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# 1

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## Level 1 Art History, 2015

### 91015 Demonstrate understanding of formal elements of art works, using art terminology

2.00 p.m. Friday 4 December 2015  
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of formal elements of art works, using art terminology.	Demonstrate informed understanding of formal elements of art works, using art terminology.	Demonstrate in-depth understanding of formal elements of art works, using art terminology.

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.**

Pull out Resource Booklet 91015R from the centre of this booklet.

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.**

**Merit**

**TOTAL**

**06**

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## INSTRUCTIONS

Answer ONE of the following two questions. Begin your answer on page 4.

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

Select and name TWO art works you have studied that you will use to discuss the three formal elements of **colour**, **composition**, and **form**.

The art works may be by the same artist or by different artists.

<p>Art work (1)</p> <p>Title: <u>Out of the frying pan</u></p> <p>Artist: <u>Sylvia Siddell</u></p> <p>Art work (2)</p> <p>Title: <u>Three-Quarter view</u></p> <p>Artist: <u>Shane Cotton</u></p>
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For EACH of your selected art works:

- thoroughly describe how the artist has used **colour**, **composition**, and **form**
- thoroughly describe the ways in which these **three formal elements** affect the overall appearance of each art work.

Ensure you use appropriate art terminology in your answer.

Support your answer with evidence from your chosen art works.

**OR: QUESTION TWO**

Select **TWO** plates from Resource Booklet 91015R to answer this question.

In the table below, tick the boxes for the TWO plates you have selected.

Plate (select TWO)		Field	✓
1	Stanley Palmer, <i>Karamea</i> , 2010, bamboo engraving and lithograph, 53 × 75.5 cm	Printmaking	<input type="checkbox"/>
2	Stanley Palmer, <i>Cathedral Rock II</i> , 2013, oil on linen, 69.5 × 140.5 cm	Painting	<input type="checkbox"/>
3	Dick Frizzell, <i>Mickey to Tiki (Reversed)</i> , 2012, screenprint on paper, 70 × 100 cm	Printmaking	<input type="checkbox"/>
4	Dick Frizzell, <i>Mackerel (Blue Sail)</i> , 1978, oil on board, 100.3 × 100 cm	Painting	<input type="checkbox"/>
5	Sylvia Siddell, <i>Sinbad Enters Underground River</i> , 2009, acrylic on canvas, 100 × 75 cm	Painting	<input type="checkbox"/>
6	Sylvia Siddell, <i>The Yellow Sock Escapes</i> , 1988, conte and pastel on arche, 53 × 59 cm	Drawing	<input type="checkbox"/>
7	Grahame Sydney, <i>Auripo Road</i> , 1979, egg tempera, 42 × 74.8 cm	Painting	<input type="checkbox"/>
8	Grahame Sydney, <i>Fog at Stan Cotter's</i> , 1975, egg tempera, 43.1 × 91.4 cm	Painting	<input type="checkbox"/>
9	Marti Friedlander, <i>Ralph Hotere</i> , 1978, gelatin silver print, 118.7 × 95.1 cm	Photography	<input type="checkbox"/>
10	Fiona Pardington, <i>Huia Lovers</i> , 2006, gelatin silver print, 41 × 53 cm	Photography	<input type="checkbox"/>
11	Paul Dibble, <i>Pacific Comb</i> , 2007, bronze, 248 × 100 × 70 cm	Sculpture	<input type="checkbox"/>
12	Elizabeth Thomson, <i>A Large Bronze Beetle</i> , 1990, bronze, 50 × 49 × 17 cm	Sculpture	<input type="checkbox"/>
13	OPUS, <i>AMETI Interchange</i> , 2013, Auckland	Architecture	<input type="checkbox"/>
14	Bossley Architects, <i>McCahon Artist's Residence</i> , 2006, Titirangi, Auckland	Architecture	<input type="checkbox"/>

Choose THREE of the following **formal elements**. Circle each element you have chosen.

<b>Form</b>	<b>Colour</b>	<b>Technique</b>	<b>Composition</b>	<b>Media/Materials</b>	<b>Space</b>
<b>Line</b>	<b>Light</b>	<b>Texture</b>	<b>Tone</b>	<b>Scale</b>	<b>Mass</b>
				<b>Mass</b>	<b>Shape</b>

For EACH of your selected art works:

- thoroughly describe how the artist has used EACH of the **three formal elements** you have chosen
- thoroughly describe the ways in which these **three formal elements** affect the overall appearance of the art work.

Ensure you use appropriate art terminology in your answer.

Support your answer with evidence from your chosen art works.

Begin your answer here.

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Question number: One

In her painting, 'out of the frying pan', Sylvia Siddell uses intense, vivid, warm and cool colours on the fish, the oven and the pot. The dramatic difference between the reds and oranges of the oven seem even hotter as it contrasts with the cool colours on the pot, making the kitchen feel ~~the~~ very warm and also uncomfortable as we feel threatened by these <sup>intense</sup> ~~unusually~~ vibrant objects that we see in our everyday lives. Siddell uses a quite cluttered and heavily cropped composition, we also view the painting from a high viewpoint. The kitchen feels cramped and the viewpoint makes the viewer feel unstable because everything in the kitchen looks unstable. This portrays the kitchen as an unsafe, claustrophobic space. The forms in Siddell's painting are distorted by the wavy outlines. This makes them look animated, like they are moving. ~~Thus~~ We feel uncomfortable in this kitchen because Siddell is ~~is~~ showing us familiar objects but they are moving in unusual ways.

This gets across Siddell's point; she is trying to tell us, through her work, that domestic life is often uncomfortable. //

Shane Cotton's painting, 'Three Quarter view', features simple blues on the face and then realistic, natural colours on the three birds. Using this technique creates a contrast between the two items, the birds look alive and like they could fly off at any moment, whereas the face ~~looks~~ <sup>seems</sup> dead because of how cold the colours are. The blues also give us the impression that the face is a sacred thing and this exactly conveys what Cotton is trying to say, that the heads of the dead ~~were~~ <sup>created</sup> sacred to the Maori people; they felt they should treasure their warriors. 'Three Quarter view' ~~is~~ is composed very tidily and leaves enough empty space for it to seem like the objects in the painting are floating in empty space, or nothingness - ~~emphasized~~ <sup>emphasized</sup> by the black background. This shows us how the Maori people felt when Europeans came and took these sacred heads and tried to change

Maori beliefs; like their culture/treasures were being taken from them, removed, put into nothingness. The forms in Cotton's painting are mainly 2D though, with the realistic colouring, the birds stand out more. He uses geometric shapes, circles and spirals, throughout the painting, on the face - the detailed moko - and the circular targets. This helps link the two together; the spiralling, ~~maori~~ special moko on the ~~face~~ sacred face seems similar to the circular blue-green targets. This shows how the Maoris were targeted by the Europeans as they took the sacred land and their special heads and culture. //

mb

Merit exemplar for 91015 2015		Total score	06
Q	Grade score	Annotation	
1	M6	<p>Accurate detail shows understanding of the formal element of colour in the first work and aspects of it are addressed in the second.</p> <p>Accurate detail shows understanding of the formal element of composition in the first work and aspects of it are addressed in the second.</p> <p>Accurate detail shows understanding of the formal element of form in both works.</p> <p>Description is generally well informed and accurate. Examples from both works are used to support the answer</p> <p>This is an M6 because there is informed, detailed description of two elements for both works, using art terminology, but the discussion lacks the depth in description and purposeful use of art terminology required for Excellence.</p>	