

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

2

91180



911800



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, 2017

91180 Examine the effects of formal elements of art works

9.30 a.m. Tuesday 28 November 2017
Credits: Four

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.

You should attempt ONE question in this booklet.

Make sure that you have Resource Booklet L2–ARTR.

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 2–10 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.

High Merit

TOTAL

06

ASSESSOR'S USE ONLY

PLANNING

Note: both plates must be chosen from the resource booklet.

Gully:

- colour: green yellow tones in foreground (earthy & warm)
 strong blue section in centre across whole painting
 (mountains in bg)
 lighter/pale blue & yellow of sky
- yellows in ground & from evening/morning sun tie painting together
 deep/rich purple blue across page creates contrast & vibrancy
 everything looks as though its bathed in sunlight
- idyllic
 - desirable
 - warm
 - beautiful
 - alive

- composition: for/midground expansive - textured & rolling
 mountain ridge large
 big open sky
 two small figures in midground
 no houses or signs of man made impact
- empty
 - free
 - fresh/untouched
 - uninhabited

Earle:

- colour: greens & browns /earthy & warm
 dark green trees foliage
 warm brown tone to clothing & appearance of mao
 Earle ~~in~~ ^{has} harsher brighter colours minty/white
- mao look v natural/fit into landscape
 - Earle colouring makes him look other
 - Difference between Mao & Eng

- composition: - main focus in the foreground with Heke & Earle
 - diagonals of hill \ / crossing - intimate not much space
 - mao all facing toward Earle, definite space between them, arranged kinda in a semicircle
- all together / peaceable & friendly
 - clear divide between Mao & Eng

Question number: 6 - depiction of people & places

Plate (1): 17

Plate (2): 18

Formal Element (1): colour

Formal Element (2): composition

Begin your answer here:

Augustus Earle's 'The Meeting of the Artist with the Wounded Chief Hongi' and John Gully's 'Mount Egmont' are both scenes of Aotearoa ^{from} the early to mid 19th century. Both paintings use formal elements such as colour & composition in order to create a depiction of the landscape & people of New Zealand at that time.

Earle's 'Meeting' depicts himself sitting with Hone Heke and a group of Maori people in a semi sheltered area in what looks to be a part of an established Maori pā or living area. The majority of the painting is done in strong dark greens in the trees and land especially surrounding the group of Maori, as well as rich red-y browns of the clothing and people. Earle himself, ^{clothes painted with a brighter white,} pops out as he contrasts with the warmer & darker tones around him. Earle uses colour to depict himself and Hone Heke and his people. The darker natural tones of the land and environment that the people are in are reflected in the group of Maori. This makes them seem as though they belong ^{to} and are harmonious with the land. The harsher, brighter colouring of Earle makes him stand out.

against his environment, it makes him seem as though he is the outsider in this scene. The effects of this contrast in colouring ~~portrays~~ highlights the divide between ~~Maori~~ Maori and Pakeha at this time. It portrays the dynamic of the relationship between the tangata whenua and early settlers & explorers. Maori being tied to and a part of land & Aotearoa, while new incomers like Earle were visitors who had not yet tied themselves to New Zealand. //

Earle also uses composition in order to deliver a similar message. The largest mass of people - and point of focus - is in the bottom right of the painting as a part of the foreground, very close to the viewer. ^{are sitting against a} These figures ^{are} will ^{are} made of rock behind them, making the space they are sitting in seem smaller & more intimate. Within this space Earle facing ^{Maori} the people while they are bunched closely next one another in a loose semicircle around him. There is a lot of space between and the majority of ^{the} Maori at this meeting. Although the space seems intimate and therefore relatively peaceful & non-hostile, the way Earle and the tribe are arranged in that space again depicts the relationship between Maori & Pakeha. ^(in this painting) Although they are both respectful and tolerant of each other there is a clear divide between both peoples. At this point in time European settlers would have been relatively new and Earle portrays this accurately in this painting with his use of contrasting and harmonious colour and the //

composition of the people.

John Gully's 'Mount Egmont' is a landscape painting depicting an expansive, lush plane going back into a ridge of mountains, then extending up into a big, open sky. Gully uses colour to create a warm and idyllic atmosphere. Although a large proportion of the painting is done in darker greens and blues, in the grassy land in the foreground and mountain range in the background, it all seems as though it's bathed in a ~~warm~~ yellow light. The source of this light is coming from the sun on the lower/mid right hand side which indicated that this is painted during golden hour. The yellow tint that encompasses the entire painting gives it a warm and temperate atmosphere. The chunk of blue that stretches through the center of the painting creates a sense of contrast and vibrancy to the scene. The strong blues and yellows balance the painting. The overall effect of Gully's use of colour depicts the land to be pleasant and inhabitable, as well as beautiful.

Gully communicates this same message through his composition of the work. With the three main sections of the painting being empty land, land taking up a little over the bottom third, the sky taking up the majority of the space left, and a line of mountains dividing them, this scene is decidedly untouched.

by man. ~~there is a distinct lack of man made impact~~ The large sense of space created by the simplicity and openness of this landscape the composition leaves the viewer with the distinct lack of man-made impact. Gully depicts the ~~the~~ land as empty and ~~was~~ uninhabited. //

With ~~not~~ the effects of his use of colour - being that the land/environment is warm, beautiful and desirable - as well as the effects of his composition - being that the land is uninhabited, untouched and unowned - ~~in marks the~~ ~~man~~ ~~be~~ ~~can~~ he depicts that land for potential new settlers as easy to take and make their own. Gully advertises New Zealand as a place Europeans could come and lay claim to. //

Both Earle and Gully use colour and composition to create effects in their paintings to do with the depiction of the people and land of Aotearoa. Earle manages to use these techniques to convey the budding relationship between ~~the~~ Europeans and Maori & Europeans and the land. Gully ~~depicts~~ uses colour & composition to ^{depict} ^{convey} ^{portray} the state of the land in Aotearoa. //

Mb

Annotated Exemplar Template

Merit exemplar 2017

Subject: Art History		Standard: 91180	Total score: M6
Q	Grade score	Annotation	
1	M6	<p>This script is an M6 because it describes, in detail, formal elements and their effects related to the depiction of people and/or places in art works selected from the area of Aotearoa and the Pacific. A consistent, in-depth understanding is demonstrated, with evidence. This can be done in a variety of ways and here the candidate examines the effects of colour and composition in each work with a short introduction and conclusion, in a response that is focussed on the question.</p> <p>Describes the selected formal elements and explains effects in detail and with pertinent evidence in both works.</p> <p>Some Art History terms are used to describe the formal elements in each work, linked to explanation of the role they play in depicting people and place.</p> <p>The Meeting of the Artist with the Wounded Chief Hongi (the depiction of people and place):</p> <ul style="list-style-type: none"> • Colour: strong, warm and dark tones of the background contrast with the brighter, white tones of Earle, who 'stands out against the environment'. • Composition: the foreground 'mass of people' are close to the viewer, creating an 'smaller, more intimate space.' <p>Mount Egmont (the depiction of place):</p> <ul style="list-style-type: none"> • Colour: the yellow tint of being 'painted during the golden hour...gives a warm and temperate atmosphere.' • Composition: the 'expansive, lush plane...extending up to the big, open sky...creates a warm and idyllic atmosphere...untouched by man.' <p>In-depth explanation and understanding of the effects of formal elements is consistently evident:</p> <p>The Meeting of the Artist with the Wounded Chief Hongi</p> <p>Through explaining the effects of composition and colour to signal both the divide and dynamic relationship between European, Earle a visitor, and Maori tied to the land.</p> <p>Mount Egmont</p> <p>Through explaining the effects of composition and colour to depict 'the land to be pleasant and inhabitable.</p> <p>General comment:</p> <p>More expansive description and explanation of the formal elements and their effects, in the context of these works and artists, would have provided more opportunity for demonstrate perceptive understanding and insight beyond this very competent high M.</p>	