

Assessment Schedule – 2012

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

Assessment Criteria

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.

Evidence Statement

Aspects of Gothic Art 1120–1420

Plate 1: Ambrogio Lorenzetti, *Allegory of Good Government in the City and the Country*, (portion of entire fresco), 1338–1339

Plate 2: Limbourg Brothers, *Très Riches Heures du Duc de Berry (February)*, 1413–1416

Question One

- (a) Describe the artistic and social contexts in which Ambrogio Lorenzetti and the Limbourg brothers depicted life in Medieval Europe.
- (b) Explain how these contexts have influenced the characteristics and production of art works showing life in this period.

Evidence for Achievement

Examine the influence of context(s) on art works involves:

- Describing how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.
The small painting comes from a manuscript called the Très Riches Heures. This was a book of prayers, and it was illustrated with pictures of life during the year in France. These books were made completely by hand and were very expensive. The Limbourg Brothers, who were well known for manuscripts, did the writing and the paintings. This painting shows what life was like for peasants during the winter. It is very snowy and most of the people and animals are kept inside. We can see a man chopping down firewood to keep the fire burning, and we can see the kinds of buildings and animals that they had.
- The information for the second example should be at a comparable level.

Evidence for Merit

Examine in-depth the influence of context(s) on art works involves:

- Explaining how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.
The fine detail of the Limbourg Brothers' painting gives us a great deal of information about life in medieval times. In the February illustration, the detailed brushwork

shows us the construction of buildings, fences, and farm vehicles. We can even see that someone has been feeding the birds. In the background is a representation of the local town and a peasant is depicted driving his laden donkey to town to sell farm produce. This painting comes from the Book of Hours, which were books with prayers to be said at different times of the day. Before the printing press was invented only the very wealthy could afford the books because they were all made by hand. This work was owned by the Duke of Berry and would have been a treasured possession. Above the farm illustration are signs of the zodiac to show which month is being painted. Opposite this painting would have been a prayer written in calligraphy. Many aspects of peasant life are shown in the Très Riches Heures but the life of the aristocracy is also illustrated for other months.

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

Evidence for Excellence

Examine perceptively the influence of context(s) on art works involves:

- Providing an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works. An insightful explanation typically:
 - explains how particular contexts are important to art works
 - explains the complex influences that contexts have on art works.

Illustrated manuscripts have been important art treasures from the middle ages. The church was vastly important at this time, and many art works were created by or for the church. The Très Riches Heures was created by the workshop of the Limbourg Brothers for a wealthy aristocrat, Jean, Duke of Berry. Although the scene depicted here is secular, the illustration was in fact for a religious purpose, to illustrate a Book of Hours, a prayer book. Twelve paintings at the beginning of the prayer book show details of life in medieval Europe and are a very good source of information about this period. Several of the buildings illustrated in the prayer book can be identified and provide detail about their appearance in 1400. It is peasant, rather than aristocratic life, that is featured in the February painting. This is one of the cold winter months and we are given a great deal of information about how they lived at this time. Peasant farmers such as these owed their livelihoods to aristocrats like the Duke of Berry. Under the feudal system they lived on his land and farmed, so these paintings show many aspects of the life the Duke of Berry knew.

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

Aspects of Gothic Art 1120–1420

- Plate 3: The Scribe Eadwine of Canterbury, c 1150
- Plate 4: St Gall Monastery, Switzerland, c 817

Question Two

- (a) Describe the religious and artistic contexts that have influenced the production of buildings and art works relating to monastic life.
- (b) Explain how these contexts influenced the characteristics and production of buildings and artworks relating to monastic life.

Evidence for Achievement

Examine the influence of context(s) on art works involves:

- Describing how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

The plan of the monastery of St Gall shows us how the monastery worked. In the Middle Ages, religion was very important to the people and many men and women joined religious orders where they could live a life devoted to God. The plan shows us that this is a big community with every thing that the monks or nuns needed for their lives. The key shows that as well as the big church at the centre there was a school and a hospital and even a farm. Monasteries were important for education at this time because there were no other schools. The plan shows that the monastery had a library to hold the sacred books the monastery owned, and a scriptorium where books like parts of the bible were copied. This was the centre of artistic production in the monastery as the books were written and illustrated by hand.

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

Evidence for Merit

Examine in-depth the influence of context(s) on art works involves:

- Explaining how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

Monasteries were important religious institutions in the Middle Ages. Men and women entered them for a life devoted to serving God. For some, usually the lower classes, this meant a life of prayer and work in the gardens or the farm that we can see in the plan of the monastery. For the better educated and wealthier monks, it was a life of prayer, singing in the choir, and working in the library or scriptorium (marked P1 on the plan). During the daylight hours, many monks were involved in creating the illuminated manuscripts that were important art and religious treasures of the Middle Ages. Religious books, like the Gospels, would be copied using calligraphy with very detailed script with ornate initial letters. A good example of this is the Celtic manuscript the Book of Kells. Around the edges of the pages there were often patterns of leaves, flowers, and small animals. Sometimes books like the Très Riches Heures would have full pages of illustrations.

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

Evidence for Excellence

Examine perceptively the influence of context(s) on art works involves:

- Providing an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works. An insightful explanation typically:
 - explains how particular contexts are important to art works
 - explains the complex influences that contexts have on art works.

As well as being important houses of worship, with whole communities devoted to prayer and chanting the offices, many monasteries were major centres of learning. The scriptorium and library were very important parts of the library where knowledge could be transmitted. Monks would copy the manuscripts owned by the monastery, and these would be sold or traded with other monasteries. Illuminated manuscripts, created in the scriptorium of monasteries like that at St Gall, created some of the most treasured artworks of the Middle Ages. The monks made all the vellum, the inks, and the bindings of the manuscripts and the painstaking calligraphy and illustrations would take the much of the time during daylight hours. The results, like the Lindisfarne Gospel, the Book of Kells, or the Book of Darrow are some of the world's great treasures from this era. Later in the Middle Ages, the idea of universities as seats of learning evolved from the monastic libraries.

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

Towards Modernism 1780–1900

- Plate 5: Jean-François Millet, *The Gleaners*, 1857
- Plate 6: Edgar Degas, *Two Laundresses*, 1882

Question Three

- Describe the artistic and social contexts in which Jean-François Millet and Edgar Degas depicted working class women.
- Explain how these contexts have influenced the characteristics and production of Realist and Impressionist images of workers.

Evidence for Achievement

Examine the influence of context(s) on art works involves:

- Describing how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.
Millet's The Gleaners was painted in 1857 when there was a lot of interest in painting pictures of workers. Millet was a member of the Barbizon group who liked to paint the things they could see around them. They often painted in the countryside and so Millet included images of farm workers at their daily tasks, like these women picking up fallen ears of wheat, a job known as gleaning. These were peasant farmers and their task was a very hard one. Millet was interested in showing how hard their lives were and he focused on the women and their back breaking labour, hence the viewer feels sympathy towards the hard working peasants.

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

Evidence for Merit

Examine in-depth the influence of context(s) on art works involves:

- Explaining how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.
Millet was a member of the Barbizon group of painters who broke with the academic French traditions of history painting. They painted the landscape of the French countryside and took their name from the forest where they often worked. This movement became known as Realism because of the realistic subjects that they painted. Millet was from a farming background and he painted scenes of peasant farmers like these women gleaning wheat. Realism is linked with the political movement of socialism and realist painters often chose to show how hard the life of the lower classes was. These women are shown on a large scale, as if they were important, even though they are only peasants doing a lowly job. The viewers of Realist painting intended to consider them as worthy subjects for painting.

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

Evidence for Excellence

Examine perceptively the influence of context(s) on art works involves:

- Providing an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works. An insightful explanation typically:

- explains how particular contexts are important to art works
- explains the complex influences that contexts have on art works.

Realism marked a huge break from the academic system of painting in France. Artists like Millet, Courbet, and Daumier took their subject matter not from tales from the classical past or romantic literature but from the life of their time, and they recorded this. The writer Baudelaire recognised and supported this by publishing his essay The Painter of Modern Life in 1863. Millet's The Gleaners is one of a series of paintings he did based on peasant life. Using Michelangelo as his model, he created heroic, monumental figures of farm workers, sowing, winnowing, and harvesting. The scale of these figures and the solidity of their forms signals Millet's intention that these figures should be taken seriously. The hard work and poverty of rural life is clearly represented in the The Gleaners. These women are collecting stray ears of wheat for their families to use after the men have cleared the field for the landowner. Millet and other realists intended to show the growing interest in social issues, which were developing in the nineteenth-century.

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

Question Four: Towards Modernism 1780–1900

- Plate 7: Gustave Eiffel, Eiffel Tower, Paris, 1889
- Plate 8: Georges Seurat, *The Eiffel Tower*, 1889

Question Four

- Describe the technological and artistic circumstances in France that influenced the development of Modernism.
- Explain how these circumstances influenced the characteristics and production of art works depicting modern life in France during this period.

Evidence for Achievement

Examine the influence of context(s) on art works involved:

- Describing how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

The Eiffel Tower represents the most modern building that had been built in the nineteenth-century. It was built for the Paris exhibition of 1889 and was constructed from iron girders. The process of making iron in large quantities had only been possible since the industrial revolution. This was the tallest building in the world at that time and it also used passenger lifts to take people up the tower, which were also a modern development. In 1889, many people objected to the tower artistically. They did not think that something built out of iron was architecture and that it was an eyesore. Originally it was designed to be dismantled in the future but it was popular with the public and has become an icon for Paris.

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

Evidence for Merit

Examine in-depth the influence of context(s) on art works involves:

- Explaining how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

The development of commercial iron and steel in the nineteenth-century changed the way that architects and engineers thought about buildings. Instead of heavy masonry, it became possible to build a very tall structure from much lighter materials. The Eiffel Tower shows how possible it was to build tall, and also signals the way that architecture would develop over the next fifty years into the modern era. In the nineteenth-century, important buildings were created in historical styles, generally either classical or gothic. Although the Eiffel Tower made a huge impact when it was constructed, it was not thought of as architecture but rather as a novelty of engineering. It was only just being considered that girders, like those the tower were built from, could be used a structure to support a building.

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

Evidence for Excellence

Examine perceptively involves:

- Providing an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works. An insightful explanation typically:
 - explains how particular contexts are important to art works
 - explains the complex influences that contexts have on art works.

Exhibitions like the Exposition Universal in Paris in 1889 were designed to show off the best design and commerce in the world. The idea began in Britain with the great Exhibition of 1851. That exhibition used an iron and glass building, the Crystal Palace as its central show place, establishing the idea that building innovation was important. The 1886 Paris Exhibition was to celebrate the development the French had made in the hundred years since the French Revolution. The Eiffel Tower, the tallest man-made structure of its day followed the English precedent, creating a spectacular monument to French technological expertise and modernity. Although the tower had many critics when it was built, and was indeed intended only to be temporary, it had instant popularity. The newly developed passenger lifts allowed the public to ascend the Tower to see an elevated view of Paris, which could only previously be seen from a hot air balloon.

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

Aotearoa and the Pacific 1800–1950

- Plate 9: Charles Heaphy, *Kauri Forest, Wairoa River, Kaipara*, 1839
- Plate 10: Christopher Perkins, *Taranaki*, 1931

Question Five

- Describe the artistic, geographic and, industrial circumstances in New Zealand that influenced the development of images of industry in New Zealand painting.
- Explain how these circumstances influenced the characteristics and production of images of industry in New Zealand during this period.

Evidence for Achievement

Examine the influence of context(s) on art works involves:

- Describing how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

Charles Heaphy was a draughtsman who worked for the New Zealand Company in early New Zealand. He was employed to record what he saw because they did not have cameras. Here, he has painted men sawing timber in Northland, which was a major industry because Northland had huge forests and Europeans needed timber to build houses from. Northland and Auckland were the biggest centres of European settlement before the Treaty of Waitangi in 1840.

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

Evidence for Merit

Examine in-depth the influence of context(s) on art works involves:

- Explaining how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

Artists were used in early New Zealand to record the progress that the settlers were making in the country. Heaphy was employed by the New Zealand Company who were concerned with selling land to new colonists. His job was to keep a record of progress in the country and also to draw and paint images that could be turned into prints to attract new settlers. In this image, he shows how tall and straight the timber is and also how densely the forest grows. There is clearly a good forestry industry in the North, which would allow settlers to build houses, and jobs would also be available in such a richly resourced area.

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

Evidence for Excellence

Examine perceptively the influence of context(s) on art works involves:

- Providing an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works. An insightful explanation typically:
 - explains how particular contexts are important to art works
 - explains the complex influences that contexts have on art works.

In the days before cameras, paintings such as Heaphy's provide much of our knowledge of the early days of settlement. Although there is a naïve quality to the painting, the scale is incorrect with huge trees and tiny figures and buildings, his message is clear. This is a prosperous land, there is a well-developed forestry industry, and land that is cleared is available for housing. Images like this were used heavily in posters and in illustrated magazines by Heaphy's employers (the New Zealand Company) as promotional tools for the new colony. As well as creating a favourable impression of prospects in New Zealand, the image shows us details of saw milling at the time – we can see the pit that was used for sawing and the large number of men involved in the process.

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

Aotearoa and the Pacific 1800–1950

- Plate 11: Orator chief and family, 1880s, Palauli, Savai'i, Western Samoa
- Plate 12: Young women in tapa dresses c 1900s, Apia, Western Samoa

Question Six

- (a) Describe the cultural and geographic contexts that have influenced the characteristics and production of housing, clothing, and personal adornment in Polynesia.
- (b) Explain how these contexts show how cultural exchange has influenced traditional art in Polynesia.

Evidence for Achievement

Examine the influence of context(s) on art works involves:

- Describing how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

This early photograph from Western Samoa tells us a lot about the clothing and buildings in Polynesia in the nineteenth-century. The older man, who is probably the orator or speaker, is wearing European clothes, a printed cotton skirt and a jacket while the man holding the baby is wearing a piece of tapa cloth around his waist, which is more traditional. The fale in the background is built of palm fronds, which was the traditional way of buildings. This photo shows us that there is some European influence in Western Samoa at this time but not a lot.

Evidence for Merit

Examine in-depth the influence of context(s) on art works involves:

- Explaining how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works.

In Western Samoa in the late nineteenth-century, we can see that the Europeans who were trading in the Pacific have influenced the traditional way of life in the Pacific. This can mainly be seen by the clothes of the older man who holds the orators' whisk to show his importance. Unlike the traditional tapa dressed man, the orator is wearing a European dress jacket and printed cotton. The whisk is a traditional item but the clothes suggest that the older man wears European clothes to give him status. This suggests that the way of life in Samoa was beginning to change at this time.

Evidence for Excellence

Examine perceptively the influence of context(s) on art works involves:

- Providing an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from art works. An insightful explanation typically:
 - explains how particular contexts are important to art works
 - explains the complex influences that contexts have on art works.

The islands of Samoa, as with many other islands in the Pacific came under increasing contact with other cultures during the nineteenth-century. Inevitably this would change the traditional way of life for many cultures. Missionaries began work in Samoa from the 1830s onwards, and as the century unfolded countries such as

England, Germany and the United States began trading with Samoa. These groups used the favourable climate of Samoa to grow crops like coconut and rubber and brought products to Samoa to sell. We can see the influence of this European contact in this photograph. While the fale has been built in the traditional manner and the younger man is still wearing tapa cloth, the orator, identifiable by the whisk he holds, is wearing a skirt of printed cotton and a European jacket. He is clearly a man of importance, so this suggests that the adoption of European dress conveys status on him.

N1	N2	A3	A4	M5	M6	E7	E8
Information given does not address the question.	Information given addressed question at a low level OR part of the question is not addressed.	Describes how contexts within which art works are produced influence the characteristics and production of art works, with supporting evidence from ONE art work.	Describes how contexts within which art works are produced influence the characteristics and production of art works, with supporting evidence from BOTH art works.	Explains how contexts within which art works are produced influence the characteristics and production of art works, with supporting evidence from ONE art work.	Explains how contexts within which art works are produced influence the characteristics and production of art works, with supporting evidence from BOTH art works.	Provides an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works with supporting evidence from art works, EITHER explaining how particular contexts are important to art works OR explaining the complex influences that contexts have on art works.	Provides an insightful explanation of how the contexts within which art works are produced influence the characteristics and production of art works with supporting evidence from art works, explaining how particular contexts are important to art works AND explaining the complex influences that contexts have on art works.

N0 = No response; no relevant evidence.

Score range

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