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# 2

91180A



911801



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## Level 2 Art History, 2016

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

9.30 a.m. Tuesday 22 November 2016  
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.**

**Low Excellence**

TOTAL

**7**

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Question Number: Three

(a) **First Plate:**

The Valpinson Bather by Ingres depicts a naked woman, face turned demurely away from us. ~~Her~~ Her back is facing towards us, and the serpentine, curving line from her feet to her head creates an effect of sensuousness.

Ingres has painted the figure with his photo-realistic style - it appears so life-like it has an effect that the viewer almost believes it's a photograph or a window - the paint is so smooth and hidden. The light has been depicted falling over her left shoulder, with the effect that it shadows the lines of her back in an almost chiaroscuro style. The smooth paint texture gives an effect of stillness - as though this indeed a photograph of a moment frozen in time.

The elongated curve of her spine creates the effect of a soft femininity - especially when paired with the demure turn of her head.

The space is flat and cut off - shallow, with no deep background. This has the effect of focusing the viewer on the figure. The scale of the figure - filling up most of the work - creates an intimacy, and a quiet effect. //

## Second Plate:

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The "Bathers at la Grenouillère" by Claude Monet depicts a bathhouse - a wooden walkway, dense green foliage on the bank on the left side of the work, and rows of boats bobbing in the foreground.

The figures have been painted with blocks of thick paint smeared on the canvas, creating a blurring, flickering effect, like that of movement.

Black has been traded for dark blue, and there is no careful rendering or shading of the figures - just slabs of colour, creating an effect of lightness and brightness. Complementary colours are used - orange paired with blue, green

paired with red - this increases the vibrancy of both colours, drawing your eye to them creating an effect of movement and boldness. Depicted with hurried brushstrokes the figures create an effect of immediacy and lightness, - you can <sup>almost</sup> see them walking across the walkway, as Monet saw them.

The space is deep, allowing us to see all the way back down the river - and see the light reflecting off the water, adding to the sense of rippling movement.

The figures are depicted small - to scale, - placed in their environment. This has the effect of the viewer seeing the whole scene as Monet would have seen it - the figures part of the landscape, depicted in just a fleeting moment before continuing with their lives.

(b)

Neo-Classicism is the art of the late 18<sup>th</sup> and early 19<sup>th</sup> Centuries. It is the art of the revolution - people were fed up with the corrupt King Louis XVI, and so staged a revolution culminating in 1793. Neo-Classicism was a rejection of the previous rococo style - the art of the super-rich immoral nobility. People wanted an art style that was moral, not flilly - frothy with clouds + nymphs as rococo was, but honest, sincere and austere. Neo-Classical works ~~valued~~ were skill, creating the effect of calmness. Fundamental to this effect was how space was used. Shallow space was used in Neo-Classical art to cut off the scene, with the effect we focus on the subject of the work, without any busy background the effect of stillness is heightened - the long thin composition, reminiscent of the Greek/Roman friezes they took for inspiration. Neo-Classical works also paraded figures of martyrs, and the theme of self-sacrifice, giving yourself up for the revolution. Again, taking inspiration from the republican, and moralistic classical societies figures were portrayed as muscular heroes. By deifying the characters the works had the effect of urging us to do what is right for the country of France. The Chisenhorne Carefully lit the figures up, showing the artist's flaws, rendering, as well as creating an effect of masculine strength for that characters he were

to take these figures - these martyrs - as inspiration. Neo-classical works used space and the depiction of form as a propaganda, to get the viewer to back + support the revolution. of course, as men were depicted as angular + strong, women were depicted with soft curves, giving them the effect of weakness. This was because all that women represented - familial ties, emotion, love - was to come after state - after the Revolution. This was a very roman value //

Impressionism is extremely different to Neo-Classicism. It doesn't have so much a concrete message - just the purpose of capturing one fleeting moment in time and preserving it in paint and colour. The Impressionists were obsessed with the interplay of colour and light. They wanted to capture the effect of movement and light - the treatment of form was integral to this. Inspired by the new technology of photography, Impressionist artists painted forms with clashes of paints creating the effect of flickering, hurried movement. Impressionism was the modern art style when Paris had gone through its urban redevelopment and so people were important to capturing ~~the~~ this new modern city. Impressionist works ~~are~~ have the effect of transporting the viewer to the time and place of the work - it doesn't show the ~~physical~~ exact scene there was, but what the artist saw. The rough treatment of paint when //

Extra space if required.

Write the question number(s) if applicable.

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QUESTION  
NUMBER

b) depicting figures really puts us in the mind of the painter - they wouldn't see the exact clothes they wore, just the blur of colour as they walked by. The use of deep space also allows for the interplay of light to be seen. Impressionists play with space + composition to create the effect of movement and spontaneity. Often inspired by Japanese prints great curves, odd cut-off space and cropped forms create movement. //

Impressionism relies on hurried form and space to communicate to the viewer exactly how they saw the scene before them - transporting us back in time. //

Both Neo-classicism and Impressionism use figure and space to communicate the desired effects + message, but in vastly different ways. These changes in art reflect the changes in society, and I look forwards to seeing where art goes next! //

# Annotated Exemplar Template

Excellence exemplar 2016

<b>Subject:</b>	<b>Art History</b>	<b>Standard:</b>	<b>91180</b>	<b>Total score:</b>	<b>07</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1					
2					
3	07	<p>Treatment of figure and space are described in both art works and the candidate shows perception in the detailed description of the effects of formal elements of the art works using evidence from both art works, and explanation of the importance of specific effects in the Valpincon Bather, linking evidence closely to Ingres painting. While Monet's painting has been discussed there is not is sufficient perceptive explanation to gain an E8.</p>			