

Assessment Schedule – 2012

Art History: Examine the effects of formal elements of art works (91180)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Examine the influence of the effects of formal elements on art works will be demonstrated through the description of the formal elements of art works and description of the effects created by these, using evidence from the art works.</i></p>	<p><i>Examine in-depth the influence of the effects of formal elements on art works will be demonstrated through the detailed description of the formal elements of art works and explanation of the effects created by these, using evidence from the art works.</i></p>	<p><i>Examine perceptively the influence of the effects of formal elements on art works will be demonstrated through the detailed description of the formal elements of art works and explanation of the importance of specific effects created in art works.</i></p>

Evidence Statement

Aspects of Gothic Art 1120–1420

- Plate 1: Siena Cathedral (Duomo), Siena, Italy, 1215–1263
- Plate 2: Chartres Cathedral, Chartres, France, c 1194–1260 (view from the air)

Question One

- Describe the effects created by the **form** and **decorative features** of these buildings.
- Explain the importance of these effects in reflecting regional variations of the Gothic style of architecture.

Examine the influence of the effects of formal elements on art works will be demonstrated through:

- Description of at least TWO formal elements of artworks and description of the effects created by these, using evidence from the art works.

Chartres has the traditional cross form, which can be seen clearly in its roof. The effect of this is to remind the viewer that this is a cross and is based on the traditional symbol of the Christian church. The cathedral is heavily decorated with sculpture round the doors, tracery in the windows, and decorative details like crockets that are little carved balls on the buttresses. The effect of this is to make the cathedral look very magnificent to the onlooker and show how important it is.

The information for the second example should be at a comparable level.

Examine in-depth the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining the influence of the effects of formal elements on art works closely linked to examples.

As well as the cruciform shape of the cathedral, Chartres Cathedral has two towers at the west end. This means that it can be seen for miles around as the cathedral is built in a flat area and these are visible from a long way off. The form of these two spires is different, which tells us that they were built at different times. One is taller and more decorative than the other because it was built later after the original tower had burnt down. The sculptural ornament around the doorways is of figures. There

are kings and queens of the Old Testament around one doorway, which is known as the Royal Portal and reminds viewers of stories from the Bible. Over the front door is a tympanum showing Christ in judgement, which tells people going into the cathedral that if they do not follow the church they would go to hell when they die.

The information for the second example should be at a comparable level.

Examine perceptively the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining with insight how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from two art works. This typically means explaining how particular contexts are important to art works and explaining the complex influences that contexts have on two art works.

In the Middle Ages, there was fierce competition between towns to build the most magnificent church. Giving money to the church and working on its construction was important for people at the time because the church preached that they must do this to ensure that they would find a place in Heaven when they died. Competition between towns lead to the development of the gothic style as they competed with each other to go ever higher and even more decorated. The forest of flying buttresses which enlarges the form of the church, have allowed the nave to be built very tall while allowing huge stained glass windows to flood the nave with light. Chartres is an excellent example of a town building a magnificent cathedral over many generations. The different sculptural styles represented and the different heights of the towers signal the length of time spent building this important church, which was a place of pilgrimage from Paris.

The information for the second example should be at a comparable level.

Aspects of Gothic Art 1120–1420

- Plate 3: Giotto, *Entry into Jerusalem (from the Arena Chapel)*, 1304–1306
- Plate 4: Duccio di Buoninsegna, *The Entry Into Jerusalem (reverse of the Maestà)*, 1308–1311

Question Two

- (a) Describe the effects created by the **media** and **composition** of these art works.
- (b) Explain the importance of these effects in each artist's depiction of Christian stories.

Examine the influence of the effects of formal elements on art works will be demonstrated through:

- Description of at least TWO formal elements of artworks and description of the effects created by these, using evidence from the art works.

The medium used for Duccio's Entry into Jerusalem is egg tempera and gold on timber panel. The effect of the gilding is to make the panel shine, especially when it is seen by candlelight. The effect of the egg tempera is to create a detailed, rich, coloured painting that will stand out against the gold and tell the story clearly to the viewer. The composition of the Entry into Jerusalem is created in four layers that rise towards the back of the panel where the city is seen behind the walls. The effect of the layers is that each part of the story is in its own space, and it is easy to read the story and tell what it is about.

The information for the second example should be at a comparable level.

Examine in-depth the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining the influence of the effects of formal elements on art works closely linked to examples.

The bright gold at the back of the panel links this painting to the others in the polyptych where the gold background has been used. This has been designed to give the work a spiritual feeling for such an important series of paintings telling the story of Jesus in the lead up to his death. The egg tempera paint has an intense, rich quality about it. It dries quickly because the egg is used as a binder and was painted in fine strokes with small brushes, which allowed the artist to include a great deal of detail. The fine detail of the plants along the foreground walls and the leaves on the trees are examples of this fine detail. The rich colour of the tempera is shown best in the painting of Jesus who dominates the foreground because it is so bright. The diagonal of the first two layers of the composition lead our eyes from the entry of Christ and his disciples up through the crowd to the archway and to the city beyond. The effect of this rising perspective is to make it appear to be a big space that the story is happening in, and to give the impression that the city is very busy with people waiting to meet Jesus.

The information for the second example should be at a comparable level.

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The altar panel was the most important piece of artwork in a church in the Middle Ages. It was reserved for the most important stories and was given the most expensive treatment. Duccio's Entry into Jerusalem comes from the rear of the Maestà, which was on the altar of Siena Cathedral. This is typical of altar panels because of the extensive use of gold throughout the multiple-panelled work, and because of the use of rich egg tempera paint. Both these elements serve to link the panels together, visually, to tell the story of Jesus but also to overwhelm the viewer with the significance of these stories for the church. Gold paint and rich colour seen dimly, glittering in the candlelight would impress on viewers the spirituality the panels represent.

The information for the second example should be at a comparable level.

Towards Modernism 1780–1900

- Plate 5: Théodore Géricault, *The Raft of Medusa*, 1819
- Plate 6: Claude Monet, *Impression, Sunrise*, 1872

Question Three

- (a) Describe the effects created by **form** and **application of paint** in these art works.
- (b) Explain the importance of these effects in creating mood in each art work.

Examine the influence of the effects of formal elements on art works will be demonstrated through:

- Description of at least TWO formal elements of artworks and description of the effects created by these, using evidence from the art works.

Géricault uses solid form with anatomically correct figures carefully modelled in light and shade. His figures are mostly unclothed and are shown in a variety of different

poses to demonstrate his understanding of the figure and of three-dimensional modelling.

The information for the second example should be at a comparable level.

Examine in-depth the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining the influence of the effects of formal elements on art works closely linked to examples.

Both Gericault and Monet were painting seascapes, however the effects they achieved were very different. Monet is working rapidly, attempting to capture the impression of a harbour at dawn. Although his painting is much smaller his paint strokes are large – there are visible dabs and dashes of colour, which sit unblended against the background marking ripples in the water, the suggestion of figures in a small boat, shadows of ships and wharf machinery, and the first reflections of the rising sun.

The information for the second example should be at a comparable level.

Examine perceptively the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining with insight how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from two art works. This typically means explaining how particular contexts are important to art works and explaining the complex influences that contexts have on two art works.

Impression Sunrise was shown at the first Impressionist exhibition, an exhibition which was a deliberate challenge to the Salon system that earlier generations of French artists had had to conform to. In Impression Sunrise, the desire to record the artist painting the physical effects of the sea was only possible once the artist was able to take the easily portable paint in tubes out into the landscape. This was Monet's method of recording a scene that he knew would change rapidly.

Working en plein aire had previously been part of the working method of many artists in the planning stages of their work. Sketches had to have been made, often in watercolour to capture the effects of light, sky, and clouds. This was certainly the case for the Barbizon artists. But, after this stage the artists would return to the studio to complete their paintings which were often on a large scale. The Impressionists, like Monet, aimed to capture the effects of light on their subject matter and, consequently, worked outdoors on small-scale canvases, working them rapidly and using rough brush strokes and quickly dabbled, sketchy oil paint to capture the fleeting effects before the light changed. This working method and the title of the painting lead to some critics damning these artists' work as mere impressions or sketches of a scene.

The information for the second example should be at a comparable level.

Towards Modernism 1780–1900

- Plate 7: Jacques-Germain Soufflot, Panthéon, formerly church of Ste-Geneviève, Paris, 1790
- Plate 8: Sir Charles Barry and A. W. N. Pugin, Houses of Parliament, Westminster, 1839–1860

Question Four

- (a) Describe the effects created by the **form** and **decorative features** of these buildings.
- (b) Explain the importance of these effects in recreating historical style in architecture of this period.

Examine the influence of the effects of formal elements on art works will be demonstrated through:

- Description of at least TWO formal elements of artworks and description of the effects created by these, using evidence from the art works.

The form of the Houses of Parliament is a very large rectangular block but it looks asymmetrical because of the towers and spires that dominate the skyline. Big Ben and the other towers point upwards at different heights as is typical of the Gothic style, which architects Barry and Pugin, were copying. These ornate decorative features make it look like the churches of the medieval period.

The information for the second example should be at a comparable level.

Examine in-depth the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining the influence of the effects of formal elements on art works closely linked to examples.

The effect of the form of the Houses of Parliament was to link these buildings with the previous Houses of Parliament, which had burnt down a few years previously, so that they would continue the tradition of the medieval parliament in England. Buttresses, tracery in the windows, and elaborate carvings of ornaments on the spires and towers all combine to create the impression that the building links to the medieval period.

The information for the second example should be at a comparable level.

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The designers of the Houses of Parliament used the decorative features of medieval architecture to create the effect of the Gothic style on a symmetrical form. They wanted the new building to reflect the style of the Westminster Hall, which had survived the fire of 1834, and also to symbolise the might of British Government that they associated with the Gothic style. Since the industrial revolution, Britain was a dominant power worldwide, and the creation of these large, magnificently ornamented buildings had the effect of signalling how powerful the nation was. The use of Gothic revival features on this building set the fashion for the Gothic Revival throughout the English-speaking world.

The information for the second example should be at a comparable level.

Aotearoa and the Pacific 1800–1950

- Plate 9: Charles Heaphy, *View of a Part of the Town of Wellington, New Zealand*, 1841
- Plate 10: Rita Angus, *Central Otago*, 1940

Question Five

- (a) Describe the effects of the **painting techniques** and **space** in these paintings.
- (b) Explain the importance of these effects in each artist's depiction of the New Zealand landscape.

Examine the influence of the effects of formal elements on art works will be demonstrated through:

- Description of at least TWO formal elements of artworks and description of the effects created by these, using evidence from the art works.

Charles Heaphy's painting is done in watercolour. The effect of this painting technique is that the colour is very light and almost transparent because the watercolour is quite thin and the white paper it is painted on shows through in places, like the clouds. Heaphy has painted very precisely and the effect of this is to give a lot of detail in the painting of Wellington. He has created space by using big buildings in the foreground and smaller ones with a lot less detail in the mid-ground. This gives the effect of the smaller buildings being much further away.

The information for the second example should be at a comparable level.

Examine in-depth the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining the influence of the effects of formal elements on art works closely linked to examples.

Heaphy was an early colonial artist. He was painting pictures to attract settlers to New Zealand. Because of this, he was painting carefully to give details so that viewers could see how well developed the city of Wellington was. Using the watercolour technique, a medium which was easy to carry round the country, he has included clusters of houses, roads, people, and animals so that the place looks busy, and the precisely painted ships in the harbour give the effect of a bustling, prosperous town. He creates a large space using scale, variations in detail, and colour to give the impression that Wellington is a large town that will accommodate a lot of settlers.

The information for the second example should be at a comparable level.

Examine perceptively the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining with insight how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from two art works. This typically means explaining how particular contexts are important to art works and explaining the complex influences that contexts have on two art works.

Heaphy was a draughtsman who was employed by the New Zealand Company to record the new land of New Zealand and to make paintings that could be used as publicity to attract settlers to the new colony. He used the medium of watercolour because it was easily portable and could be transported around the country easily. The technique was also rapid, so he could work on the spot and didn't have to spend many hours in a studio. He would sketch in the details he wanted in pencil and then use watercolour to create the painting. The aim of these types of paintings was to emphasise the positive features of the country, and the detailed painting of houses and ships shows the potential of Wellington to become a thriving town. As well as using scale and colour to create a large area for the town, he has cut off the sides of the image so that the viewer has the impression that this is only part of the town and that the houses extend beyond the area shown.

The information for the second example should be at a comparable level.

Aotearoa and the Pacific 1800–1950

- Plate 11: Northland whare Puni (sleeping house), illustration by Augustus Earle, 1827
- Plate 12: Te Tokanganui-a-Noho, Te Kuiti, 1872

Question Six

- (a) Describe the effects created by the **scale** and **decorative features** of these two buildings.
- (b) Explain the importance of these effects in the creation of different types of Māori architecture.

Examine the influence of the effects of formal elements on art works will be demonstrated through:

- Description of at least TWO formal elements of artworks and description of the effects created by these, using evidence from the art works

The scale of the whare Puni painted by Augustus Earle in Northland is very small. We can see this by the comparison of the building with the height of the woman who has been painted next to it. The roof is only as tall as she is, so the building is low to the ground. Many Māori buildings were built low to the ground because this meant that they kept the people in them warmer. There are not any decorative features on this house. There is a carved tekoteko at the highest point of the gable over the porch, though the heke are not decorated, and a carved doorway leading into the house.

The information for the second example should be at a comparable level.

Examine in-depth the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining the influence of the effects of formal elements on art works closely linked to examples.

Augustus Earle was a travelling artist who recorded the life and culture of the Māori in the early nineteenth-century before many settlers had arrived in New Zealand. His paintings give us a good idea of what life was like for Māori. Earle has deliberately put a Māori woman into the painting to show that the whare Puni was not very big. The height of the gable does not reach the height of her head. Whare Puni were often low to the ground, because people needed to be warm inside them. They were for daily living rather than for meetings so it was important that they were comfortable rather than designed to hold a lot of people or impress visitors. Sometimes whare Puni were built over pits dug into the ground because this made them even warmer. The tekoteko and carving over the lintel gives the effect that it was an important family who lived here because carving was used to give mana to the objects it was attached to and was generally done for people of mana. There is not as much carving as there might have been on the buildings, which were important to all the hapu, like a wharenuī.

The information for the second example should be at a comparable level.

Examine perceptively the influence of the effects of formal elements on art works will be demonstrated through:

- Explaining with insight how the contexts within which art works are produced influence the characteristics and production of art works, using supporting evidence from two art works. This typically means explaining how particular contexts are important to art works and explaining the complex influences that contexts have on two art works.

Whare Puni were the main type of houses recorded from the time of the first visits by Cook. The size of the house varied largely, as did the detail of the carving on it. The most important family group, that of the rangitira, would have the largest house with the most carving on it to acknowledge the rangitira mana or status. The low height of these houses was largely for warmth but before the arrival of European architecture, all houses were simpler than the whare whakairo built later in the century.

It has been suggested that the more important whare Puni built for the rangatira may have evolved during the nineteenth-century, with the increase in the greater range of tools available, into the larger and more richly carved whare whakairo.

The information for the second example should be at a comparable level.

N1	N2	A3	A4	M5	M6	E7	E8
Information given does not address the question.	Information given addressed the question at an insufficient level OR part of the question is not addressed.	The effects of TWO formal elements in at least one art work have been described.	The effects of TWO formal elements in two art works have been described.	The effects of TWO formal elements in one or more art works have been described in detail.	The effects of TWO formal elements in two art works have been described in detail.	The importance of specific effects in at least one art work has been explained perceptively.	The importance of specific effects in both art works has been explained perceptively.

N0 = No response; no relevant evidence.

Judgement Statement

Achievement	Achievement with Merit	Achievement with Excellence
3–4	5–6	7–8