

Assessment Schedule – 2014

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

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<i>Understanding</i> is demonstrated through describing formal elements of art works using art terminology and evidence from art works.	<i>Informed understanding</i> is demonstrated through describing in detail formal elements of art works using art terminology and evidence from art works.	<i>In-depth understanding</i> 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: Sylvia Siddell, <i>Out of the Frying Pan</i>, 2007, oil on canvas, 102 × 77 cm</p> <p>Art work 2: Grahame Sydney, <i>Julie's Room</i>, 1974, egg tempera, 45.7 × 60.9 cm</p>
<p>Evidence for Achievement</p> <p>Candidate has selected TWO art works from a specific theme, and used art terminology to describe the formal elements: Form, Space, Colour, Line, Technique, Composition, Media/Materials, Light.</p>
<p>Art work 1: Sylvia Siddell, <i>Out of the Frying Pan</i></p> <p>Technique: Siddell's objects are created and built up through layers of curved wavy lines. The paint is applied thickly so that you can see the brush strokes on the surface.</p> <p>Art work 2: Grahame Sydney, <i>Julie's Room</i></p> <p>Line: The still life objects create lots of strong vertical and horizontal lines, such as the closet door and the chair with the shirt hanging from it.</p>
<p>Evidence for Merit</p> <p>Candidate has provided an informed, detailed description for both art works of the chosen formal elements from the list, using art terminology.</p>
<p>Art work 1: Sylvia Siddell, <i>Out of the Frying Pan</i></p> <p>Colour: Overall the colour scheme is made up of soft pastel tones, which creates a warm feeling in this kitchen scene. Siddell uses a broad variety of complementary colours to show the detail of the still life objects.</p> <p>Art work 2: Grahame Sydney, <i>Julie's Room</i></p> <p>Form: The objects include realistic detail, such as the folds in the shirt, that makes them appear three-dimensional. Sydney gives the shirt a soft outline to</p>

replicate what the shirt material would be like in real life.

Evidence for Excellence

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

Art work 1: Sylvia Siddell, *Out of the Frying Pan*

Sylvia Siddell has a non-traditional approach to the traditional theme of still life. Her technique and application of paint cause the objects to be animated instead of motionless. Her use of colour and line create a sense of movement and imagination. The still life objects are the key focus of the painting, and their scale and prominence take over the picture space and have a life of their own.

Art work 2: Grahame Sydney, *Julie's Room*

Sydney's use of egg tempera paint is an appropriate medium for this realistic painting of an interior and still life. The nature of egg tempera allows the artist to include fine detail to the forms of the objects. The soft appearance of the forms is accentuated by the graininess of the tempera paint. A key feature of this painting, which is typical of Sydney, is the inclusion of large areas of empty space.

Question Two

Plate 2: Robin White, *This is me at Kaitangata*, 1979, screenprint, 49.8 × 36.5 cm

Plate 6: Laurence Aberhart, *Midway Beach, Gisborne, 13 June 1986*, 1986, gelatin silver print, 20 × 25 cm

Evidence for Achievement

Candidate has selected TWO plates from the resource booklet and used art terminology to **describe** the formal elements: Form, Space, Colour, Line, Technique, Composition, Media / Materials, Light.

Plate 2: Robin White, *This is me at Kaitangata*

Composition: The figure is placed centrally in the foreground, which creates a symmetrical composition. Balance is created by the house in the background taking up the entire width of the picture.

Plate 6: Laurence Aberhart, *Midway Beach, Gisborne, 13 June 1986*

Light: This is a landscape, so it has natural lighting. It is lit from the back, which creates distance.

Evidence for Merit

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

Plate 2: Robin White, *This is me at Kaitangata*

Composition: The print is divided into three horizontal bands, which creates a formal and structured composition.

Plate 6: Laurence Aberhart, *Midway Beach, Gisborne, 13 June 1986*

Light: The light in the distance accentuates the darkness of the washstand, making it appear like a silhouette against the horizon.

Evidence for Excellence

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

Plate 2: Robin White, *This is me at Kaitangata*

This screen print has traditional components to its composition. The figure's face is the key focal point and the figure takes up two-thirds of the picture height. This formal structure of the traditional landscape and figure composition contrasts with the informal pose of the simplified figure with her arms crossed. Visually the self-portrait appears simple; however, subtle details such as the ring on White's hand, give the art work further meaning.

Plate 6: Laurence Aberhart, *Midway Beach, Gisborne, 13 June 1986*

Aberhart's use of light and composition give this photograph multiple meanings. The formal elements in the photograph work together to give this empty landscape a spiritual context. His use of back lighting and symmetrically centred composition makes this everyday washstand appear unique. The way the washstand is silhouetted against the background makes it appear like a crucifix.

N1	N2	A3	A4	M5	M6	E7	E8
Information given 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 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, using art terminology and evidence.	Description of formal elements has depth, with purposeful use of art terminology for both works.	Description is thorough and with purposeful use of art terminology for both works.

N0 = No response; no relevant evidence.

Cut Score

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