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91482A



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Level 3 Art History, 2016

91482 Demonstrate understanding of style in art works

9.30 a.m. Wednesday 23 November 2016
Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of style in art works.	Demonstrate in-depth understanding of style in art works.	Demonstrate perceptive understanding of style in 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.

Use this booklet to answer ONE question from Question Booklet 91482Q.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–8 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.

Low Excellence

TOTAL

7

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Question number: 1

Art work (1): Giotto 'The life of Saint Francis' 1297-1299 (Plate 1)

Art work (2): Piero della Francesca 'The Flagellation' 1455-1456

The ^{International} gothic and ~~naturalistic~~ style of Giotto's 'The life of Saint Francis' 1297-1299, and the naturalistic and ~~classical~~ style of Piero della Francesca's 'The Flagellation of Christ' 1455-1456 both display space and perspective in varying states.

Giotto's 'The life of Saint Francis' marks the end of the International Gothic style, as Giotto was revolutionary by creating a naturalistic style. In regards to space, he still follows the Gothic style as such that it follows the tradition by creating a shallower space, because although there is a foreground and midground, the background still features a blue space, which can represent both a doctrinal, but also a new idea of placing Christ on a earthly setting, rather than the Gothic tradition of a divine setting. The architecture also adds space to the work as the receding lines create a more realistic space. However, the architecture feels stuck as well as it being too small for the monumental figures, creating a 2D two-thirds composition. As well as the architecture, another spatial device includes the use of overlapping figures to create a deeper space. This was typical of the Gothic tradition as the figures allowed a mid-ground to be ^{created} ~~created~~. There is also the 3D monumentality.

of each figure. It was a gothic tradition to create figures that were wispy and flowing yet overdecorated to increase the devotion of the piece. Giotto instead choose to attempt a tonal modelling to create figures that ~~was~~ took up space, as well as being simplified, not including the ornate details typical of Gothic style. As such the yellow figure in the middle panel takes up space and with the tonal modelling of his robes, ~~as~~ therefore Giotto follows the typical style of ~~the~~ International gothic with by featuring no background and the use of stacked architecture and overlapping to create space in the foreground. However Giotto deviates from the typical style by ~~creating~~ ^{attempting} a tonal modelling to create 3D figures without the flashy detail of St Francis was a man that valued a simple life and so fresco was used ~~with which~~ deviates from the traditional opulence of tempera, creating this deeper space.

Piero della Francesca's The Flagellation is able to extend these ideas and attempts of Giotto of one that fits into the Naturalistic and Classical style. Firstly, where Giotto was unable to create a background, Piero succeeds, with the use of linear perspective being able to create a ^{rebranded} ~~foreground~~ space for those divine figures. Piero also extends Giotto's idea around placing divine figures in a recognisable landscape to increase a viewers relatability to the scene and

• We are able to see this stacked architecture in the third panel where the tower juts out of the roof in disproportion and so creating a stacked feeling like in the second panel with the crowd of people.

therefore increase devotion. ^{With this portrayal of a} ~~Piero is also~~ rational space being typical of the Naturalistic style and representative of the development in education around these ideas from Giotto's time to the 1450's, as due to the theorist Alberti's treatise's which advised artists how to compose and artwork and rational space. Piero was also able to extend the use of architecture in a way that enabled a deep space, as opposed to the stacked feelings of Giotto's. As such, we are able to see how the receding lines of vaulted ceiling leads the eye back to a vanishing point, typical of the Naturalistic and classical style. Piero was also able to attend the overlapping of figures to one that included diminishing scale, as seen with the proportional decrease in height from those figures in the back foreground to Christ in the background. This depicts the space even more however also showing the ~~later~~ education received from the ~~re~~ rediscovery of classical ideas. Piero also extends Giotto's attempt at final modelling by successfully using natural light to shape ~~the~~ folds and shapes of a body. For example the use of light to highlight Christ's musculature on his torso which creates a 3-D monumentality that Giotto was not quite able to achieve. This also allows figures to be accurately and naturalistically portrayed which was typical of the Naturalistic style, as well as showing the new idea from that deviates from the medieval period around the beauty and potential of man. Rather than man's unity being a sin, it is instead encouraged.

to highlight their potential. Therefore, Piero was able to extend the ideas of Giotto to successfully render a deep and realistic space.

Giotto's *The Life of Saint Francis* attempts perspective in such a way that but does not fully create a rational space. The receding lines of the architecture hints at a knowledge of perspective, however Giotto is unsuccessful in connecting these lines in a way that creates a vanishing point to fully succeed in creating perspective. Piero's *Flagellation* does indeed succeed at creating perspective where Giotto cannot. This is due to the extension of learning that took place with the main influence being Alberti's treatise on painting *'De Pictura'* which takes influence from classical times and philosophers such as Vitruvius, Euclid, and Plato, to create guidelines for artists to successfully create a rational space. We are able to see this perspective on the chessboard floor with the combination of horizontal and vertical lines to lead the eye back to a vanishing point. Also combined with this is the successful receding lines of the architecture to also meet at the vanishing point. Creating a balanced and rational space, taking Giotto's original ideas and extending them further. So although Giotto's attempt at perspective was unsuccessful, he was still atypical of the Gothic style and was truly an innovation for that time period. Piero's *at perspective* was successful due to the jump

in knowledge that took place and exemplifying the goal of the naturalistic style to create a rational and observed space connecting the divine to the earthly realm.

10thly ~~Giotto's father to the~~ The life of Saint Francis' follows the International Gothic style in depicting space and perspective. Whereas Piero della Francesca's 'The Flagellation of Christ' follows the naturalistic style in correctly depicting a rational ~~space~~^{and} realistic space. Piero's successful rendering of space and perspective fully exemplify not only a typical naturalistic style, but also the expansion in education that took place from Giotto's time. Giotto on the other hand was typical of the Gothic style in creating a shallow space, however is atypical by ~~creating~~^{placing} these divine figures in an earthly setting without all the ornamental decoration. Giotto was revolutionary in creating this beginning of a new naturalistic style with the attempt at perspective and tonal modelling, which influenced the later art movement and essentially Piero himself. Giotto deviated from the medieval tradition of only depicting divine spaces and using gold for decoration, but however rather taking inspiration from St Francis who promoted a life of poverty and ~~emphasising~~^{emphasising} the human emotional connection to god. Therefore creating this new ^{art} movement unheard of at that time, that then was picked up again by Brunelleschi and turned into the

Naturalistic movement, of which Piero perfected.
Therefore both Giotto's and Piero's manipulation of
space and perspective was instrumental in showing
the change between movements and time periods. //

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E7

Annotated Exemplar Template

Excellence exemplar 2016

	Art History	Standard:	91482	Total score:	E7
Area and Question	Grade score	Annotation			
Early Renaissance Q1	E7	<p>Terminology used demonstrates candidates convincing understanding of style (space and use of perspective)</p> <ul style="list-style-type: none"> • Giotto: gothic tradition of shallow space, stacked, overlapping, fore/mid/background, tonal modelling, architectural receding lines, 3D monumentality of figures etc. • Piero: receding lines, vanishing point, diminishing scale, linear perspective, rational space etc. <p>Explanation is supported by connection to specific features in each work:</p> <ul style="list-style-type: none"> • Giotto: the stacked architecture in the third panel where the tower juts out of the roof in disproportion • Piero: modelling with natural light to highlight Christ's musculature on his torso <p>Explanation is supported by specified contexts:</p> <ul style="list-style-type: none"> • Giotto: connection to the life and teaching of St Francis in the simplicity of decoration and detail • Piero: Alberti's treatise 'Della Pictura', influence of classical thinkers, Brunelleschi, and the movement towards naturalism. <p>Together with the above, this candidate has demonstrated a perceptive understanding of changing styles by:</p> <ul style="list-style-type: none"> • Discussing similarities and differences comparatively: 'Where Giotto was unable to create a background, Piero succeeds with the use of linear Perspective.' • Developing ideas with links to support analysis: 'Extends Giotto's idea of placing divine figures in a recognisable landscape.' • Focussing on the specified question throughout, the chosen art works and demonstrating convincing skills in visual analysis. <p>To reach E8, this candidate could have developed the explanation of contextual links to demonstrate a comprehensive understanding.</p>			