OR motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in depicting women in the classical tradition.

Examine the meanings conveyed by art works involves:

- Describing meanings conveyed by art works.

The figure of Paolina Borghese is shown as nude to the waist. She was a real woman so by showing her like this it means that she is being shown like a statue or a painting of the classical goddess Venus. She is shown lying on a bed covered with drapery and classical ornament. This means that the sculptor has been influenced by the fashion for classical subjects that were common in the eighteenth-century.

The information for the second example should be at a comparable level.

Examine in-depth the meanings conveyed by art works:

- Explaining meanings conveyed by art works with reference to specific features that are used in the art works.

The drapery around the waist of Paolina Borghese clings closely to her thighs and reveals the shape of her legs. Art works showing female figures in classical times were generally partly draped but artists often used the drapery to emphasise the figure as Canova has done here. The sculptor has emphasised the classical connection by the very classical shape of the bed. The shape was copied from the types of furniture found at Pompeii, which had been rediscovered in the eighteenth-

century and was very popular at this time. This shows that Paolina Borghese has been depicted as having very fashionable interests.

The information for the second example should be at a comparable level.

Examine critically the meanings conveyed by art works involves:

- Interpreting significant themes, ideas and / or meanings with reference to specific features that are used in the art works.

Paolina Borghese, the sister of Napoleon Bonaparte, arrived into a wealthy Italian family. She was known for her flirtatious character and had had several love affairs. The sculptor, Canova, was one of the key sculptors in the Neo-classical movement who often used the classical style of sculpture for his work. He has depicted Napoleon as a nude classical male in his work Napoleon as Mars Peacemaker. Paolina is shown semi-nude, because classical depictions of Venus were like this, and Canova makes the identification obvious by having her hold an apple which was awarded to Venus when she won the Judgement of Paris, the first beauty contest. Paolina clearly wanted to be shown as beautiful and desirable, like Venus, the goddess of love.

The information for the second example should be at a comparable level.

Aotearoa and the Pacific 1800–1950

- Plate 9: Petrus van der Velden, *Otira Gorge*, 1912
- Plate 10: William Sutton, *Nor'Wester in the Cemetery*, 1950

Question Five

- (a) Describe at least TWO symbols OR motifs used to convey meaning in EACH art work.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in conveying a sense of spirituality in the New Zealand landscape.

Examine the meanings conveyed by art works involves:

- Describing meanings conveyed by art works.

The headstones in the graveyard mean that the work is about death and people being buried in the cemetery. The clouds and rustling grasses mean that this is in Canterbury, and they symbolise the nor'west wind that blows there a lot.

The information for the second example should be at a comparable level.

Examine in-depth the meanings conveyed by art works involves:

- Explaining meanings conveyed by art works with reference to specific features that are used in the art works.

The small church and graveyard are typical of settlements in the farming districts of Canterbury and also in many parts of New Zealand. The rows of graves suggest the people who settled the land in previous generations have died and are now part of the land. The graveyard is in Canterbury because the clouds symbolise the typical hot dry summer wind of this region, and the flat land covered with dry grasses leading to mountains in the background is typical of the Canterbury plains.

The information for the second example should be at a comparable level.

Examine critically the meanings conveyed by art works involves:

- Interpreting significant themes, ideas and/or meanings with reference to specific features that are used in the art works.

Nor'wester in the Cemetery was painted in 1950, the year of the centenary of the settlement of Canterbury. Sutton is paying tribute to the importance of the land and the European people who settled it. The painting is not of any one place, but is a compilation of images typical of Canterbury – the church was in fact from a Christchurch church; the gravestones, and the macrocapas and grasses are typical of many places on the Canterbury plains. Sutton is using the images of church and death to link the viewer spiritually to all the people who have gone before in this land.

The information for the second example should be at a comparable level.

Aotearoa and the Pacific 1800–1950

- Plate 11: Frederick Thatcher, St Mary's Church, New Plymouth, 1845–1846
- Plate 12: Benjamin W. Mountfort, St Bartholomew's Church, Kaiapoi, 1854

Question Six

- (a) Describe at least TWO symbols or motifs used to convey meaning in EACH building.
- (b) Explain the meanings conveyed by the symbols or motifs you have chosen, and how these symbols or motifs are important in conveying the tradition of the church in nineteenth-century New Zealand.

Examine the meanings conveyed by art works involves:

- Describing meanings conveyed by art works.

St Bartholomew's Church has a cross form, which means that the shape of the church refers to the cross, the main symbol for the Christian church. It has rafters that extend from the roof to fix the church to the ground. This means that you can see that the church is very stable.

The information for the second example should be at a comparable level.

Examine in-depth the meanings conveyed by art works involves:

- Involves explaining meanings conveyed by art works with reference to specific features that are used in the art works.

The cross or cruciform shape has been important in Christian church since Roman times. Because Jesus was crucified on a cross, it has become the main symbol of the church and most churches, especially gothic ones that have been created in this form. Even though the architect has used timber rather than stone for the church, he has clearly shown how the church is constructed, using wooden decoration around the doorway and using the roof beams as part of the foundation of the church, which also clearly shows that he understands the rules that the Anglican church believed were important for building churches in the nineteenth-century.

The information for the second example should be at a comparable level.

Examine critically the meanings conveyed by art works involves:

- Interpreting significant themes, ideas and/or meanings with reference to specific features that are used in the art works.

Although this early colonial church is built of timber, which was the most cost effective and available material in rural New Zealand in colonial times, the architect has followed the requirements of the Anglican church, designing a cruciform shape, a steeply pitched roof, clearly differentiated parts like the porch and transepts, and pointed windows. Even though they could not afford permanent materials, Mountfort has shown precisely how the church was built, using board and batten construction and extending the rafters down to the ground, which shows the detail of the construction that the Ecclesiologists insisted on. Therefore this church, even though it is in colonial New Zealand, clearly shows its strong links to its parent church in England.

The information for the second example should be at a comparable level.

N1	N2	A3	A4	M5	M6	E7	E8
Information given does not address the question.	Information given addressed the question at a low level OR part of the question is not addressed.	Meaning of ONE art work is adequately described with some reference to relevant features. Second art work is addressed but the meaning is not fully described.	Meanings of BOTH art works are adequately described with reference to relevant features of both art works.	Meaning of ONE art work is explained with reference to relevant features. Second art work is described but the meaning is not fully explained.	Meanings of BOTH art works are explained with reference to relevant features of both art works.	Significant themes, ideas, and / or meanings of ONE art work are interpreted with reference to relevant features of the art work. Second art work is addressed but the meaning is not fully interpreted.	Significant themes, ideas, and / or meanings of both art works are interpreted with reference to relevant features of both art works.

N0 = No response; no relevant evidence.

Judgement Statement

Achievement	Achievement with Merit	Achievement with Excellence
3–4	5–6	7–8