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91180A



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Level 2 Art History, 2015

91180 Examine the effects of formal elements of art works

2.00 p.m. Friday 27 November 2015
Credits: Four

ANSWER 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.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Answer ONE question from Question Booklet 91180Q. Write your answer in 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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Question Number: 4(a) **First Plate:**

Theodore Rousseau's Group of oak trees was painted in the realism period, although more in the style of the Barbizon school. This meant that the light effects were very natural and were evenly distributed across the painting, softly lightening into the distance through aerial perspective. The treatment of oil on canvas was very delicate, with strong defined strokes, and both light and treatment of media created a tangible and incredibly realistic depiction of the landscape. This is in contrast to Seurat's Le Bec du Hoc Grandchamp. Painted in the post impressionist era, the light effects were idealised and very structured. The use of pointillism capturing the way that light uncovers the colours upon the surface. The treatment of oil on canvas is very defined and articulate, with each dot serving parts of the cohesive unit. This is significant in reflecting the way that science can depict art landscapes.

Second Plate:

Theodore Rousseau's Group of oak trees was clearly painted half en plein air and half inside the studio as typical to that of the Barbizon school. This meant that Rousseau was able to capture the realistic and naturalistic lighting. The light is distributed evenly across the painting with darker tones of greys in the tops of the sky which recede to whiter tones as the horizon line comes closer. This is important in creating depth and the sense of being outside. The light causes a shadow upon the ground the same colour of the trees, and this adds to the overall realism of the painting - as though we ourselves could be sitting under the canopy. Furthermore, there is a clear tonal modelling created as the light upon the trees lightens through the lighter greens used on the edges of the oak trees. This again adds to the three-dimensionality of the art piece and creates trees which we could interact with almost as they are so realistic. //

(b) The treatment of media in Rousseau's Group of oak trees is somewhat hasty and also defined. He utilises quick strokes in the horizon line depicting vague outlines of roads and a row of trees in the distance, whilst in the mid ground of the oak trees, he utilises soft and small strokes of brushwork with incredibly dainty and detailed work on the branches. This creates the effect of depth and focal point in the painting, as through the distance, it is much less defined than the oak trees, and thus enables us to focus our attention solely on the magnificent oaks. Furthermore, the roughly painted patches of grass in the foreground and dark bush on the right hand side creates a sense of grittiness that one can only find in the outdoors. The grass seems so tangible that we can almost walk right into the painting. This is incredibly important in depicting the natural and magnificence of the group of oak trees.

Seurat's *Le Bee du Hon* has direct lighting upon the picture. If you look closely, Seurat places darker tones of green & blues upon the edges of the painting so that our eyes are automatically drawn to the centre at the peak of the cliff. This use of directional lighting is significant in

focusing our attention towards the focal point of the painting and to not be distracted by the outer edges. Furthermore, the dark tones of the cliff at the centre coupled with the light tones of the blue-green water intensify the light and pushes the dark cliff towards us whilst pushing the sea back into the background. This play of light is not necessarily realistic, but all the same captures Seurat's wants of intensifying his colours and practising his theories of colours including his understandings of Chevreul's laws of simultaneous contrast which he clearly practised within this artwork. Thus, Seurat's depiction of the landscape is unlike Rousseau's in that he wished to put into practice his theories of science and art. //

Seurat utilises pointillisme in his meticulous treatment of ~~the~~ media. His small flecks of dots are much more concentrated in the background ^{of the sea}, ~~but~~ as you look towards the foreground of the grass, he uses a cross hatching technique and there are also white hatchings at the ^{of the} ~~middle~~ ~~bottom~~ which are pushed forward due to the dark background that it is upon. This is significant in creating a sense of depth

Extra space if required.
Write the question number(s) if applicable.

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and three dimensionality within the painting. Furthermore, in the sky and some parts of the cream coloured cliff in the centre, it appears as though Seurat has smudged his dots so that they appear smooth and layered. This creates a contrast between the rigid dotting and unites the cliff and sky together.

Thus, Seurat, through his pointillism and smooth technique of applying media, is important in depicting the landscape as a cohesive unit and one that through art can be scientifically depicted in a meticulous way so that science and art can fully connect. //

Thus, Rousseau's Group of oak trees painted in the realism, Barbizon school era was successful in bringing the outdoors fully into art so that it is a slightly idealised picture of the landscape. This was successful through his use of naturalistic aerial lighting and his range of short, rough and delicate strokes. Whilst Rousseau wanted to be one with nature, Seurat wanted to examine the science behind depicting a landscape in art, and he was

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successful in doing so through his use
of pointillism and judicious treatment of
the media, as well as his directional
lighting which is idealized and well
planned to form a highly structured
scientific unit. //

m6

Merit exemplar for 91180 2015		Total score	06
Q	Grade score	Annotation	
4	M6	<p>Both parts of this question are covered with detailed description and explanation.</p> <p>The importance of the effects of the artists' treatment of light and media in depicting the landscape has been explained, with evidence from the art works.</p> <p>It is an M6 for these reasons, but lacks the perception in outlining the significance of these effects that would bring it up to an E.</p>	