

## Assessment Schedule – 2011

### Art History: Demonstrate understanding of formal elements of art works, using art terminology (91015)

#### Achievement Criteria

| Achievement   | Achievement with Merit   | Achievement with Excellence   |
|---|--|---|
| <b>Understanding</b> is demonstrated through describing formal elements of art works using art terminology and evidence from art works. | <b>Informed understanding</b> is demonstrated through describing in detail formal elements of art works using art terminology and evidence from art works. | <b>In-depth understanding</b> is demonstrated by thoroughly describing formal elements of art works with purposeful use of art terminology and evidence from art works. |

#### Evidence Statement

| Question One   |
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| <p><b>Achievement</b></p> <p>The candidate has selected TWO art works and used art terminology to describe TWO out of the three following formal elements: Form, Colour, Media or Materials in each work.</p> <p><b>Art work 1: Shane Cotton, <i>Needlework</i>, 1993, oil on canvas</b></p> <p><b>Form:</b> The pincushion is reduced to a simplified geometric shape. The pins are simplified to a strong vertical line. The flags are square silhouettes, linear symbols and text are located at the bottom of the picture.</p> <p><b>Colour:</b> Colour is monochromatic and limited. Flags are earth tone colours – shades of brown. Forms are dark and the background is lighter which makes the forms stand out. Un-toned forms and a toned background. Primarily warm colours.</p> <p><b>Media or Materials:</b> The artist has used oil paint to create the washy background and thicker oil paint to create the forms. The artist has used traditional materials to make the artwork</p> <p><b>Art work 2: Dick Frizzell, <i>Waikato Landscape</i>, 1985, oil on canvas</b></p> <p><b>Form:</b> Simplified landscape. 3 D form is represented through tone and simple linear perspective. Narrowing of the road suggests depth, however the scale of objects is inconsistent. Basic shapes with little detail represent the landscape and create forms that are typical of a NZ landscape.</p> <p><b>Colour:</b> There is a limited palette of mostly cool colours – greens and blues which are representative of land and sky. Different shades of the basic primary and secondary colours are used to create the iconic landscape. The dominant green is reflective of lush rural Waikato area.</p> <p><b>Media or Materials:</b> Thick application of oil paint on canvas. Rough areas of paint work and there is thick messy line used for the signs and the roads. Variety of visible brush strokes creates texture in the sky and hills and various types of vegetation. A thick brush has been used to give an unfinished quality to the line in the road and poles</p> |
| <p><b>Achievement with Merit</b></p> <p>The candidate has provided an informed, detailed description of THREE formal elements (Form, Colour, Media or Materials) for both art works using art terminology.</p> <p><b>Art work 1: Shane Cotton, <i>Needlework</i>, 1993, oil on canvas</b></p> <p><b>Form:</b> The pincushion resembles a boat through the use of an internal line that creates a simple boat shape. The pins become flagpoles because of the flags attached on top of them. The flags are cutout and solid looking instead of like flowing fabric. The simplified forms of the fence and table, as well as, the dividing line provide simple 3D form to the pincushion so that it resembles a boat</p> <p><b>Colour:</b> The monochromatic earth tones of brown and ochre are traditional of the land. The flags are not represented by their symbolic colour and instead are all the same monochromatic tone. Therefore, there is little distinction between the flags except for the symbols depicted.</p> <p><b>Media and Technique:</b> Shane Cotton has used thinners to thin the oil paint used in the background and the forms have been created with a thicker opaque application of paint. Oil paint allows the forms to stand out and a precise line to be made between the objects and the background</p>   |

**Art work 2: Dick Frizzell, *Waikato Landscape*, 1985, oil on canvas**

**Form:** Dick Frizzell uses simplified form, however there is certain detail that he adds to give the landscape a sense of place eg. EXIDE on the rural shed. The view of the road junction, the bend in the road, and wooden poles are typical of a rural NZ area.

**Colour:** Limited palette of blues and greens have been used to represent the natural colours found in the landscape. Washed out tones of blue are used to create a simplified atmospheric effect of the sky. Darker tones are used to create depth and atmosphere and lighter white tones are used to highlight and to accentuate line.

**Media or Materials:** Rough style and little concern for fine details, which gives the painting a naïve look. For example the grass in the foreground is shown by simplistic thick line made by a thicker brush and the power poles which are compared with the fineness of the poplars. Not a carefully painted atmospheric landscape. Paint and tone is not smoothly blended which gives areas such as the sky the feeling of atmosphere. Smooth texture of the hills and fine painting of the poplars contrasts with the textural painterly feel of the foreground like the shed.

**Achievement with Excellence**

The candidate has provided an in-depth thorough description of THREE formal elements (Form, Colour, Media or Materials) for both art works using purposeful art terminology.

**Art work 1: Shane Cotton, *Needlework*, 1993, oil on canvas**

**Form / Colour / Media and Materials:**

Cotton is part Māori and often recorded his own interpretation of historical events and bi-culturalism in New Zealand. People are seldom represented in Shane Cotton's works; instead he uses symbols to communicate his interpretation of history. Symbols of Biculturalism are placed throughout the painting. The fence symbolises the cutting up of the land by the colonials and the pins are like pins mapping on topographic maps dividing up the land. Colonialism is symbolized through the Union Jack flag dominating the other flags. The pincushion could also represent a waka or a leaf shape representing the land which has been divided.

Cotton often uses brown and ochre colours to communicate a feeling of age and history. This is also created through the use of traditional paint of oil paints on canvas that would have been used by colonial artists and becomes a comment on artistic traditions.

**Art work 2: Dick Frizzell, *Waikato Landscape*, 1985, oil on canvas**

**Form / Colour / Media and Materials:**

Dick Frizzell combines low art and high art. He has taken the serious genre of landscape but the imagery and style are reminiscent of low art and advertising.

He wants to make the landscape iconic which is an extension of regionalism. We know it is a Waikato landscape through icons of a rural scene and the use of the household name- Exide batteries in a rural community. He has applied the oil paint in a non-traditional way, which is also reflective of a graphic look rather than real. He has not used the media in a traditional manner for landscapes. Traditional landscapes generally have a highly realistic style with a licked oil finish. Dick Frizzell's application of the paint is rougher and less detailed. Dick Frizzell has not followed the traditional way of signing and titling his work, and instead places the title, signature and date very prominently across the top of the painting.

**Question Two**

**Achievement**

The candidate has selected TWO art works from the resource booklet and used art terminology to describe TWO formal elements from the list provided.

**Plate 1: Nigel Brown, *I am the Trees of Aotearoa*, 2000, oil on linen**

**Form:** Figures and the trees are flat and cutout looking. The large letters for 'I AM' look 3D and are much larger than the figures. Black is used to outline some of the forms.

**Colour:** Natural colours of trees and land are used which contrasts with the big white block letters. The letters of the title are flat black block letters and the 'I AM' letters look 3D through the use of tone.

**Composition:** The objects are arranged in rows across the picture. The A is centralised in the middle ground. Each letter has a figure posed in front of it. The trees are repeated across the background.

**Plate 4: Robin White, *A Buzzy Bee for Siulolovao*, 1977, silkscreen**

**Form:** The Buzzy Bee, house and landscape are all simplified and have a smooth outline. The forms are realistic but reduced to geometrical shapes. There is a black outline around the bee and the house.

**Colour:** The colours are bright and flat and have little tonal variation. There is a wide range of colours – primary colours, greens and earth tones.

**Composition:** The house is placed in the centre of the composition. The objects are arranged in horizontal lines within the frame. The house in the lower half of the picture is balanced by the large Buzzy Bee in the sky.

**Achievement with Merit**

The candidate has provided an informed, detailed description for both art works of THREE chosen formal elements from the list using art terminology.

**Plate 1: Nigel Brown, *I am the Trees of Aotearoa*, 2000, oil on linen**

**Form:** The form is not to scale as the text is much larger than the figures and the landscape. The figures are not in proportion but relate to gender – the man is much taller than the woman and child. Because many of the trees are silhouettes it forms a decorative background rather than a realistic landscape setting

**Colour:** The green and ochre colours of the land are toned so that they are darker towards the back where the trees are which contrasts with the whiteness of the letters which then seem to advance towards the viewer.

**Composition:** Change in scale is used to offset the small figures against the large text I AM. Repetition of Trees in the background. The text dominates the composition and overpowers the landscape. The staggering of the letters provides a foreground, middle ground and background to the space.

**Plate 4: Robin White, *A Buzzy Bee for Siulolovao*, 1977, silkscreen**

**Form:** The form of the Buzzy Bee has been made large so that it becomes iconic – emphasizing its existence as a favourite NZ children’s toy. The landscape consists of flat hills but also some bush, which also makes it typically NZ. The house is a simple wooden villa design, which is also typical of NZ.

**Colour:** The bright primary colours of the Buzzy Bee contrast with the natural more subtle tones of green, ochre and brown of the villa and house. The bee and the villa are outlined in black, which makes their colour stand out from the flatly coloured surrounding land and sky. The brightness, contrast and clarity of the colours are emphasized by the lack of shadow.

**Composition:** The villa being placed in the centre of the print creates symmetry. The bush behind the villa creates a mid-ground, engulfing the villa and separating it from the surrounding landscape. The Buzzy Bee is also centrally placed in the sky and its round shapes are echoed by the smooth rolling hills below it.

**Achievement with Excellence**

The candidate has provided an in-depth thorough description for both art works for THREE chosen formal elements from the list using purposeful art terminology.

**Plate 1: Nigel Brown, *I am the Trees of Aotearoa*, 2000, oil on linen**

**Form / Colour / Composition**

The words ‘I Am’ were used as an art form by previous artists starting with McCahon in the 1970’s and then reproduced as a sculptural form by Michael Parekowhai in 1990. Nigel Brown has combined the two concepts of the writing becoming a sculptural form in his painting. The white of the letters remind us of both McCahon and Parekowhai.

The three figures represent the New Zealand nuclear family of father, mother and child. Because of its size, the A becomes an architectural structure – similar to a spire from a church, which envelops the figure. The distortion of scale makes the figures, landscape and letters iconic and they become symbols that represent the issues that have arisen since 1990 over ownership and conservation of the land.

**Plate 4: Robin White, *A Buzzy Bee for Siulolovao*, 1977, silkscreen**

**Form / Colour / Composition**

The forms are smooth and hard-edged which is typical of regionalist painting style that emerged in NZ in the 1960’s and is also achieved using the technique of screen printing. The flatness of the colours are also typical of the regionalist style and the lack of shadow emphasizes the harsh bright light that is found in the NZ landscape.

The composition contains images that are typical of a NZ landscape – rolling hills, dense scrub and traditional wooden villas that are seen in the Wellington area where Robin White lived and painted. The Buzzy Bee in the sky is similar to Rita Angus’ bird in her painting *Flight*, but Robin White has made the print more typically ‘NZ’ by using the popular toy.

| N1   | N2  | A3  | A4                    | M5  | M6  | E7   | E8   |
|--|---|---|-----------------------|---|---|--|--|
| Information given does not address the question. | Information addressed question at a low level OR part of the question is not addressed. | Formal elements are described for both art works using some art terminology and evidence. | Description is clear. | Description is informed and detailed using art terminology and evidence | Description is well informed and detailed | Description of formal elements has depth. Terminology is purposeful for one or both works. | Description is thorough and terminology purposeful for both works. |

**N0** = No response; no relevant evidence.

**Judgement Statement**

|                    | <b>Not Achieved</b> | <b>Achievement</b> | <b>Achievement<br/>with Merit</b> | <b>Achievement<br/>with Excellence</b> |
|--------------------|---------------------|--------------------|-----------------------------------|--|
|                    |                     |                    |                                   |  |
| <b>Score range</b> | 0 – 2               | 3 – 4              | 5 – 6                             | 7 – 8                                  |