

91180Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 2 Art History, 2012

### 91180 Examine the effects of formal elements of art works

9.30 am Wednesday 14 November 2012

Credits: Four

## QUESTION BOOKLET

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.

There are SIX questions in this booklet, two for each area of study. You should answer ONE question.

Write your answers in Answer Booklet 91180A.

Check that this booklet has pages 2–16 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

You are advised to spend one hour answering one question from this booklet.

## INSTRUCTIONS

There are six questions in this booklet, two for each of the following areas of study:

- Aspects of Gothic Art 1120–1420
- Towards Modernism 1780–1900
- Aotearoa and the Pacific 1800–1950.

Select ONE question from ONE area of study.

Answer BOTH parts of your chosen question.

Support your answer with evidence from the art works.

The definition below may help you answer your chosen question.

Write your answer in Answer Booklet 91180A.

## DEFINITION

**Effects of formal elements** of art works may include but are not limited to:

- expressive effects; effects of texture, movement, and/or related to scale
- effects on the viewer; effects on the viewer's thoughts and/or emotions and/or senses.

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## ASPECTS OF GOTHIC ART 1120–1420

### ***EITHER:*** QUESTION ONE

Refer to Plate 1 and Plate 2 to answer this question.

- Plates**
- 1 Siena Cathedral (Duomo), Siena, Italy, 1215–1263
  - 2 Chartres Cathedral, Chartres, France, c 1194–1260 (view from the air)

- (a) Describe the effects created by the **form** and **decorative features** of these buildings.
- (b) Explain the importance of these effects in reflecting regional variations of the Gothic style of architecture.

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**Plate 1** Siena Cathedral (Duomo), Siena, Italy, 1215–1263

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**OR: QUESTION TWO**

Refer to Plate 3 and Plate 4 to answer this question.

- Plates**
- 3** Giotto, *Entry into Jerusalem (from The Arena Chapel)*, 1304–1306, fresco, 185 × 200 cm
  - 4** Duccio di Buoninsegna, *The Entry into Jerusalem* (reverse of the *Maestà*), 1308–1311 panel (left), 100 × 57 cm

- (a) Describe the effects created by the **media** and **composition** of these art works.
- (b) Explain the importance of these effects in each artist's depiction of Christian stories.

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**TOWARDS MODERNISM 1780–1900****OR: QUESTION THREE**

Refer to Plate 5 and Plate 6 to answer this question.

- Plates**
- 5** Théodore Géricault, *The Raft of Medusa*, 1819, oil on canvas, 491 × 716 cm
  - 6** Claude Monet, *Impression, Sunrise*, 1872, oil on canvas, 48 × 63 cm

- (a) Describe the effects created by **form** and the **application of paint** in these art works.
- (b) Explain the importance of these effects in creating mood in each art work.

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**Plate 5** Théodore Géricault, *The Raft of Medusa*, 1819, oil on canvas, 491 × 716 cm



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**Plate 6** Claude Monet, *Impression, Sunrise*, 1872, oil on canvas, 48 × 63 cm

**OR: QUESTION FOUR**

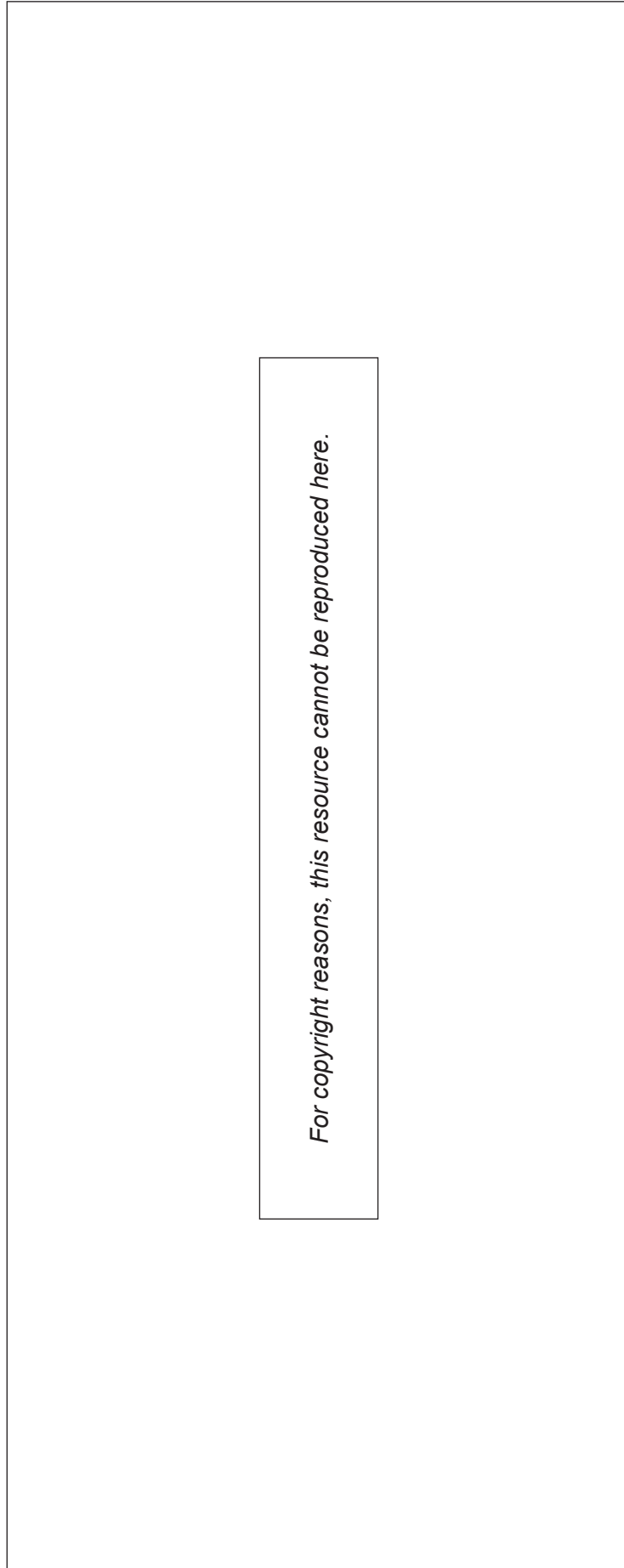
Refer to Plate 7 and Plate 8 to answer this question.

- Plates**
- 7** Jacques-Germain Soufflot, Panthéon, formerly church of Ste-Geneviève, Paris, 1790, façade
  - 8** Sir Charles Barry and A. W. N. Pugin, Houses of Parliament, Westminster, 1839–1860

- (a) Describe the effects created by the **form** and **decorative features** of these buildings.
- (b) Explain the importance of these effects in recreating historical style in architecture of this period.

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**Plate 7** Jacques-Germain Soufflot, Panthéon, formerly church of Ste-Geneviève, Paris, 1790, façade



**Plate 8** Sir Charles Barry and A. W. N. Pugin, Houses of Parliament, Westminster, 1839–1860

**AOTEAROA AND THE PACIFIC 1800–1950****OR: QUESTION FIVE**

Refer to Plate 9 and Plate 10 to answer this question.

**Plates**     **9**     Charles Heaphy, *View of a Part of the Town of Wellington, New Zealand*, 1841, watercolour, 44.2 × 62 cm

**10**     Rita Angus, *Central Otago*, 1940, oil on board, 45.7 × 53.3 cm

- (a) Describe the effects of the **painting techniques** and **space** in these paintings.
- (b) Explain the importance of these effects in each artist's depiction of the New Zealand landscape.

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**Plate 9** Charles Heaphy, *View of a Part of the Town of Wellington, New Zealand*, 1841, watercolour, 44.2 × 62 cm

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**Plate 10** Rita Angus, *Central Otago*, 1940, oil on board, 45.7 × 53.3 cm

**OR: QUESTION SIX**

Refer to Plate 11 and Plate 12 to answer this question.

**Plates**     **11**   Northland whare puni (sleeping house), illustration by Augustus Earle, 1827

**12**   Te Tokanganui-a-Noho, Te Kuiti, 1872, built by followers of Te Kooti Rikirangi

- (a) Describe the effects created by the **scale** and **decorative features** of these two buildings.
- (b) Explain the importance of these effects in the creation of different types of Māori architecture.

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**Plate 11** Northland whare puni (sleeping house), illustration by Augustus Earle, 1827

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**Plate 12** Te Tokanganui-a-Noho, Te Kuiti, 1872, built by followers of Te Kooti Rikirangi

## References

- Plate 1 Frederick Harrt and David G. Wilkins, *History of Italian Renaissance Art: Painting, Sculpture, Architecture* (5th ed.) (New York: Pearson Inc., 2003), p 84.
- Plate 2 Mary Marien, *Arts & Ideas* (Belmont, CA, USA: Thomson/Wadsworth, 2005), p 192.
- Plate 3 Giuseppe Basile, *Giotto at the Scrovegni: The Restored Chapel* (Milan: Skira Editore, 2002), p 42.
- Plate 4 [http://commons.wikimedia.org/wiki/File:Duccio\\_di\\_Buoninsegna\\_-\\_Entry\\_into\\_Jerusalem\\_-\\_WGA06783.jpg](http://commons.wikimedia.org/wiki/File:Duccio_di_Buoninsegna_-_Entry_into_Jerusalem_-_WGA06783.jpg)
- Plate 5 Wendy Beckett, *Sister Wendy's 1000 Masterpieces* (London: Dorling Kindersley, 1999), p 169.
- Plate 6 Jude Welton, *Monet* (Pymble, NSW: Harper Collins, 1993), p 24.
- Plate 7 *Neoclassicism and Romanticism: Architecture, Sculpture, Painting, Drawing 1750–1848* (Köln Princes Risborough: Ullmann & Könemann John Wilson Distributor, 2007), p 69.
- Plate 8 Sylvia Dixon, photographer
- Plate 9 Michael Dunn, *New Zealand Painting: A Concise History* (Auckland: Auckland University Publishing, 2003), p 4.
- Plate 10 Ibid, p 88.
- Plate 11 Deidre Brown, *Māori Architecture: From Fale to Wharenui and Beyond* (Auckland: Raupo, 2009), p 35.
- Plate 12 Peter Shaw, *A History of New Zealand Architecture* (Auckland: Hodder Moa Beckett, 1997), p 55.