

91180



911800



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Level 2 Art History, 2018

91180 Examine the effects of formal elements of art works

9.30 a.m. Thursday 22 November 2018
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Examine the effects of formal elements of art works.	Examine in depth the effects of formal elements of art works.	Examine perceptively the effects of formal elements of 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 question 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 2–10 in the correct order and that none of these pages is blank.

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

Excellence

TOTAL

07

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Question number: 3

Plate (1): *The Lictors Bring to Brutus the Bodies of His Sons*, ^{Jacques-Louis David} (1789)Plate (2): *Dance at Le Moulin de la Galette*, Pierre-Auguste Renoir (1876)

Formal Element (1): composition

Formal Element (2): form

Begin your answer here:

Jacques-Louis David's 1789 painting 'The Lictors Bring to Brutus the Bodies of His Sons' is a work in the Neoclassical art movement, characterized by its Greco-Roman subject matter and precise, naturalistic depictions of its subjects.

~~Neoclassical art~~ This painting by David ~~the~~ shows its subjects in a stage-like setting, with a clearly delineated foreground (where Brutus sits), midground (where Brutus's wife and daughters stand), and background (the shadowed area where the columns and draped sheet are). Neoclassical paintings had a very staged and deliberate composition. The way the light falls on this composition, brightly illuminating the women, reminds one of a stage-light - too bright to be natural in the otherwise dim room.

The figures of the painting are also composed in a way that immediately can show the viewer their character. Brutus's elbows and knees are sharp and angular - both to show his tension at the fate of his sons, and to portray him as a strong, manly figure. The apex of the angle that his left elbow makes leads the viewer's eyes to the right side of the painting, where the women stand. The women, in contrast to Brutus, are placed in a curvilinear composition; their soft arms and legs and

Flowing clothes ~~having~~ having no hard edges or sharp angles. This composition within the painting's linear composition serves to portray the women's soft passivity versus the men's rigidity; a Neoclassical feature (also seen in David's 'Oath of the ~~Horatii~~ Horatii').

The focus of the painting is placed on the women through linear composition - the diagonal lines of the light and shadow on the top of the wall over the columns, the line of the stretcher's pole on the left side; the column ^{in the middle left} separating them from the bodies being brought in frames them in the fr side of the painting, that line also continued by the back of the chair.

Neoclassical paintings place a lot of importance on form. The anatomy of most subjects is impeccable (if a little exaggerated), and the contrast of light and shadow over the forms of bodies and drapery makes the painting's subjects look more naturalistic - and very ~~then~~ smooth with no brushstrokes ~~the~~ visible (a licked finish).

Brutus's wife and daughters all have very smooth and pale skin, the light falling brightly over it to make it look even more soft and supple - a Neoclassical feature (often, women in classical poetry would be described with the epithet 'white-armed' such as "...white-armed Penelope..." in Homer's 'Odyssey').

The female figure in blue, hiding her face in the far right of the painting has extremely defined musculature for a woman (especially a Neoclassical woman) - her biceps bulge quite impressively - as do the calves of

dominated by two colorfully-dressed women to which the viewer's eye is first drawn. Afterwards, however, the viewer's eye is free to roam - there are blobs of color everywhere and linear composition does not seem to come into play - something that shows an element of naturalism, ~~for there~~ because real life is very rarely deliberately composed.

The background, the midground, and the foreground all seem to blend seamlessly into one another - shapes getting fuzzier and smaller the further away they get, but with no hard delineation. If anything, the composition could be called chaotic, like with color and packed with subjects. Form within this painting is also not clearly delineated. Faces are blurred, colors blend in to each other to the point where it is difficult to tell one form from the other, such as with the two men in dark clothing sitting at the table on the right side of the painting, or how it is difficult to distinguish where the dark-clothed arm of the middle, top woman^{ends} and the backside of the man in the straw hat begins.

Impressionism gets its name from its defining trait being artists gathering only a momentary impression onto canvas in what critics of the time called an 'unfinished' look. There ~~were~~^{are} visible brushstrokes (most prominently visible on the dress of the woman in pink on the left side of the painting) and the interplay of light and shadow only serves to make these impressions more vague (straw hat of the man behind the middle, top woman) instead of more defined.

Extra space if required.

Write the question number(s) if applicable.

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Form (or ~~lack~~ lack of definition in such) is a prominent indicator of Impressionist artwork. Only things that are ^{seen as} more important or interesting ^{or close to the viewer} are defined more, such as the blurred hands of the people in the foreground, yet the women's faces are more defined.

Impressionism's defining feature is an artfully spontaneous composition and blurrily-delineated form.

Unlike the licked finish, perfectly detailed and carefully staged rigidity of Neoclassicism, Impressionism gives a blurred and immediate insight into a brief moment.

E7

Excellence Exemplar 2018

Subject: Art History		Standard: 91180	Total score: 07
Q	Grade score	Annotation	
1	E7	<p>This script is an E7 because it describes the formal elements of composition and light in detail. It convincingly explains the importance of the effects of formal elements with evidence from the two art works chosen from the resource booklet. This can be done in a variety of ways. Here the candidate concisely covers all aspects of the question, by dealing with each work separately, with some more detail for <i>The Lictors Bring to Brutus the Bodies of His Son</i>. Some perceptive understanding is evident.</p> <p>This script is an E7 because:</p> <p>Formal elements of composition and form are described in detail.</p> <p>Art History terms are used to describe the formal elements in each work, linked to explanation of the role they play in creating different styles, with some comparison and visual analysis.</p> <p>‘Neoclassical paintings had a very staged, deliberate composition. The way the light falls on this composition, brightly illuminating the women, reminds one of a stage-light – too bright to be natural in an otherwise dim room.’</p> <p>‘Impressionist depiction of the world is more about quickly capturing a single moment of everyday life than carefully and painstakingly depicting an event in history.’</p> <p>The importance of the effects of the formal elements are convincingly explained with evidence.</p> <p>For David, ‘the accuracy and detail in the hand of one of the men bearing the stretcher is also a testament to the usage of form in Neoclassical art.’</p> <p>For Renoir, ‘there are blobs of colour everywhere and linear composition does not seem to come into play – something that shows an element of naturalism, because real life is very rarely deliberately composed.’</p> <p>The focus of the question is addressed with evidence that is integrated into the discussion of the different roles the formal elements play in the different styles.</p> <p>Some perceptive understanding is evident in the candidate’s examination of the effects of formal elements of art works</p> <p>There is some perceptive understanding evident in the concise and focussed discussion with close attention to detail and the content of each art work. Visual analysis is supported by the use of Art History terminology and some contextual links, especially for Neoclassical features.</p> <p>General comment:</p> <p>To go beyond E7, the candidate could have developed the discussion of the importance of the effects of different styles in relation to the underlying ideas in order to demonstrate perceptive understanding that is consistently evident.</p>	