



National Certificate of Educational Achievement  
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## **Exemplar for Internal Achievement Standard Art History Level 2**

This exemplar supports assessment against:

**Achievement Standard 91184**

**Communicate an understanding of an art history topic**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to communicate perceptive understanding of an art history topic.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• evaluating key ideas to drawing insightful conclusions based on information gathered</li> <li>• using supporting evidence gathered from art works and other sources</li> </ul> <p>This student has investigated Jacques-Louis David's <i>The Death of Marat</i> and Théodore Géricault's <i>The Raft of Medusa</i>.</p> <p>Evidence of perceptive understanding is apparent in the insightful conclusions drawn from the evaluation of <i>The Death of Marat</i> (1), and the evaluation of the concerns of Romanticism and Neoclassicism (2).</p> <p>These have been supported by evidence from art works (3) and evidence from other sources (4).</p> <p>Insight is also apparent in the final conclusions, which draw on the preceding evaluations of David and Géricault (5).</p> <p>For a more secure Excellence, the student could include more detail in their evaluative discussion of key ideas, and integrate relevant supporting evidence into their final conclusion.</p>

David saw Marat's death as an opportunity for political propaganda and a way to demand political action. He portrayed Marat as a martyr and tried to show ideas of sacrificing for the greater good. However his portrayal contrasts with the reality of Marat who was a violent man who sentenced thousands of people to death in order to maintain the new state.

1

*The Raft of the Medusa* was painted by Theodore Gericault in 1818. This style of painting was the beginning of the Romanticism movement which was a reaction against Neoclassicism which ended around 1813 with the defeat of Napoleon. Gericault portrays an important event around that time showing a French ship, *Medusa*, which had been sent to Senegal to re-establish that country as a French colony. This ship was wrecked off the west coast of Africa due to the captain's incompetence and the ship's carpenter was ordered to make a raft as there were not enough lifeboats. This dramatic scene that Gericault displays is the sighting of a rescue ship and the survivors are desperately trying to wave it down.



4

The subjects in this work are placed strategically from bottom left to the top right hand corner. This diagonal composition is counter balanced by the lines of the mast and ropes that dominate the top left hand corner. Gericault was quite clever with this diagonal composition because it almost resembles an apex of hope. From the bottom left, he displays dying figures showing despair and desperation and this moves to the top right where a man is shown waving a piece of material in the air to wave down the rescue ship in the distance. This shows the gradual shift of optimism and hope increasing from left to right. This shift could also be seen as a gradual change from the French Revolution and Neoclassicism art to the freedom from restrictions of Romanticism.

3

The colours in the work are limited to quite a murky, dark palette. The tones shown are mainly browns, blacks, greens and a golden colour that reflects the setting sun. These dark colours help to portray this dramatic scene in an emotional way and could suggest death and terror. The use of light helps to unify the forms in this work and cast powerful shadows. There is a sharp contrast of light and dark and this creates the effect of chiaroscuro. The lighting comes from the top left hand side and is a golden colour which suggests the sun is setting.

In *The Raft of the Medusa*, Gericault wanted to present ideas of the battles between man and nature which was a main concern of Romanticism. Gericault made comparisons between art movements, for example Neoclassicism showed ideas of the sacrifice for the greater good, heroism, equality and other virtues. While in this Romanticism painting there is no heroism – just victims, no cause and no patriotism. This demonstrates the shift from Neoclassicism to romanticism. Gericault could also have a hidden message beneath the painting showing integration between different races and this is shown by the black man at the top of the raft waving a piece of material who is surrounded by the rest of the French Settlers.

2

Gericault showed the change from the heroism of Neoclassical art to Romanticism which depicts the lives of unfortunate victims. It was important to convey these ideas during this time period because people who opposed the monarchy or the new state saw this as a metaphor of their government becoming just as incompetent as the captain of the ship.

Overall, both the works of David and Gericault have underlying political themes and these were made clear by the use of formal elements such as composition, light and colour. Over the 4 works, I feel that the composition was a way of dividing the emotional differences in the two painting between the optimistic and heroic opposing the gloomy and saddened. The colour palettes also helped to show

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	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to communicate in-depth understanding of an art history topic.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• explaining key ideas using supporting evidence gathered from art works and other sources</li><li>• drawing reasoned conclusions based on information gathered</li></ul> <p>This student has investigated Antonio Canova's art work <i>Napoleon as Mars the Peacemaker</i>.</p> <p>This student has demonstrated in-depth understanding by explaining key ideas about their selected topic (1) using supporting evidence from art works (2) and other sources (3).</p> <p>The explanation of key ideas leads to reasoned conclusions about relationships between patron and artist (4), and the role of art in creating an image (5).</p> <p>To reach Excellence, the student could evaluate key ideas and draw insightful conclusions.</p>

## The Role of the Artist in Creating an Image

Antonio Canova and Napoleon Bonaparte did not know each other very well, Napoleon demanded Canova to come to Paris 1802 to create a model bust of him before returning to Rome to complete the full sculpture, Napoleon as Mars the Peacemaker. Canova worked so hard on this sculpture of Napoleon yet when Napoleon saw it in the Musee Napoleon in 181, he was highly unimpressed and embarrassed and called it "too athletic" and banned the public from seeing it. Jacques Louis David and Napoleon eventually formed a strong bond as Napoleon's power grew, Napoleon commissioned David as his first official painter. David had always been an admirer from when they first met and requested a sitting he was then able to sketch Napoleon in 1797. Jean-Auguste Dominique did a few paintings of Napoleon and was 1 of 5 to be commissioned to paint a portrait of Napoleon as First Consul.

4

Napoleon fought in many wars and was seen as a hero for nearly all of his life, he was emperor of the French from 1804 to 1815. He is mostly remembered for his role in a series of wars, these wars were later named the Napoleonic Wars. Although in some art works Napoleon was highly idealized he really was a hero and the 3 artists I chose to put in my exhibition depicted him in that way. They portrayed him as heroic and powerful and the ideal hero of France. Which is what Napoleon was seen to be like until he began to lose wars and the public began to dislike him. Napoleon was highly idealized in Antonio Canova's sculpture of him as Mars the Peacemaker and his physique was not the same as in real life but Mars the Peacemaker was a divine real war god which is what Napoleon wanted to be seen as and it is what he was seen as for a short period of time during his reign. Jacques Louis David portrayed Napoleon as a heroic figure who will provide a better future for France, this showed in his painting of Napoleon crossing the St Bernard Pass. Even though Napoleon did not truly cross the St Bernard Pass on a 'fiery steed' he crossed it on a mule, he still led troops across the St Bernard Pass and continued to win wars. Jean-Auguste Dominique depicted Napoleon in a relaxed contrapostal position, although he is not idealised in this painting as much as he is in other paintings he is still in control and has power over France because of his surroundings in the painting. He has short hair and a bit of a round face, which is different to how other artists depicted him, this is him in his natural position, which is how the public would have seen him.

1

2

3

Art during the times of the French Revolution and the Reign of Terror was used to depict and idealize certain events and people, making them appear more rich and powerful than what they really were. Art created propaganda but it also created good publicity for Kings and queens of their time. People of the public were able to see Kings and Queens in different ways whether they were idealized or not, this allowed the public to feel closer to their leaders. Art can create any image the artist wishes to create whether it be an exaggeration of an important event that happened in history or a made up event that the artist wishes would happen.

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	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to communicate in-depth understanding of an art history topic.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• explaining key ideas using supporting evidence gathered from art works and other sources</li><li>• drawing reasoned conclusions based on the information gathered</li></ul> <p>This student has examined three paintings by J.A.D. Ingres: <i>Napoleon I on his Imperial Throne</i>, <i>The Bather of Valpincon</i> and <i>La Grande Odalisque</i>.</p> <p>In-depth understanding is apparent in the explanations of key ideas about the selected topic (1), and the use of supporting evidence from art works (2) and other sources (3).</p> <p>The student has drawn conclusions about key ideas (4) and provides reasoned conclusions about the topic (5).</p> <p>For a more secure Merit, the student could stay focused on the key ideas of their selected topic, rather than the iconography of the art work (6) and include more detail in their conclusions.</p>

Him crowning the empress as he believed it presented a nobler, less authoritarian image, a ruler for the people. The painting has meaning for example the use of gold, red represents wealth, power and importance and the white sacred and purity, the red and white together shows happiness and celebration. Even the light source that is constantly over the congregation shows unity and the concentrated light on Napoleon and the Pope adds importance to them. Napoleon had quite a power over what was in the paintings yet David added his own ideas. Ingres also painted a work of Napoleon, Napoleon on his Imperial Throne 1806. This painting had many hidden symbols to reflect Ingres's thoughts on Napoleon. Napoleon was an imperialist, even though he did not declare himself one. He conquered his neighbours and forced the code Napoleon onto those countries. He stated that he was merely establishing his democracy throughout Europe following examples of his hero Julius Caesar and Charlemagne but he did not fulfil this notion. **In the painting there are many imperialist symbols. He is depicted holding the hand of justice and the sceptre of Charlemagne with a laurel wreath on his head an Eagle carpet underneath him and a sword leant against him. The hand represents the justice-dispensing power of God as being literally in the hands of the King. The sceptre and sword both belong to a past imperialist king, Charlemagne (crowned in the year 800) The laurel wreath refers to victory and success and connects to Greek victors and Roman military victory. The eagle is the imperial eagle. This symbol represents a government headed by and emperor.**

2



*Napoleon I on his Imperial throne*

Orientalism is scenes from exotic cultures that included history, religion, literature, landscapes or genre associated with Northern African, near Eastern or Biblical subjects. The interest of the exotic was fuelled by the exploration of James Cook and the invasion of Egypt by Napoleon.

2



*Bather of Valpinçon 1801*

**Examples of orient influenced art are a collection of paintings by Jean Auguste Ingres, a student of David, Bather of Valpinçon 1808 and La Grande Odalisque 1814.** The first has many oriental influences such as the sumptuous textures (turban) and designer bed clothes. Also the idea of nudity and bathing at public baths is something new to Europe as it was a very Turkish fashion. This nude also reflects his belief in enlightenment values and the possibility of human perfection. The second is very similar, has many oriental influences such as the designed drapery, turban and pipe. **A sensuousness is created by the model and lighting in the painting which is also a very different concept to French society at the time. The French would have been captivated by Ingres' nudes as it had no relation to French society at the time.**

1



*La Grande Odalisque 1814*

**Many ideas were put forward to the public through art such as the ideas of enlightenment, imperialism and orientalism by artists David and Ingres and powerful people such as Napoleon and therefore art was an important part of society. The effort and resources used such as paying the artist and the amount of time it would have taken to paint the work reflects how important it was in society at the time. We see that the ideas transmitted to the public through art consequently shaped society and are a significant part of history,**

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	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to communicate understanding of an art history topic.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• selecting and processing relevant information</li> <li>• describing key ideas using supporting evidence gathered from art works and other sources</li> <li>• drawing conclusions based on the information gathered</li> </ul> <p>This student has examined the art and ideas of three female Impressionist painters: Mary Cassatt, Eva Gonzales and Marie Bracquemond.</p> <p>This student has selected and processed relevant information about women Impressionists and describes key ideas about the role of women in general (1) and women artists in particular (2).</p> <p>Supporting evidence from art works (3) and other sources (4) have been used.</p> <p>Provided conclusions which are based on the gathered information (5).</p> <p>To reach Merit, the student could:</p> <ul style="list-style-type: none"> <li>• explain key ideas</li> <li>• re-word the generalised conclusions to provide reasoned conclusions (6).</li> </ul>



Mary Cassatt is a noticeable figure in the impressionist circle because she stood out as the only American member in the group. She started to study painting in her home town of Pennsylvania and shifted around various places in Europe before she decided to make a life for herself in Paris in 1875. Her actions were peculiar for the time she and other impressionist women lived in as women were not encouraged to leave home without assistance or provide for herself without a husband or family. However, Cassatt became friends with Edgar Degas, a Paris-based Impressionist painter, where she began her career in painting. She went on to submit work to several impressionist exhibitions. Cassatt, unlike most women in the era, would not accept the idea of wedding and starting a family of her own, in everything she did, she would stray from the normal and socially acceptable standards of living as a woman – although many of her paintings depict a mother and child. The lack of motivation to become a mother and wife was disturbing to most people in the French community as it was a custom of sorts to raise a family with your husband.

1

The third woman of the main impressionist painters was Eva Gonzales who died at a young age of 34. She was well-known for the style of which she would paint portraits, unlike even the impressionist who were already unlike anything else. She would show emotion in her paintings with the rich detail in her work. An example of these works would be *Loge in the Theatre des Italiens, 1874*. This painting was said to be the most provocative in its day, largely influenced by Manet, who chose her as his private pupil. She and Manet were both considered members of the impressionist circle, despite not having submitted anything to an exhibition.

3

Marie Bracquemond differed from the other 3 women impressionist painters because of her social status and upbringing. She, unlike her fellow 3 women, was not granted the supreme gift of being taught how to paint, she quite simply learned and taught herself. Growing up her family never introduced her to the arts, until she crushed wildflower petals to use as paints and present her mother with a painting as a birthday gift. When her ingenuity was noticed by a family friend, they kindly gave her a set of oil paints – this is where it all started. The challenge she faced most was the unkind disapproval her husband showed her interest in painting. Being a successful painter himself. He refused to condone the idea of her becoming an impressionist painter. In spite of her husband's disapproval, she attempted to continue to paint for as long as she possibly could. Bracquemond wrote that she has "decided to overcome any obstacle; instead of painting flowers I want to work on painting and express whatever feelings the work could inspire in me." This is a true impressionistic statement. However her efforts were useless in the end, and she stopped painting because of her husband's hard headiness' in 1890.

2

4

Different parts of different societies view the women impressionists in their own ways. No two people are the same in all their opinions- however there was a strong sense of approval and even encouragement for women impressionist painters in the French painting community. In saying this, many of the critics were sceptical as to how acceptable this was for a woman to become a painter and form a living out of it. But there was an incredible amount of people outside of the art community who shunned the idea completely and immediately formed an opinion about these four women. Life was supposed to be set in stone for them and they were supposed to follow the path that had been laid out for them with generations gone by. Although it is important to remember that everywhere you go, people will be rebelling against the socially unacceptable lifestyles and impressionist art is no exception as clearly displayed by the four brave women who took that step into a new light. As Berthe Morisot stated once before: "I don't think there has ever been a man who treated a woman as an equal and that's all I would have asked, for I know I'm worth as much as they." These women would open the artistic world to a new light, showing that women could paint just as well as any man could, and also be famous and make a living out of it.

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	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to communicate understanding of an art history topic.</p> <p>This involves:</p> <ul style="list-style-type: none"><li>• selecting and processing relevant information</li><li>• describing key ideas using supporting evidence gathered from art works and other sources</li><li>• drawing conclusions based on the information gathered</li></ul> <p>This student has used J.A.D. Ingres' <i>Napoleon I on his Imperial Throne</i> as an example in his discussion of relationships between politics and art.</p> <p>This student has communicated understanding of relationships between politics and art by selecting and processing relevant information about images of Napoleon (1), describing key ideas about this topic (2), and by using supporting evidence from art works and other sources (3).</p> <p>Conclusions, about the topic, have been drawn from the gathered information (4).</p> <p>For a more secure Achieved, the student could make more connections between Napoleon and the topic of art and politics in France, such as the description of how Napoleon used art to enhance his position.</p>



Jean Auguste Dominique Ingres, *Napoleon 1 on his Imperial Throne*, 1806, oil on canvas, 259cm x 162 cm. Musée de l'Armée, Hotel des Invalides, Paris France

Countries as well as in exotic location, these conquests using military force is what makes Napoleon an imperialist.

**The imperial rule of Napoleon is shown in Ingres' 'Napoleon I on his Imperial Throne'**; Napoleon is depicted sitting on a throne in rich velvet and satin clothing. **The painting is full of Imperial symbolism which emphasizes Napoleons position as ruler of France,** he is holding the Hand of Justice and the Sceptre of Charlemagne both are symbols of authority an superiority. He is wearing a Legion d'Honneur which napoleon awarded himself, and his

coronation sword show his many military successes.

**The political situation in France in the 19<sup>th</sup> century eventually resulted in a change of subject in art,** with the church and nobility no longer commissioning paintings there was a rise in portrait commissions by the wealthier middle class. Eventually scenery and rural scenes became dominant instead.

**Art in France was greatly influenced by the politics of 18<sup>th</sup> and 19<sup>th</sup> century. Political events such as the French revolutions between 1789 and 1799, and the imperial rule of Napoleon Bonaparte** are represented in the paintings of the time; art is full of political meanings and themes inspired by the age of enlightenment. Common themes are Herosim, self-sacrifice and reason over passion these are all the results of the revolution and are portrayed using classical subject matter. Most of the paintings of this era are very politically related and are almost always pro-revolution.

2

4

1

3

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to communicate understanding of an art history topic</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• selecting and processing relevant information</li> <li>• describing key ideas using supporting evidence gathered from art works and other sources</li> <li>• drawing conclusions based on the information gathered</li> </ul> <p>This student has looked at Impressionist art in Paris in the nineteenth century, with reference to works by Degas, Monet and Renoir.</p> <p>The student has selected and processed some information relevant to the selected topic (1) (2), and supported it with evidence gathered from an art work (3);</p> <p>To reach Achieved, the student could:</p> <ul style="list-style-type: none"> <li>• focus on the selected topic,</li> <li>• select and process relevant information to communicate understanding of the selected topic (3)</li> <li>• use a greater range of information to draw conclusions about the topic (4).</li> </ul>

The prima ballerina on stage, bowing to the audience, rehearsal dancers, the teacher, orchestra musicians and the spectators. The dancers in the back of the room resting, they are sitting awkwardly on chairs or the floor, with their heads down, completely exhausted after practising accordingly to the ballet master. Degas was entranced by the natural cycles of activity, he watched from behind the scenes. He focused on the dancers who were released from their crucial rehearsals that could relax. So as Degas would continuously sketch the dancers to make them look as authentic as possible, they would practice their movements to perfection.

Claude Monet is a famous French painter and is one of the founders of the art movement; impressionism. **Monet also painted the Notre Dame eight times, each time using a different light for example: fog, rain, sunrise, sunset, snow etc.** Monet rejected the traditional approach to landscape painting, he learnt from his friends and nature itself instead of his masters. He observed variations of colour and light caused by the daily or seasonal changes. Monets painting Impressionism-Sunrise was painted in 1872 oil on canvas, this is the painting that gave rise to the name Impressionists. In the painting, Monet has chosen to paint the port of Le Havre in the morning. In the background you can see some ships and their silhouette fades into the mist. The foreground contains three small boats and the water reflects the slowly rising sun. The main colours used in this painting were blue violet and the suns reflection in the water was painted orange. (3)

Pierre-Auguste Renoir was one of the founding members of the Impressionist movemnets. Renoir is best known for his paintings of children, flowers, pleasant scenes and nude women. Renoir was inspired by a variety of sources and experimented with new techniques throughour t his career. **Renoir's Luncheon of the Boating Party was painted in 1881 and is oil on canvas. The painting shows Renoirs friends share food, wine and conversation on a balcony overlooking the Seine at the Maison Fournaise restaurant in Chatou.** (2)

**Parisians at this time went to the Maison Fournaise to rent rowing skiffs, dine and stay the night.** Renoir spent months going over this painting making numerous amounts of changes, plus painting the figures if they were available. (1)

**Overall the 19<sup>th</sup> century society of Paris allowed the Impressionist to thrive. Throughout this art movement Paris grew in population and size. Making drastic changes to the capital of France.** (4)