

Assessment Schedule – 2013

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

Assessment Criteria

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

Evidence Statement

<p>Question One</p> <p>Art work 1: Nigel Brown, <i>I Am – The Road to Muriwai</i>, 2000, oil on linen, 83 x 123 cm – painting</p> <p>Art work 2: Ans Westra, <i>Newspaper Boy, Royal Oak Tavern, Wellington</i>, 1960, black and white photograph, 19.5 x 20.6 cm – photograph</p>
<p>Evidence for Achievement</p> <p>Candidate has selected TWO art works and used art terminology to describe TWO (out of three) of the formal elements: Form, Colour, Technique, Media / Materials, Line, Texture, Composition, Tone.</p>
<p>Art work 1: Nigel Brown</p> <p>Colour – Limited earth tones of ochres and browns of the landscape, combined with stark white shadowed letters and a greyed sea and sky.</p> <p>Form – Tall figures with outstretched arms and legs and flat bodies straddling large letters along with the small shapes of a man and dog, are placed within simplified and two-dimensional landforms.</p> <p>Scale – The images are not to scale as the figures and letters are so large and are set within a landscape and buildings, which are relatively small.</p>
<p>Art work 2: Ans Westra</p> <p>Composition – Symmetrical, with one figure on either side of the photograph and the two boys filling a large proportion of the composition. The window of the hotel behind them is cropped, as well as the right side so the figure is close to the edge of the photograph.</p> <p>Tone – There is lots of tone such as the strong blacks of the boy's jersey, their hair and shoes, the mid-tones of the wall and their shorts and the whites of the newspapers and the signage on the window.</p> <p>Line – The figures and window frames create strong vertical lines. There are horizontal lines in the window ledge behind and newspapers on the ground. The boy's crossed leg and the bundle of newspapers that he holds create diagonal lines.</p>

Evidence for Merit

Candidate has provided an **informed, detailed** description, for both art works, of TWO chosen formal elements from the list.

Art work 1: Nigel Brown

Colour – The painting has a very limited range of colours and is almost monochromatic as the landscape is earth tones, which contrast with the bold white of the block letters and dark browns and blacks of the figures and silhouettes and outlining to some of the forms. The colours are largely uniform with little tonal variation.

Form – The figures are disproportionate and have elongated bodies and limbs. They have very little internal detail and some appear like flattened outlined shapes and others such as the small man and dog are just silhouettes. The landscape appears very two-dimensional and linear through the un-toned application of paint creating flat, broad, and outlined shapes.

Scale – As the figures and letters are so large against the small landscape, the painting is not to scale. This makes the figures, letters, and setting symbolic rather than realistic. The change in scale of objects is a key device that Nigel Brown uses to create meaning within his paintings.

Art work 2: Ans Westra

Composition – The symmetry of figures on either side of the photograph creates a balanced composition. The boys' expressive poses and faces become the focus because of their largeness within the photograph. The cropped hotel window behind them provides a contrast and a setting for the boys.

Tone – There is a wide range in tone which creates contrast within the photograph, ranging from deep blacks within the figure's clothing and hair compared with the strong whites of the newspaper and the lettering on the hotel window. These are set against the mid-tones of the boys' skin and wall behind them.

Line – There is a variety of line within the photograph with the figures providing strong vertical lines. This contrasts with the horizontal grid structure of the hotel window behind them. This is broken by the addition of two diagonal lines – the boy's crossed leg and the bundle of newspapers that he carries, adding movement informality to the scene.

Evidence for Excellence

Candidate has provided an **in-depth**, detailed description for both art works, of THREE chosen formal elements from the list.

Art work 1: Nigel Brown

Simplified forms, letters, and landscapes provide a significant part of Nigel Brown's art. This work is from his '*I Am*' series that was set at Muriwai Beach on Auckland's west coast, where he reflected on Colin McCahon's work of the same name. His direct application of unmixed colour and simple forms give his work a naïve feeling. The outsized figures and letters, which are symbolic, give greater meaning to the words and identify the importance of man and his existence on the land within New Zealand art.

Art work 2: Ans Westra

This work by Ans Westra is an example of a documentary style of photography. Her informal compositions, her use of a snap-shot type camera and black and white film makes the photo appear as if it is from a newspaper, which is directly related to its subject. Her photographs of daily life in New Zealand during the 1960s were well known for their naturalism, with figures that often were unaware of the camera and that the viewer could immediately identify with. Her photographs were an important means of recording the drift of Māori from a traditional rural environment to the city.

Question Two

Plate 2: Seraphine Pick, *Burning the Furniture*, 2007, oil on linen, 70.2 x 50 cm

Plate 6: Michael Parekowhai, *The Story of a New Zealand River*, 2001, concert grand piano, paua, capiz, and lacquer

Evidence for Achievement

Candidate has selected TWO plates from the resource booklet and used art terminology to **describe** TWO (out of three) of the formal elements: Form, Colour, Technique, Media / Materials, Line, Texture, Composition, Tone.

Plate 3: Seraphine Pick

Colour – Dark tones of blue and grey have been used for the background and negative space. The figures and objects have been painted with white, and tones of pink, orange, and grey.

Light – The lighting is like a spotlight that comes from the front left-hand side, making the central subject matter well lit, the background dim, and the sides of the picture very dark.

Media / Materials – Thin layers of oil paint have been applied to the linen surface. Dark washes have been layered to create the dark sides of the picture and the middle of the picture has areas where the paint application of thin layers can be seen.

Plate 6: Michael Parekowhai

Form – The three-dimensional sculpture is a found object of an actual concert grand piano. The sculpted lilies and roses on top of the piano are carved simplified forms of flowers.

Colour – The colour black dominates this work and the shiny black extends from the piano onto the lilies and the roses. The white keys have broken up the black colour, and the paua and capiz inlay provides a bit of colour on the side of the piano.

Technique – The artist started with the found object of a concert grand piano, which he then ornamented with the panel of paua and capiz inlay. The lid of the piano has been left down and topped with wood carved lilies and roses, which have been lacquered heavily with black paint. The stand where music sits has been engraved with the art work's title.

Evidence for Merit

Candidate has provided an **informed, detailed** description for both plates of TWO chosen formal elements from the list.

Plate 3: Seraphine Pick

Colour – The painting has a limited range of colours and is made up mostly of cool dark tones, which have been contrasted with the bright tones of white and warm hues of pinks and oranges used for the figures and objects. There is a wide tonal variation of colour used in the painting.

Light – Artificial and directional light is used to create three-dimensional form and depth in the painting. The female figure on the left is closest to the light source and therefore appears washed out. Whereas the background objects and the male figure are more softly lit and blend and merge into the background.

Media / Materials – Oil paint has been layered with different sized brushes to create opaque and translucent areas within the painting. Washy paint has been layered to create the illusion of depth and texture of the objects. A thin brush has been used for areas of smaller details such as the small objects on the table and a large brush has been used for the background.

Plate 6: Michael Parekowhai

Form – The artist has altered the traditional form of the piano by adding the flowers. The flower forms are simplified and lack finer detail.

Colour – The piano has been left black, which is typical for a concert grand piano and contrasts with the white of the keys. The decorated strip of paua shell and capiz adds colour. However, the traditional white colour of the lilies and the traditional red colour of the roses have been removed and instead have also been represented in black, which is symbolic of death.

Technique – The structure of the piano remains but it is given greater symbolic meaning by the addition of the carved flowers. The flowers are sitting on the piano's strings, which mean the piano functions both as a musical instrument and a sculpture of a piano. Engraving the title of the work onto the piano helps create meaning.

Evidence for Excellence

Candidate has provided an **in-depth**, thorough description for both art works of THREE chosen formal elements from the list, using purposeful art terminology.

Plate 3: Seraphine Pick

Seraphine Pick uses contrasting colours, intense lighting, and thinly applied veils of paint to create drama in this imaginary interior. The artificial directional light source creates a sense of depth in the painting and is used to highlight the subject matter and gently illuminate the background, making the painting eerie and mysterious. Colour and tonal variation is used to highlight the smallest of objects and create a sense of form and texture, but the painting has not been rendered in a photographic style – it is more impressionistic as the brushstrokes and layers are clearly visible on the surface.

Plate 6: Michael Parekowhai

Michael Parekowhai has transformed a concert grand piano, which is a treasure or taonga of European culture. He has adorned the piano with flowers, which relate to the customary act of throwing flowers after a piano recital. The roses are celebratory and the lilies are a tribute to an unbeatable performance and unrecoverable music. The black colour could further represent the idea of loss, as do the lilies. The piano's structure has been changed by altering the top of the piano and engraving the title. The piano can still be played, appropriately through its addition of motifs, in a gallery. The piano becomes a representation of the journey towards biculturalism, which is a common theme in Parekowhai's work.

N1	N2	A3	A4	M5	M6	E7	E8
Information does not address the question.	Information addresses question at a low level OR part of the question is not addressed.	Formal elements are described for ONE art work, using some art terminology and evidence. The other art work is attempted.	Formal elements are described for BOTH art works, using some art terminology and evidence.	Description is informed and detailed for ONE art work, using art terminology and evidence. The other art work is attempted.	Description is informed and detailed for BOTH art works, using art terminology and evidence.	Description of formal elements has depth and terminology is purposeful for ONE or BOTH art works.	Description is thorough and terminology purposeful for BOTH art works.

N0 = No response; no relevant evidence.

Judgement Statement

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 2	3 – 4	5 – 6	7 – 8