SUPERVISOR'S USE ONLY

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Draw a cross through the box (☒)
if you have NOT written in this booklet

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NZQA

Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Art History 2025

91180 Examine the effects of formal elements of art works

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 of the questions in this booklet.

Make sure that you have Resource Booklet L2–ARTR.

If you need more room for your answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–11 in the correct order and that none of these pages is blank.

Do not write in the margins (▨). This area will be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Achievement

TOTAL **04**

Copy and paste the question you have chosen into the space below.

Select and name TWO art works from Plates 1–6 in the resource booklet that feature different styles, and TWO formal elements from the list provided.

Select your first plate: 1: David, Napoleon Crossing the Alps

Select your second plate: 4: Daumier, The Third-Class Carriage

Select your first formal element: Technique

Select your second formal element: Colour

PLANNING

In each of your chosen art works, describe the formal elements and the effects they create.
Explain the importance of these effects in creating different styles in this period.

p1 technique
use of smooth insivable brush strokes
clear

p1 colour
1784

p2 technique

p2colour

ANSWER SPACE

Type your answer in the space below. You should aim to write a concise response of no more than 750-800 words. The quality of your writing is more important than the length of your answer. (The counter will change colour when you reach the recommended word count.)

B I U ☰ ∨ ☰ ∨ ↶ ↷ ⑦

Jacques-Louis David, Napoleon Crossing the Alps, from 1800 to 1801, an oil on canvas painting and Honore Daumier, The Third-Class Carriage, of 1864, an oil on canvas painting, both show how formal elements create different effects and how these effects represent different styles in different periods. This can be seen with the different styles in the Neoclassical period and the Realist period, and how both use the same formal elements of technique and colour but create different effects that relate to their own period of style.

Jacques-Louis David, Napoleon Crossing the Alps, from 1800 to 1801, uses a technique to help create that sense of structure that relates to the Neoclassical time period. His use of technique can be seen on the horse's fur behind Napoleon's leg through David's use of smooth brushstrokes, which helps create a sense of it being more realistic. This is seen throughout the painting, like with the flowing yellow fabric on Napoleon's shoulder through the use of invisible brushstrokes, giving it a polished finish, which creates the effect of a sense of awe for the viewers. This is important towards technique as it helps create the Neoclassical style of polished finishes, which isn't as well seen with other depictions of different periods of art as seen in the Rococo periods through their use of loose brushwork, which relates to its frivouous style whereas Neoclassical style forms a rigded style with strong contrast through the movement of the body and their use of clear but invisable brushwork, which gives the effect of, the artist's hand being invisable on the artwork.

Colour is also another important formal element in Napoleon Crossing the Alps, by David, that relates to the Neoclassical period. The use of colour palette is very limited, with a few bold colours like the yellows, reds, and blues on Napoleon's clothing, compared to the earthly, bland, and saturated colours of the background, which helps make him the main focal point by making him stand out more. This can be seen with the use of deep vibrant blue, making him the main focus compared to his men in the background with a more saturated blue and red colours. This relates to the Neoclassical style as it is seen in different artworks throughout the period, but also a comparable difference to some of the artworks in later periods, like realism, which focus on the use of the earthly colour palette in order to show third-class citizens. This was an important effect as it was made to suit the rigid nature of the Neoclassical style.

Honore Daumier, The Third-Class Carriage, of 1864, uses technique to help create a point of showing a moment in time for people in the third class. It relates to the realist style of the time through Daumier's use of rough brushwork, thick black lining, and visible brushwork. This is seen throughout the painting as the rough brushwork and the visible brushstrokes, as it can be seen with the old lady's coat and even the roof of the carriage. He shows the outline of the people as seen with the woman of the far left with her baby, as can be seen with her hands and her dress. This also helps create the effect of it being painted like it's a moment in time, which was an important factor for most realist painters, showing the impacts on the lower classes. Through the use of this, it helps show how it creates a different style that can only be shown in realist paintings through the use of technique, as it creates contrast in their subject compared to something of a Neoclassical painting.

The use of colour in The Third-Class Carriage, by Daumier, is an important formal element for the realist style through the use of the earthy colour palette of the time. This was an important feature in realist art as it helps create a palette which relates to the mood of the paintings, showing the life of people in the third class. This is well shown in Daumier's painting, as seen in the colour of their clothing, as seen with the elder woman in the middle with her blueish clothing, and can also be seen with the young boy in his greenish-blue jacket. These tones of colour help bring in contrast to that of the carriage, which holds brownish orange tones as seen with the roof, but also reddish tones, which are seen on the right next to the young boy. This helps hold contrast to the sense of the mood, whether it is an early start in the morning or a late finish to bring out the harsh life for the third class, well still representing them in dignity. Showing how the use of colour was an important element for the realist period in their way of showing harsh truths of the third-class people, compared to the use of colour in the Neoclassical period.

This shows how formal elements create different effects in different styles, like the Neoclassical period and the Realist period.
Jacques-Louis David, Napoleon Crossing the Alps, from 1800 to 1801, an oil on canvas painting and Honore Daumier, The Third-Class Carriage, of 1864, an oil on canvas painting, reveal how technique and colour can be used to give different outcomes in different paintings by creating different effects that relate to their own period of style.

895 WORDS / 800 RECOMMENDED

Achievement

Subject: Art History

Standard: 91180

Total score: 04

Grade score	Marker commentary
A4	Both responses to art works evenly describe two formal elements and two effects with evidence from the art works. However, there is no in-depth reasoning why the effect relates to the style of Neoclassism or Seurat's style of Post Impressionism. For example, the 'polished style of Neoclassical technique' is not linked to influences such as classical sources, sculpture, idealisation, perfection and enlightenment values.
	The same level of description is evident in the second work.