Assessment Schedule – 2012

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

Question One   • Art work 1: Peter Peryer, *Dead Steer*, 1987 – photography   • Art work 2: Grahame Sydney, *Anderson Lane*, 1995 – painting
Evidence for Achievement   Candidate has selected TWO art works and used art terminology to **describe** TWO (out of three) of the formal elements: Form, Space, Colour, Line, Technique, Composition, Media / Materials.
Art work 1: Peter Peryer   *Form:*   • The photograph is made up of strong, linear and flat-looking forms, which are seen in the road, hedge, and power lines as well as the volumetric and round form of the cow's body and large head.   • The cow is photographed on a slight angle from the front to emphasise the largeness and heaviness of the animal – particularly its head. Because it is dead, the body is bloated, which makes the body look even more round against the linear landscape forms.   • The landscape forms have a soft, textural outline seen in the trees and grasses, whereas the cow's head and body have hard, clear outlines to their form.   *Composition:*   • The composition is asymmetrical – the cow is positioned on the left-hand side of the photograph against the hedge, which is balanced against the empty road that is on the right-hand side.   • The photograph is taken from a low viewpoint, making the cow look even more imposing.   • The disappearing road and telegraph lines in the distance create a central vanishing point for the photograph and give it a sense of depth.   *Line:*   • The photograph is made up of strong vertical lines, such as the power lines, as well as diagonal lines, seen in the road and the hedge.   • The upright vertical legs of the cow create a contrast with the adjacent line of the road.

- The line of the cow follows the continuous line of the hedge, going back into the distance at the side of the road; both of these elements create depth in the photograph.

Art work 2: Grahame Sydney

Form:

- Most of the man-made forms in the foreground, such as the letterboxes, gate, signs, and the posts are clear and have hard edges.
- The forms of the natural elements, such as the grasses, are very soft and have a blurry look, similar to the clouds in the sky.
- The hills, even though they are far in the distance, have a chiselled and sculptural appearance.

Colour:

- The colour is bold and contrasting but still looks natural.
- The landscape has a golden appearance because of the light and the location.
- The blue sky complements the orange colours in the field.
- Darker tones of colour are seen in the deep shadows on the mailboxes and gate in the foreground.
- The colour fades with the distance in the sky, creating an aerial perspective.

Composition:

- It has a balanced composition, and the painting is structured around the central gate in the foreground.
- The gate creates a strong horizontal frame in the foreground, and is flanked on either side by the signs and the mailboxes.
- The road on the left of the composition, structured on a diagonal line, contrasts with the strong horizontal and vertical forms in the foreground.

Evidence for Merit

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

Art work 1: Peter Peryer

Form:

- The round, volumetric form of the cow provides a strong contrast against the linear landscape setting.
- The cow's patterned skin of black and white is strongly contrasting, which makes it stand out and appear visibly imposing against the subdued midtones and greys of the road and the landscape.
- The cow looks almost artificial because of its size and pose, with its legs in the air and its position on the side of a road in a very ordinary looking rural landscape.

Composition:

- The positioning of the cow to the side of the road makes the photograph appear less formal, as though the animal has been dropped off on the side of the road (something that often occurs every day in rural New Zealand), rather than being purposely positioned or the composition purposely constructed prior to the photograph being taken.
- The low viewpoint emphasises the size of the cow; this is used to shock the viewer and reinforce its death, as we are not used to seeing a cow in this way.
- The cropping of the hedge and road in the foreground creates a feeling of space beyond the photograph and helps to isolate the image of the cow.

Line:
- The photograph is made up of lots of intersecting lines that all recede into the distance near the top of the photograph where the road disappears.
- The continuous line of the road and the road markings running adjacent to the cow invite the viewer into the photograph as if we are travelling along the road ourselves and find the cow on the road side.
- The lines of the road and the markings are given prominence to make the scene appear as though it could be any road in rural New Zealand.

Art work 2: Grahame Sydney

Form:
- The clear, hard-edged man-made forms are emphasised and enhanced by the illumination of the intense light that covers the landscape.
- Overall, the natural forms, such as grasses, are given a more generalised and soft outline so they have the same textural appearance as the clouds, which contrast with the very crisp forms of the wooden structures in the foreground.
- Even though the hills are in the distance, the light and directional shadow enhance all their folds and crevices and give them a very volumetric and sculptural appearance.

Colour:
- The entire landscape has a golden glow, which is created through the light, identifying it with its South Island location.
- There is an extensive use of tone within the colours of the landscape, particularly in the foreground where the light hits the ground and creates patches of light and deep gold colours.
- The deep browns of the mailboxes and the gate in the foreground contrast with the brightness of the field and sky in the distance.
- The extensive use of the aerial perspective created by the wide sky is used to create a feeling of expanse and a feeling of isolation within the landscape.

Composition:
- The strong vertical line of the signs and mailboxes reinforces the feeling of calm and stillness, which is also emphasised through the solidity and monumentalism of the mountain range.
- The road on the left creates further depth as it continues off the canvas and into the hills, making the viewer's eye follow it into the distance, as though they were travelling on a road.
- The cropping of the hills on both sides of the landscape reinforce the idea of emptiness and distance, making the view seem as though it is just a part of a much more extensive landscape.

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: Peter Peryer

Form / Composition / Line:
- Peryer uses photography to record information about the New Zealand way of life; the animals that he photographs he regards as being animals identified with New Zealand.
- The road references travel and the rural nature of New Zealand – the cow is an emblem of its heritage and its social and economic history – the disappearing line of

the road refers to isolation.

- The dead cow emphasises Peryer's belief that the photographic image often precedes an experience or incident – in this case, the death of the cow. The placement of the cow makes the cow look larger.
- There is a macabre artificiality about the photograph because the cow died before the photograph was taken.
- The cow is also typical of Peryer's continual focus on the everyday and on displacing the familiar.
- The cow's death transforms the landscape study into a still life study – the low viewpoint also means the cow is in full view, like the composition of a still life work / observation.

Art work 2: Grahame Sydney

Form / Colour / Composition:

- Sydney's paintings tell stories about places (dilapidated buildings and rural structures are testimony to other stories bound up in the land) so there is a lot of emphasis on making the forms look worn and in need of repair.
- The landscape has an eeriness, which is emphasised through the large areas of empty space.
- The mailboxes and signs refer to arrivals and departed inhabitants – the private life of people who are never seen – the locked gate almost keeps the viewer out.
- Crossings and roads are focal points, which also create a feeling of isolation because the roads go off into the distance, wanting the viewer to ask which road, or which trail, to take next.
- Shadows and dark tones refer to the dark side of existence. The landscape is an interpretation and an illumination created through the light and it is up to the viewer to decide what the forms represent.

Question Two

- Plate 3: Kelcy Taratoa, *Big City*, 2007 – Acrylic on linen
- Plate 4: Michel Tuffery, *Lua Pili Siva*, 1992 – Lithograph with chine collé

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, Space, Colour, Line, Technique, Composition, Media / Materials.

Plate 3: Kelcy Taratoa

Colour:

- A bright, bold colour is used throughout the painting.
- Cool colours (purple, blue, and green) are used for the subject matter, and warm colours (red) have been used for the background.
- A contrast of flat colour between the blue, black, and white on the tank has been used to give form to the tank, with each shape of colour representing a tone – black for dark tones, blue for the mid tones, and white for highlights.

Composition:

- The composition is full and busy with very little negative space.

- The tank dominates the foreground, making it the focal point, and the sign takes up the majority of the background, therefore overlapping becomes an important component of the painting.
- Extreme cropping is used on the tank and the sign, which focuses the viewer on a specific part of the scene and creates a crowded composition.
- The building provides a sense of middle ground; however, the overlapping of the two main large objects creates limited and shallow space.

Media / Materials:

- Taratoa uses digital imagery and a computer to compose the picture and arrangement that he wants.
- He uses pencil to transfer the composition and main shapes to the canvas and then applies acrylic paint to the canvas.
- Acrylic paint is applied evenly and carefully to avoid the appearance of brush marks.

Plate 4: Michel Tuffery

Colour:

- There is a limited colour palette; the cool colour blue is used for the lizards, and warm tones of red and yellow ochre are used for the background.
- White is created by the negative space, with the paper showing through.
- Direct complementary colours of blue and an orangey-red have been used, which allows the blue lizards to stand out as the focal point.
- The colours have been inspired by the traditional *siapo* technique.

Composition:

- The lizards take up a large portion of the space and overlap the patterned border that frames the subject on the right-hand side, making the lizards the focal point.
- There is no cropping and very little overlapping between the lizards.
- The swirling curves of the lizards' bodies contrast with the sharp linear pattern of the background.

Media / Materials:

- The artist has used the traditional print process of lithography, which involves etching the subject matter and background into a plate and printing onto paper.
- Lightweight paper has been used to create the *chine collé*, which creates the texture in the background.

Evidence for Merit

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

Plate 3: Kelcy Taratoa

Colour:

- Taratoa has chosen colours that are not true to the objects being depicted, which gives the image an unrealistic feel, eg the tank is blue instead of green.
- The tone of the objects (the use of flat coloured shapes rather than subtle changes of tone using paint) reflects the involvement of computers in his process.
- Intense uniform colour and hard-edged images make the painting look like a digitally rendered comic book image rather than a hand-rendered painting.

Composition:

- The large-scale tank dominates the space, taking up more than half of the composition; the building and single comic strip image are layered in front of the sign and tank but maintain the sense of limited space in the picture.

- The extreme cropping of the subject matter gives the image a feeling of a single comic book image that is part of a bigger series of comic strips.
- The placement of a comic book square within this composition further enforces the idea of popular comic book imagery that Taratoa would have read as a child.

Media / Materials:

- Opaque application of paint has been used and all traces of brush strokes have been smoothed, which makes the picture appear digitally produced.
- The flat, uniform and careful application of paint creates flat objects giving the painting a 'Pop Art' style.
- The use of acrylic paint allows Taratoa to apply the paint flatly, in opaque layers.

Plate 4: Michel Tuffery

Colour:

- The cool blue colour of the lizard is placed on top of the complementary orange red hue of the background colours, which causes the lizards to recede into the background; this is not usual as traditionally cool colours are used in the background.
- The colours have been inspired by nature and have cultural significance for Pasifika people.
- There is a sense of harmony and balance in his use of colour – the blue, inspired by the deep blue of the Pacific Ocean, and the yellow / orange inspired by the sun, are balanced by the gentle sienna colour and skilful use of white.

Composition:

- The harmony in the composition is created by the repetition of the pattern – the recurring diamond pattern on the background and the lizards unite the positive and negative space together.
- The strong framing aspect of the background creates balance.
- The arrangement of the subject matter and background patterning make the image appear as if it is a fragment from a larger *siapo / tapa* cloth.
- The curves of the white frangipani pattern, as well as the curved lizard bodies, are echoed by the curved format of the print.

Media / Materials:

- Tuffery uses the traditional process of lithography and *chine collé*, which allow him to create bold imagery over a slightly textured background.
- The printing process allows Tuffery to mimic the strong aesthetic of *siapo* through limited colour and bold patterning created by positive and negative space.

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: Kelcy Taratoa

Colour / Composition / Media / Materials:

- For this large-scale and colourful work, Taratoa took inspiration from 'Pop Art' and comic book culture, as well as from popular culture imagery from his childhood, including comic books and action figures.
- Taratoa's use of technology allows him to push the boundaries of composition, perspective, and scale.
- Taratoa's use of vivid colour combined with a meticulous and smooth application of paint creates images that focus on a specific moment, memory, or episode.
- Taratoa often uses ready-made images and reworks and manipulates these images in design programmes. Although he uses technology in his process, the final result is carefully hand-rendered with opaque layers of paint, which eliminate all traces of the artist. This causes people to question his process and whether it has

been painted or screen-printed or stencilled.

- Unusual combinations of vivid colour are the result of Kelcy Taratoa being colour blind; Taratoa is not interested in representing the true colours of the rendered objects but instead creating a bold and vibrant image of popular culture.

Plate 4: Michel Tuffery

Colour / Composition / Media / Materials:

- Tuffery uses traditional Pacific design motifs and symbols in a contemporary way. His exceptional graphic skills allow him to communicate visions of fauna, flora, and human activity of the Pacific region.
- The composition contains images that are typical and important to Pacific culture. The pattern represents *siapo*, and the lizard is a motif he often draws upon, using it as a symbol for his cultural background.
- Several forms appear regularly throughout his work, such as the zigzag shape, which he incorporates into his work. It is a motif that is used in much of Polynesian pattern making i.e., in the lattice of woven mats, etc.
- Pacific culture and its environment have inspired all the subject matter, colour, and composition but Tuffery's print process is of a Western tradition.
- Tuffery applies skilful shading of white with lithographic crayon.

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.	Description of formal elements has depth and 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

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