

91180Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 2 Art History, 2014

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

9.30 am Tuesday 18 November 2014  
 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.

**You should attempt ONE question from this booklet.**

Write your answer 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.**

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**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.

Answer ONE question from ONE area of study. Answer BOTH parts of your chosen question.

Support your answer with evidence from the plates provided.

The definition below may help you.

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

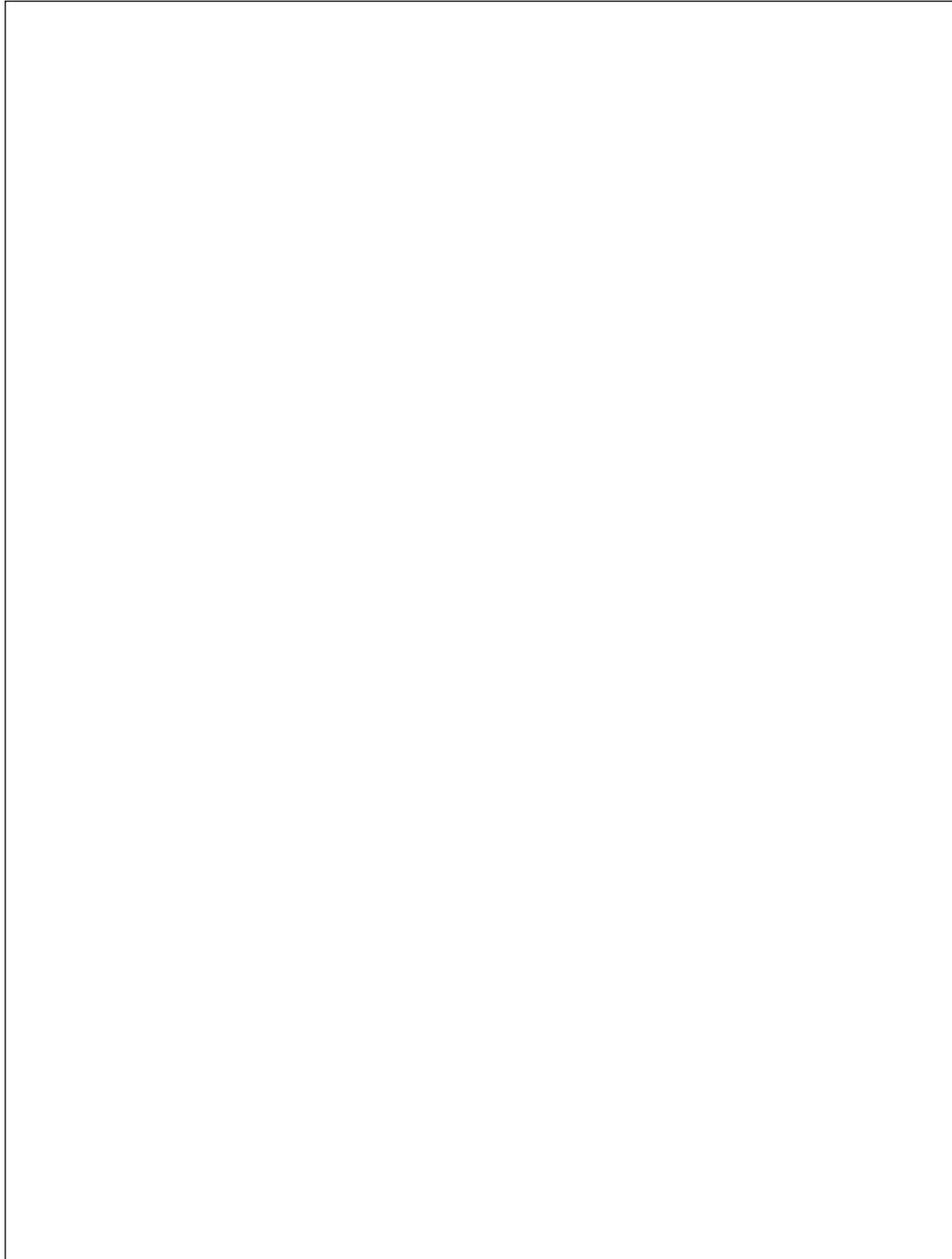
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The examination continues on the following page.**

## ASPECTS OF GOTHIC ART 1120–1420

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

Refer to Plates 1 and 2 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by composition and design in each of these buildings.
- (b) Explain the importance of these effects in relation to the purpose of each building.



**Plate 1:** *Westminster Abbey* (north front), London, England, 13th century (with 19th-century alterations to doorways), limestone, sandstone, glass



**Plate 2:** *Bodiam Castle* (front entrance), East Kent, England, 1385–1388, sandstone

**OR: QUESTION TWO**

Refer to Plates 3 and 4 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by the treatment of space and composition in each of these art works.
- (b) Explain the importance of these effects in telling a religious story.



**Plate 3:** *Last Supper*, Chartres Cathedral, Chartres, France, 13th century, stained glass

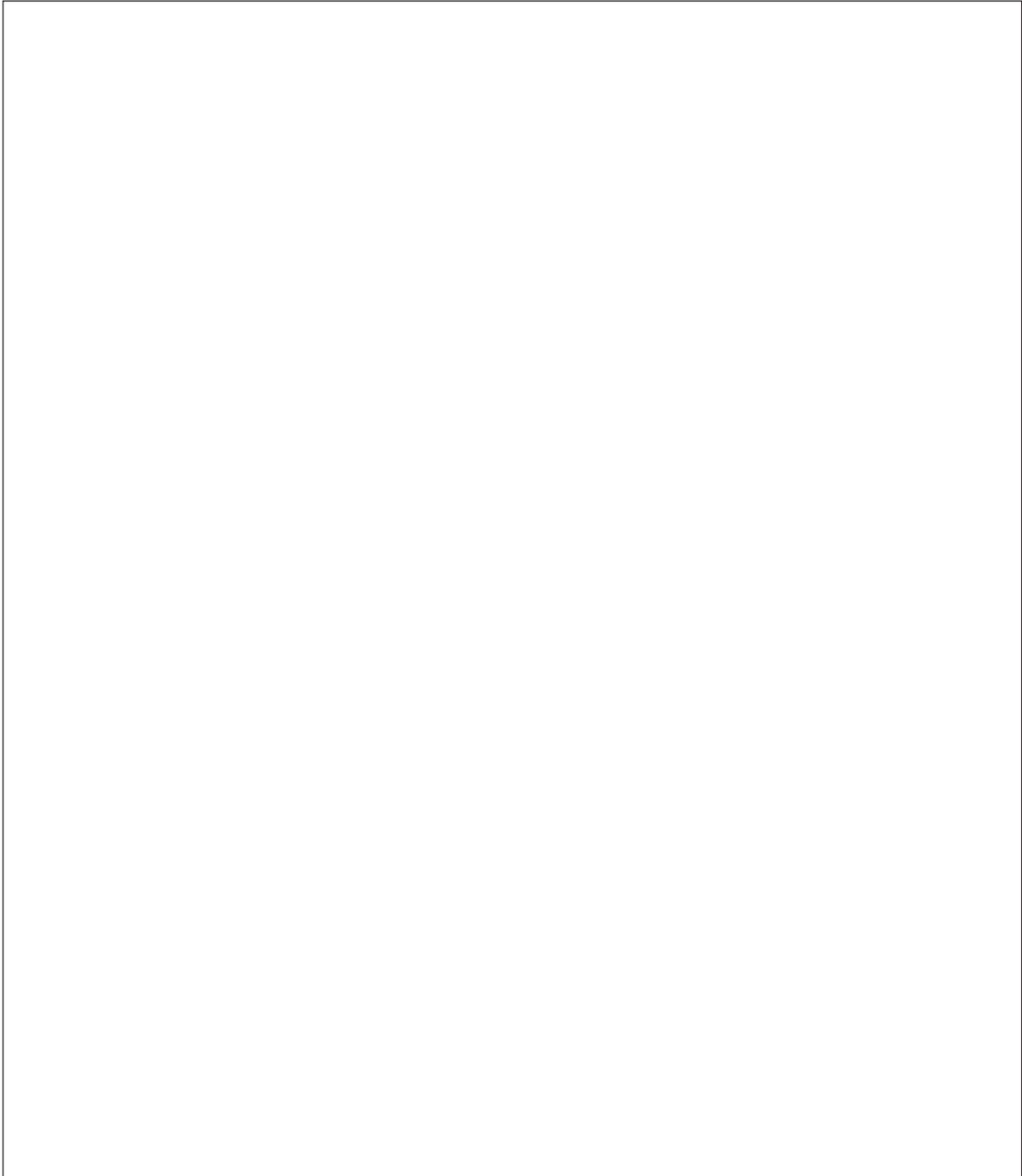


**Plate 4:** Duccio, *Last Supper*, tempera and gold on wood, 1308–1311, 50 × 53 cm

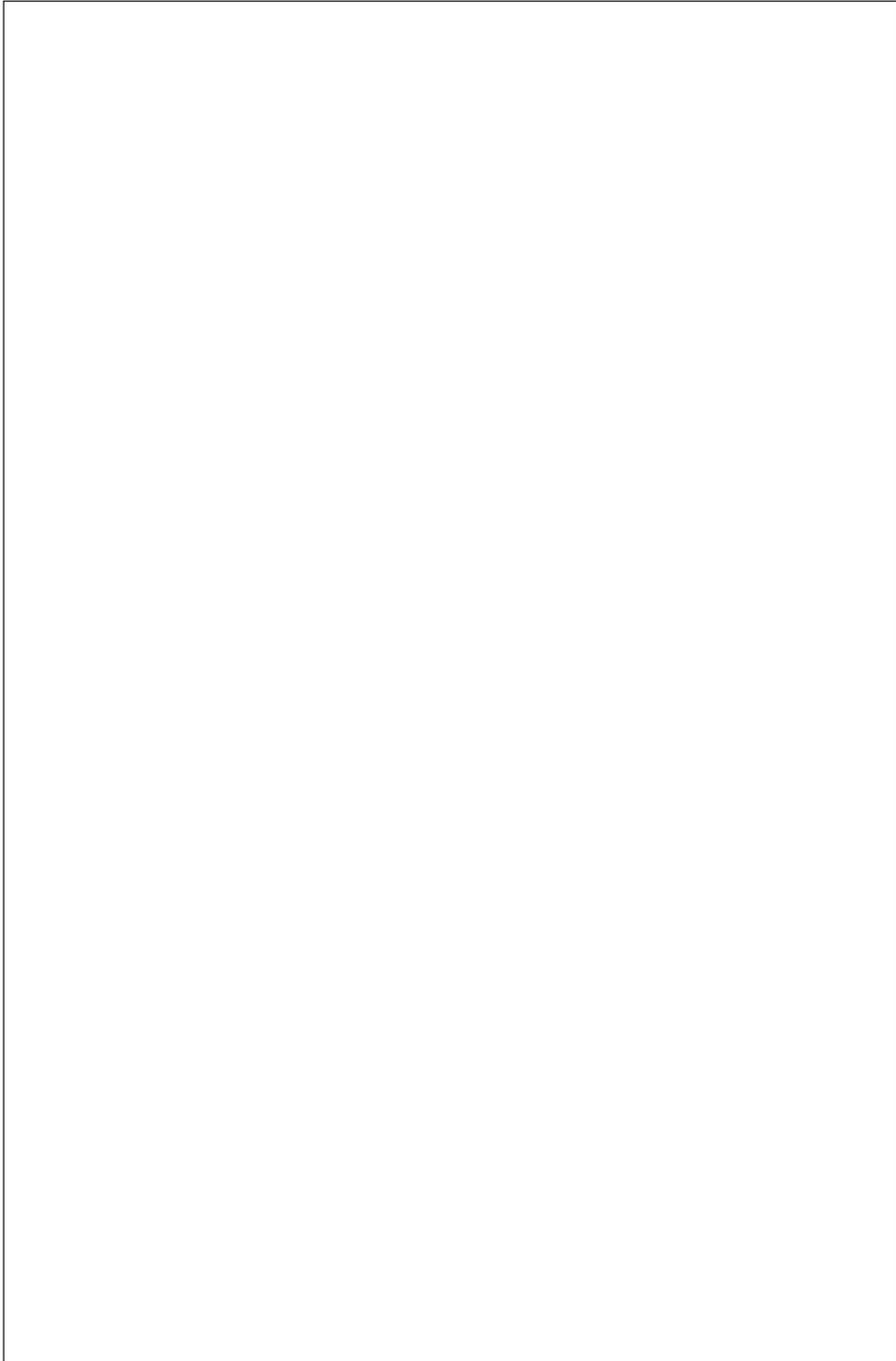
**TOWARDS MODERNISM 1780–1900****OR: QUESTION THREE**

Refer to Plates 5 and 6 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by technique and composition in each of these art works.
- (b) Explain the importance of these effects in each artist's treatment of the subject matter.



**Plate 5:** Vincent van Gogh, *Flowering Plum Tree (after Hiroshige)*, 1887, oil on canvas, 55 × 46 cm

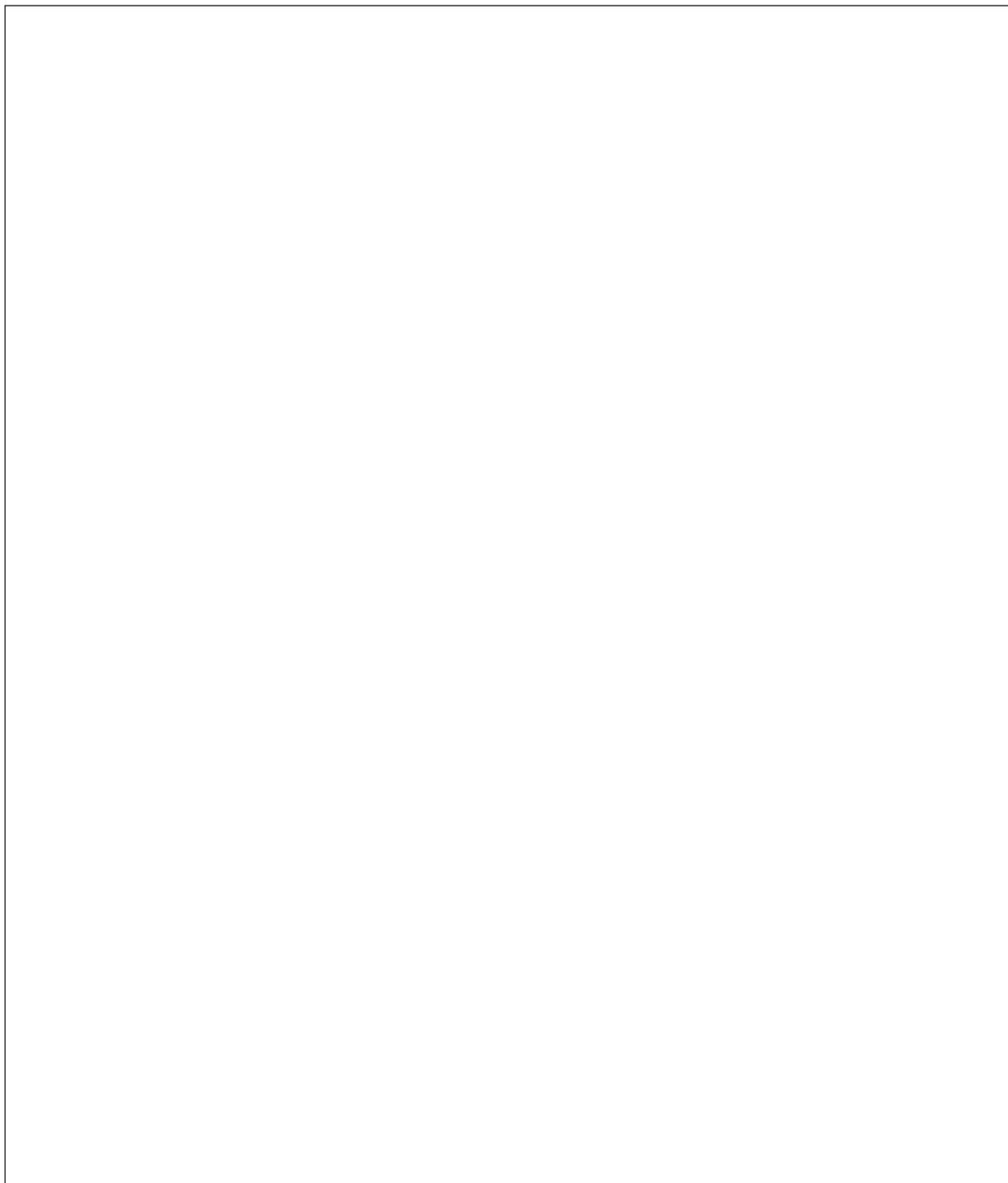


**Plate 6:** Mary Cassatt, *The Letter*, 1890–1891, drypoint and aquatint on laid paper, 35 × 23 cm

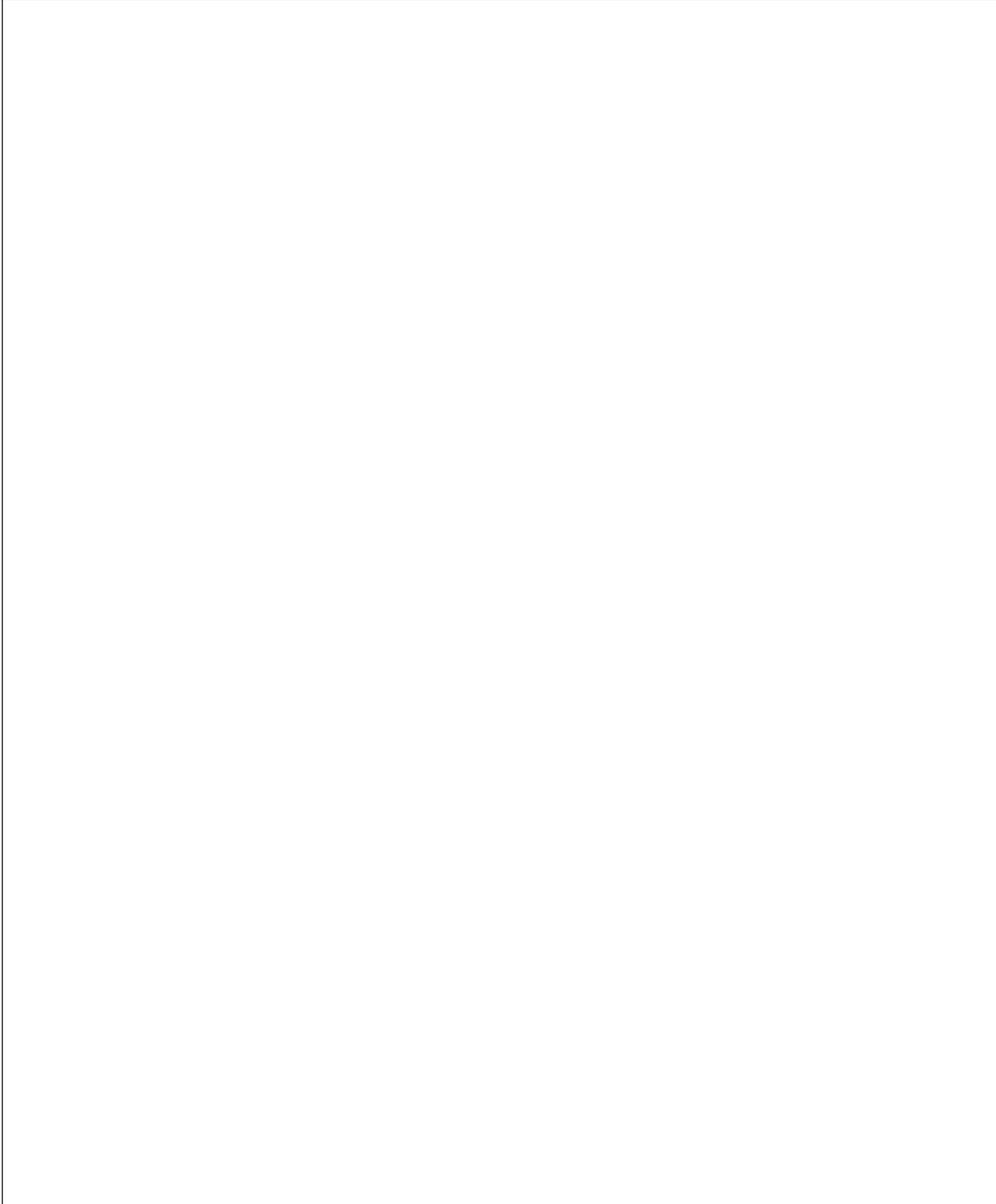
**OR: QUESTION FOUR**

Refer to Plates 7 and 8 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by the decorative detail and composition in each of these art works.
- (b) Explain the importance of these effects in the artist's and the architect's treatment of neo-classical and neo-gothic subject matter.



**Plate 7:** Jacques-Louis David, *Mars Being Disarmed by Venus*, 1824, oil on canvas, 308 × 265 cm

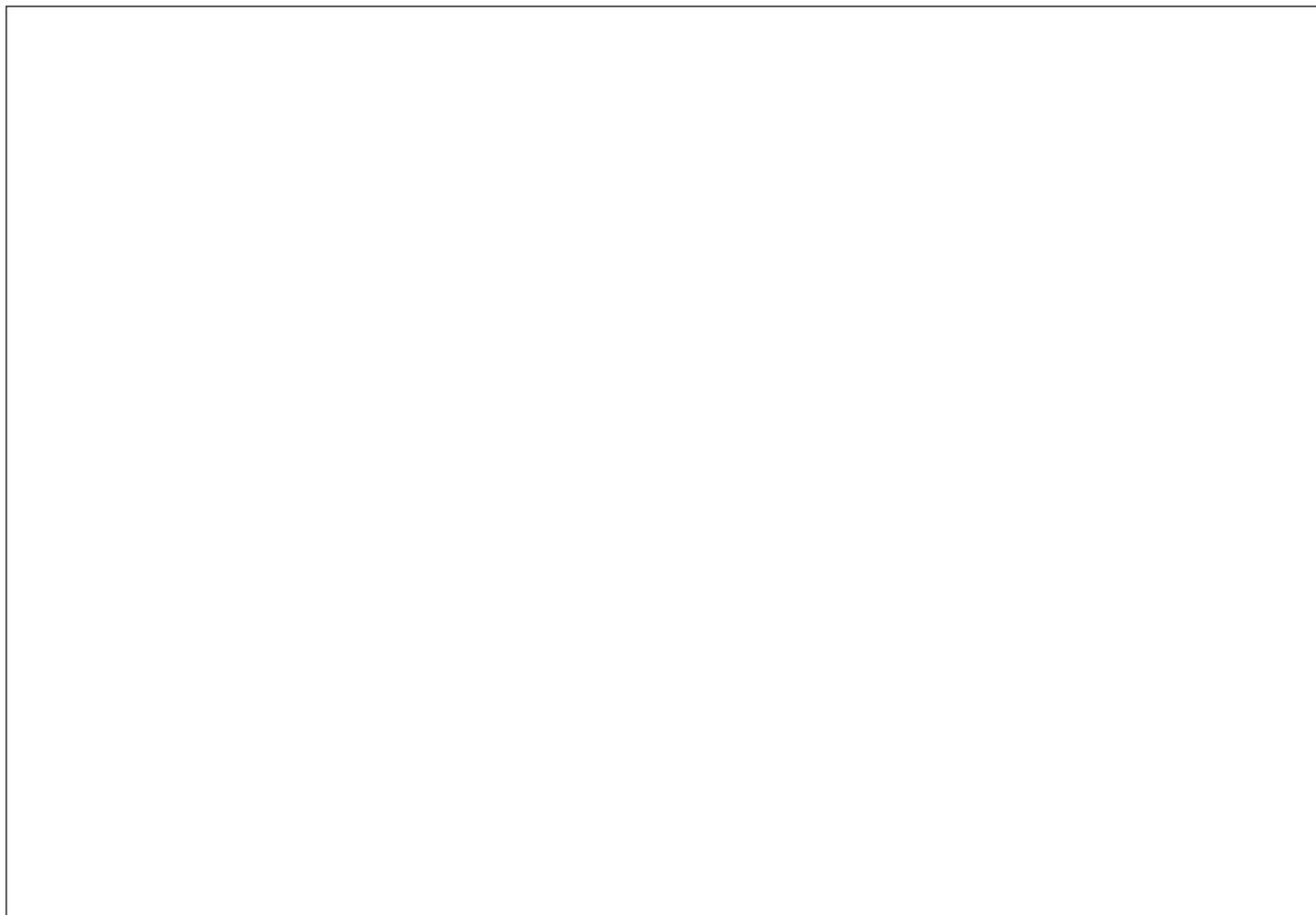


**Plate 8:** George Gilbert Scott, *The Midland Grand Hotel*, St Pancras, London, England, 1868–1877, brick and masonry, and iron

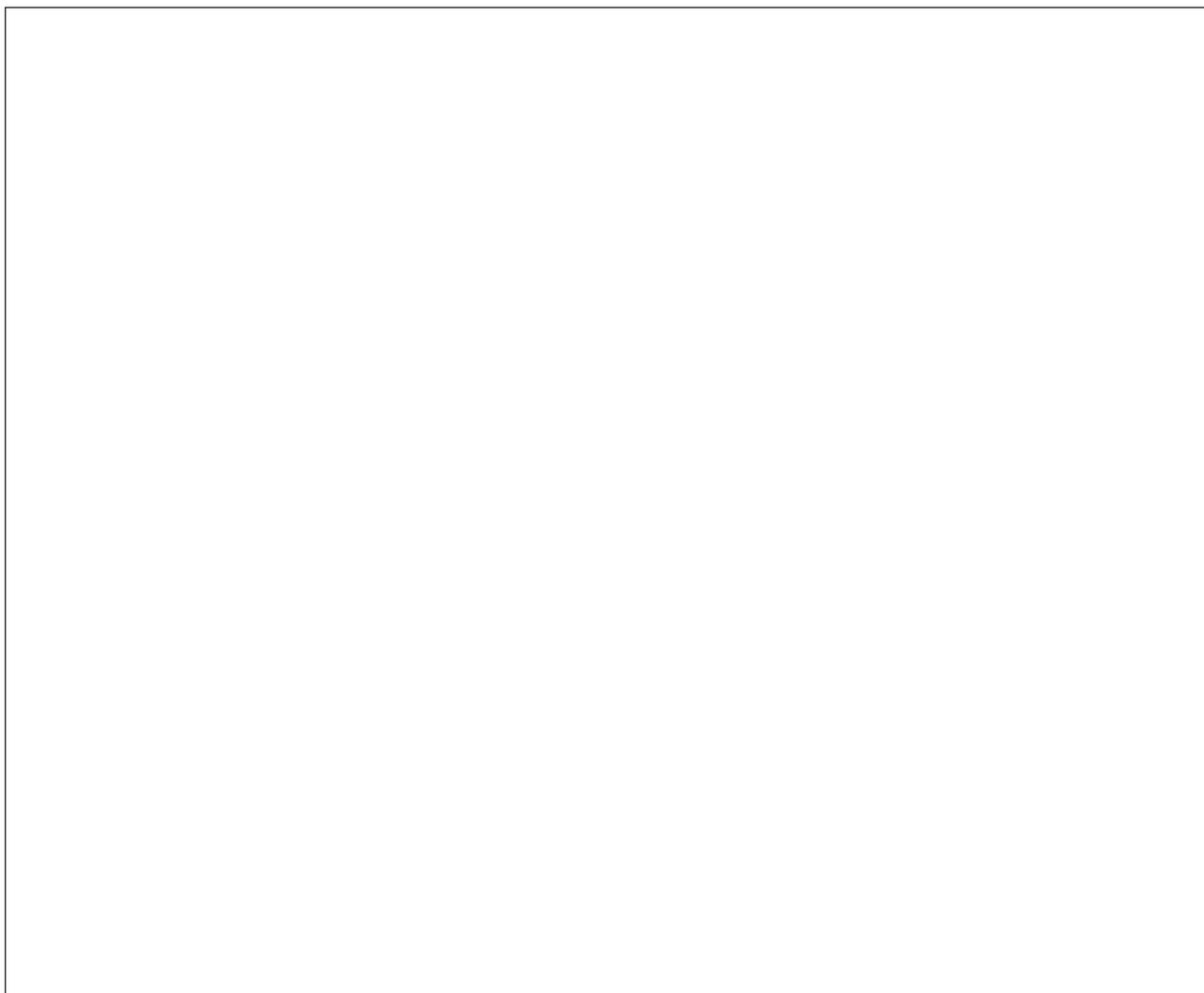
**AOTEAROA AND THE PACIFIC 1800–1950****OR: QUESTION FIVE**

Refer to Plates 9 and 10 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by the treatment of space, and painting technique, in each of these art works.
- (b) Explain the importance of these effects in each artist's depiction of the church in the landscape.



**Plate 9:** John Kinder, *St Paul's, Auckland*, 1856, watercolour wash, 25.2 × 35.5 cm

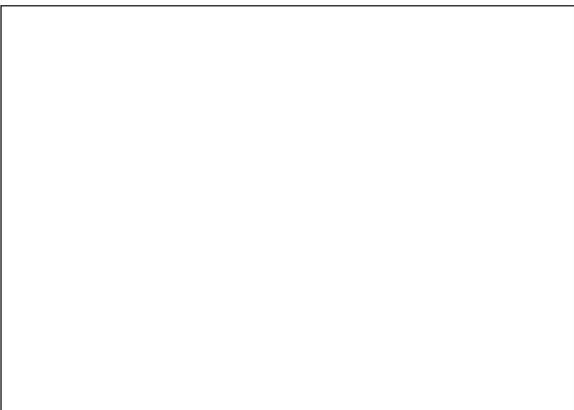


**Plate 10:** William A. Sutton, *Nor'wester in the cemetery*, 1950, oil on canvas, 151.7 × 182.2 cm

**OR: QUESTION SIX**

Refer to Plates 11 and 12 to answer this question. Support your answer with evidence from the plates.

- (a) Describe the effects created by the treatment of ornamentation and form in each of these buildings.
- (b) Explain the importance of these effects in projecting an image of justice in nineteenth-century court buildings.



**Plate 11:** Edward Rumsey, *Supreme Court*,  
Auckland, 1865–1868, brick, limestone



**Plate 12:** Forrester and Lemon, *Court House*, Oamaru, 1882–1883, Oamaru stone

## ACKNOWLEDGEMENTS

- Plate 1:** [http://commons.wikimedia.org/wiki/File:Westminster\\_abbey.jpg](http://commons.wikimedia.org/wiki/File:Westminster_abbey.jpg)
- Plate 2:** <http://causeglobal.blogspot.co.nz/2010/06/fortress-fighters.html> 14 July
- Plate 3:** [http://www.medievalart.org.uk/chartres/00\\_Pages/Chartres\\_Bay00\\_Panel25.htm](http://www.medievalart.org.uk/chartres/00_Pages/Chartres_Bay00_Panel25.htm)
- Plate 4:** <http://www.wikiart.org/en/duccio/the-last-supper-1311>
- Plate 5:** <http://www.google.com/culturalinstitute/asset-viewer/flowering-plum-orchard-after-hiroshige/2wF6nM1fOWEp8Q?hl=en>
- Plate 6:** [http://commons.wikimedia.org/wiki/File:Mary\\_Cassatt\\_-\\_The\\_Letter\\_-\\_NGC\\_29876.jpg](http://commons.wikimedia.org/wiki/File:Mary_Cassatt_-_The_Letter_-_NGC_29876.jpg)
- Plate 7:** [http://en.wikipedia.org/wiki/Mars\\_Being\\_Disarmed\\_by\\_Venus](http://en.wikipedia.org/wiki/Mars_Being_Disarmed_by_Venus)
- Plate 8:** <http://now-here-this.timeout.com/wp-content/uploads/2011/03/St-Pancras-External-Shot1.jpg>
- Plate 9:** Michael Dunn, *A Concise History of New Zealand Painting* (Tortola, BVI: Craftsman House, 1993), p 7.
- Plate 10:** <http://www.aucklandartgallery.com/the-collection/browse-artwork/2330/nor-wester-in-the-cemetery>
- Plate 11:** (main image) [www.heritageetal.blogspot.com](http://www.heritageetal.blogspot.com)  
(colour view) [http://upload.wikimedia.org/wikipedia/commons/5/54/High\\_Court\\_Building\\_Auckland.jpg](http://upload.wikimedia.org/wikipedia/commons/5/54/High_Court_Building_Auckland.jpg)
- Plate 12:** <http://www.panoramio.com/photo/71629251>