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2

91180A



911801



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

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 Merit

TOTAL

5

ASSESSOR'S USE ONLY

Question Number: Three

(a) **First Plate:**

In Ingres' *Valpinçon Bather* of 1808, the treatment of the figure is typical of Neoclassical artworks.

We can see that the form of the bather is described through subtle tonal modelling.

The effect of this tonal modelling is that it creates a realistic, three-dimensional quality on the figure. The brushwork on

the figure/bather is also disguised to create a smooth polished look on her skin. This contributes to aggrandising this figure by making her appear to be 'perfect.' //

The space in this Neoclassical artwork is three-dimensional. This can be seen as the bed that the bather sits upon, seems to recede in the background making it appear to be further away. This use of recession and mathematical perspective to create a three-dimensional space is also typical of Neoclassical artworks.

By creating a three-dimensional space, Ingres has successfully created a painting that appears to be very realistic. //

Second Plate:ASSESSOR'S
USE ONLY

In Monet's impressionist painting of *Bathers at La Grenouillère* (1869). The treatment of figures tends to be much different than the figure in Ingres' 1808 work. The figures aren't well defined like the bather, however they seem to almost blur into the background. Monet has created this effect through the use of short, spontaneous strokes of paint. The effect of these blurred figures is that it creates a sense of movement and adds a liveliness to the painting. //

The space in this painting does recede slightly as objects in the foreground i.e. boats tend to be much bigger and clearer than objects in the background, however the space in this painting seems to be more compressed ~~than~~ and skewed than Ingres' work. This is because mathematical perspective seems to be rejected. The effect that this creates is that it makes the painting look more flat and 2-dimensional. //

- (b) The use of tonal modelling in Ingres Neoclassical work creates a defined, realistic, three dimensional figure. This is an important feature in Neoclassical works as they strived to portray ~~imagery~~ realistic images that French citizens could model in their everyday lives. The Neoclassical style was popularised during the French Revolution ^{in 1789} where people were taught to worship heroism and be self sacrificial for the benefit of the nation. The smooth, polished, surface created by disguised brush work, creates a smoothness on the bathers skin which contributes to aggrandising her and making her look perfect. This idea of perfection was something many Neoclassical artists (such as Ingres and David) were obsessed with, as it gave French citizens models to look up to. This woman is also nude in the painting which is seen in many other Neo Classical works as artists became obsessed with the exotic world and the freedoms they had. Ingres and other painters demonstrated this freedom in their artworks to show that they aimed for political freedom in their country as well. The three dimensional space in this painting also contributes to making the painting realistic, so the French citizens had something to look up to.

The use of colour to define form^{figures} was a common feature used in Impressionism. This was due to the fact that artists like Monet were fascinated with the effects of light and believed that shadows and reflections were to be the colour of what they were reflecting instead of just black. This created depth in a painting as black typically added a ^{sense of} flatness to a painting. The figures are also blurred through quick, spontaneous brushstrokes. This is a feature seen throughout impressionist paintings as it mimicked^{around} the effects of photography which was invented ~~in~~ around 1830. Many impressionist artists were heavily influenced by the effects of photography so we can see it translated throughout artworks like Monet's *Bathers*.

The space in this artwork ~~is~~ seems to be compressed and slightly skewed, which is another common aspect in impressionist artworks. This is due to the influence of Japanese artwork which became available to France in 1853 when Japan opened for trade with Europe. Compressed space and simplified forms were seen throughout Japanese woodblock prints. Impressionist artists like Mary Cassatt and Monet were inspired by this and executed it in their own artworks. In *Bathers at Louveciennes* we can easily see the simplified

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLY

QUESTION
NUMBER

b *forms and compression of space. This compression
plate 2 of space in Manet's work and Japanese works
give paintings a flat, 2 dimensional quality.
This was important to impressionist artists
as they were strict on making sure their
paintings weren't disguised and that they
actually looked like paintings, unlike Neoclassical
works which worked to disguise the fact that
they were paintings. //

M5

Annotated Exemplar Template

Merit exemplar 2016

Subject:	Art History	Standard:	91180	Total score:	05
Q	Grade score	Annotation			
1					
2					
3	05	Describes both treatment of the figure and space and describes the effects of formal elements of the art works in detail using evidence from art works. The candidate explains these effects of treatment of the figure accurately for both examples but discussion of the effects of space is not as well done and thus a higher grade was not awarded.			

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High Merit

TOTAL

6

ASSESSOR'S USE ONLY

Question Number: Three

(a) **First Plate:**

Jean Auguste Dominique Ingres, Vofaircon Prother,
1808, oil on canvas, 146 x 97.5 cm. \

Ingres follows the Neo-Classical use of space where the space is shallow. This gives the effect of being close to the subject & focuses the attention of the viewer on the figure. Yet again following Neo-Classical tradition / practice, Ingres carefully models the figure & uses chiaroscuro to great effect. One odd feature is the elongated spine which Ingres thought was alluring. The figure has her back turned so as not to evoke indecency. Ingres painted this figure as smooth as the skin of an onion. The effect created from careful modelling & chiaroscuro along with how Ingres painted the work is an anatomically correct (other than the spine) near likeness to real life. It is almost as if she is alive. \

Second Plate:

Claude Monet, *Bathers at La Grenouillere*, 1869, oil on canvas, 73x92 cm. //

Monet's treatment of space is opposite to Impres. The space is so deep & the reason behind this & the effect created is of nature. The focus is not on the people but in how their presence interacts with the nature around them. The effect created is that of a wide open & inviting setting where the people are an after thought to nature. //

Monet paints with quick flicks & dabs that leave things barely recognizable which creates a dreamy ethereal effect. The figures are painted having a leisurely time giving the effect of peace & paradise. Nature is above all else in this work as the figures merely interact with nature. Best seen in the reflections on the water. Effects from light play a vital role as it is ever changing. Impressionists captured a fleeting moment in time. //

(b) The effects created in Neo-Classical works are important to direct the viewers attention towards the figure. The figures are the main center piece of Neo-Classical works & the effects are used to bring out a story. The effect of shallow space makes it very clear that the setting has little meaning other than to act as a backdrop for the true subject of the work. In Ingres case these effects were mandatory to gain approval from the Salon so the importance stemmed from competition & cannot be understated. ✓

For Monet the importance behind these effects were to observe and document nature in a still moment of time. A fleeting moment of which to capture quickly. The effects are a byproduct of working quickly & simply but what makes the effects so important is that they formed the building blocks of the Impressionist movement. ✓

M6

Annotated Exemplar Template

Excellence exemplar 2016

Subject:	Art History	Standard:	91180	Total score:	06
Q	Grade score	Annotation			
1					
2					
3	06	Treatment of space and the figure is in both art works and describes the effects of these is discussed in detail using evidence from art works. The answer explains these effects for both parts of the question but does not explain with sufficient insight to gain Excellence.			