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91482



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Art History 2025

91482 Demonstrate understanding of style in art works

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of style in art works.	Demonstrate in-depth understanding of style in art works.	Demonstrate perceptive understanding of style in 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.

There is ONE question to answer in this booklet.

Make sure that you have Resource Booklet L3-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 2-8 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.

Merit

TOTAL 05

Page 1

Make sure you have the paper Resource Booklet L3-ARTR.

INSTRUCTIONS

There is ONE question that covers all six Level 3 Art History areas of study. Answer BOTH parts of the question.

Use Resource Booklet L3-ARTR to answer the question. The definition below may help you.

Definition

Style refers to the characteristics of an art work that, when combined, distinguish the style of an artist, art movement, period, or place. These characteristics may include ways of using line, colour, tone, light, form, composition, space, scale, shape, mass, texture, ornament, and media.

QUESTION

Select TWO art works from Plates 1–30 in the resource booklet. These art works may be from the same area of study, or from two different areas of study.

Plate 1: 8: Santi, The School of Athens

Plate 2: 10: Bronzino, An Allegory with Venus and Cupid

Choose TWO of the following stylistic characteristics:

- Space Form Line
- Composition Media Modernist design

- (a) Using supporting evidence from your two selected art works and their contexts, explain the treatment of your chosen characteristics in each of the two art works.
- (b) Explain the reasons for the similarities and differences between the styles of the two art works, with reference to the time and place in which each artist was working.

PLANNING

P1: School of Athens - Composition

- Symmetrical composition
- Orthogonals leading to vanishing point
- Filippo Brunelleschi - architect - developed linear perspective 1415 based on writings of ancient scholars
- Very mathematical
- Alberti, De Pictura

P2: An Allegory with Venus and Cupid

- disordered composition
- no symmetry
- Dramatic composition

P3: School of Athens - Form

- Idealised but still anatomically accurate

P4: An allegory with Venus and Cupid:

- elongated forms
- strange, unnatural poses

ANSWER SPACE

Type your answer in the space below. You should aim to write a concise response of no more than 800–900 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 ☰ ∨ ☷ ∨ ↶ ↷ ?

Raphael Santi's The School of Athens and Agnolo Bronzino's An Allegory with Venus and Cupid each possess unique stylistic characteristics which reflect the time and place in which each artist was working.

One aspect of style that clearly demonstrates that Raphael's The School of Athens was painted during the High Renaissance in Rome is the composition of the artwork. One aspect of the composition that is typical of the High Renaissance is the clear symmetry in the painting with two main groups of people in the foreground, divided in the middle. As well as, this the group in the midground is flanked on either side by statues of Apollo (left) and Minerva (right). Also notable is use of orthogonals along the architectural elements in the painting in the background. These orthogonals lead the viewers eye to the centre of the artwork where grand Roman arches lead to a cloud-filled blue sky. This clear vanishing point effectively establishes a linear perspective in the artwork. This is reflective of the mathematical approach to art that was popular during the High Renaissance. This use of linear perspective was made possible by the architect Filippo Brunelleschi working in 1415 who laid the groundwork for the use of linear perspective in art using principles developed by classical scholars. His ideas were built upon throughout the Renaissance and became very popular during the High Renaissance. One book that was particularly influential for High Renaissance art was Alberti's *De Pictura* which explained through mathematical principles how an artwork is most effectively constructed.

The composition of Bronzino's An Allegory with Venus and Cupid differs from that of The School of Athens. This is because Bronzino's artwork was painted later during the mannerist period. For instance, An Allegory with Venus and Cupid lacks the symmetry that may be found in Raphael's work. This, along with the lack of a vanishing point results in a much more dramatic and chaotic composition. This is reflective of the social and political strife present in society during the Mannerist period. This may be put down to the disorder that the protestant reformation resulted in, starting in 1517 when Martin Luther nailed his 95 theses to the door of the church in Württemberg. This resulting turmoil only worsened when just a decade later Rome, the centre of the Catholic world was sacked by Imperial soldiers. Thus, through careful observation of the compositional elements of the painting it may be concluded that An Allegory with Venus and Cupid is an artwork typical of the Mannerist period and is reflective of the chaos brought about by significant changes in Italian the society of the time.

Another stylistic characteristic form which may be derived that The School of Athens was painted during the High Renaissance is its treatment of form. In this painting the forms of the scholars and philosophers depicted with attention to anatomical accuracy, despite still being rather idealised. As well as this, figures are seen in active poses that one might expect to see in the real world. One may look, for instance, at Plato (left from centre) and Aristotle (right from centre) who appear to be strolling towards the viewer or the figure hunched over a book in the right of the composition leaning against a wall. These efforts to construct forms with anatomical accuracy and in believable poses is reflective of the High Renaissance Humanist pursuit to understand the world. In this pursuit, they look back to classical knowledge about accurate, yet ideal anatomy such as the ideas of the ancient Roman philosopher Vitruvius (known for his *Vitruvian Man*).

While it may be said that the forms of Cupid and Venus (as well as the other figures present in the painting) in Bronzino's An Allegory with Venus and Cupid are idealised as the figures in The School of Athens, there has not been the same attempt to portray them with anatomical accuracy. This is typical of Mannerist art. For instance, parts of the figures are elongated like the figure in the upper right corner (often interpreted as Father Time), whose arm spans across most of the painting. As well as this, many of the forms of those depicted in the artwork are contorted into awkward poses that one could not hold in real life. This is seen especially in Venus (centre) and Cupid (right from centre). This lack of interest in the accurate portrayal of the human body is typical of the Mannerist period. This is because Mannerism acted as a reaction to the precise, mathematical approach of the High Renaissance. Mannerist artists, believing that this style of art had been thoroughly explored already decided instead to focus on portraying feelings and ideas, rather than seeking to understand nature.

787 WORDS / 900 RECOMMENDED

Merit

Subject: Art History

Standard: 91482

Total score: 05

Grade score	Marker commentary
M5	<p>The candidate indicates some context understanding upon comparing Raphael's 'The School of Athens' and Bronzino's 'An Allegory with Venus and Cupid', explaining the stylistic differences between the two art works as the contrasting attributes of High Renaissance and Mannerism. The attempt to justify the reasons for these differences is made evident when the candidate uses phrases like "This is reflective of ..." and "This is because ...", considering relevant aspects of each art movement using appropriate terminology. While this indicates depth, by more specifically linking the context information to support the discussion of the specified reasons and providing a range of more detailed evidence from the art works, this response could be strengthened for a higher grade.</p>