



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Art History Level 2

This exemplar supports assessment against:

Achievement Standard 91183

Examine how media are used to create effects in art works

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to examine perceptively how media are used to create effects in art works</p> <p>This involves:</p> <ul style="list-style-type: none"> • evaluating how media are used, applied and/or manipulated to create specific effects • evaluating why media are used, applied and/or manipulated to create specific effects using supporting evidence from art works. <p>This student reaches Excellence by focusing on a particular art work (Edgar Degas' <i>The Little Fourteen Year old Dancer</i>) and making annotations that evaluate how and why Degas used media to create specific effects in this sculpture (1).</p> <p>The use of supporting evidence is apparent in the lines which link the annotations to specific details in the art work (2).</p> <p>For a more secure Excellence, the student could expand and clarify their evaluative statements, incorporating more details about how and why media have been used to create specific effects.</p>

Edgar Degas: The Little Fourteen Year old Dancer, 1878-1881, wax sculpture, 104.8cm, Havemeyer Collection, cast in 1922

The intention of this sculpture was to show an awkward adolescent girl. Degas was an impressionist who copied old masters in some ways. Edmond de Goncourt said, "Surprised by nature one side faced with the graceful twisting movements and gestures of these little monkey-girls... And it really is very amusing to see him (Degas) on tiptoe, with rounded arms, mixing the aesthetics of the painter with that of a ballet master." Degas doesn't neglect a single detail as he shows the Little Dancer at ease in her casual fourth position. The Little Dancer is Marie van Goethem a 14 year old ballet dancer from the Paris Opera.

Degas changed her during 1880-1881, he made her neck extend more which created a monkey like effect although his intentions were to show an awkward adolescent girl. Through x-rays you can see Degas original head for the dancer started where her neck is now. Some critics say she was vulgar, ugly, bestial, coarse, sinful and belonged in a zoology museum. Sculptures were supposed to show people at their best not resemble an Aztec monkey. This was an emotional effect as the viewers were outraged.

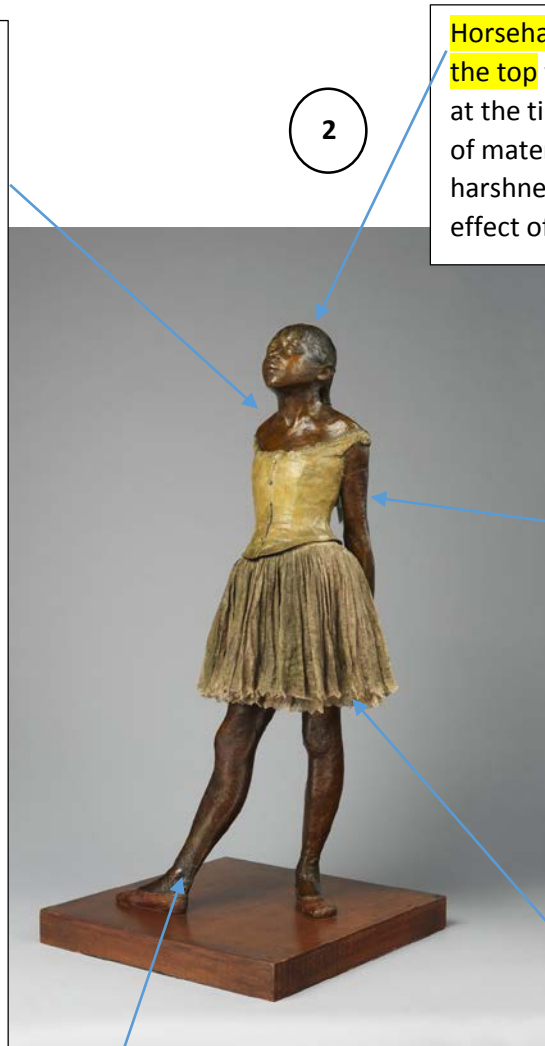


Degas creased the wax on her legs to make it look as if she was wearing stockings. Some judged the new use of materials brutish and many critics said she didn't belong in the Opera. She is also wearing real satin shoes that have been covered in wax to incorporate them with the figure. The stockings not only show a textural effect but also give the sculpture an effect of movement as the stockings are creased in an everyday ballerina fashion.

Horsehair on her head with wax over the top was shocking to the audience at the time. It was an unorthodox use of material and resembled a harshness of reality. Also shows the effect of texture like the stocking legs.

Paintbrushes and a lead pipe armature were used as structural support. This kept the limbs of the dancer from falling off. The metal handles holding the bristles together were a good compromise to use as support was cheap and easily assessable for Degas

Constantly flit between real material and wax. The entire dancer was covered in wax except a satin ribbon and the gauze tutu. The unusual use of wax over real material had never been seen before and showed a harsh realist effect



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	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to examine in-depth how media are used to create effects in art works.</p> <p>This involves explaining how media are used, applied and/or manipulated to create specific effects using supporting evidence from art works.</p> <p>The student provides a clear explanation of the impasto application of oil paint (1). Impasto is then linked to texture (2), and this effect is explained with reference to specific details in the art work <i>The Uprising</i> by Honoré Daumier (3).</p> <p>The student has begun to evaluate the effects of media (4).</p> <p>To reach Excellence, the student could expand their evaluation to consider how and why media are used to create specific effects, using supporting evidence from art works.</p>

Interviewer: Monsieur Daumier, since you began your career as a caricaturist specializing in social realism and satire you have developed your artistry to include painting and sculpture. Would it be fair to say your work, whatever the media, has typically favoured the working classes?

Daumier: Without question. My whole life and art have been dedicated to addressing the inequalities between the classes and the brutality of a government. You know, of course, I was imprisoned in 1832 for my caricature ‘Gargantua’ of Louis Philip. He wasn’t happy that I represented his policies as crap – but I was.

Interviewer: Is this interest in the working class shown in your choice of media in the painting ‘The Uprising’ and, in particular, in the way the drafted outlines are still evident?

Daumier: Well, as I’m sure you’re aware the layering of different coloured oil paints in conventional artworks conceals the primary sketched outlines, a kind of contrived reality through clever blending. But, yes, in ‘The Uprising’ the outlines *are still* there. I could simply say, of course, the work was unfinished but if you look at my other oil painting ‘The Third Class Carriage’ completed during the same period, you will also see clear outlines in the faces and figures.

Interviewer: So, if you deliberately left the outlines and dark lines charcoal and lithographic crayon in plain view, what would you say your purpose was, or your intended effect?

Daumier: I wanted to create a dramatic effect with some heavy black lines by using the charcoal and lithographic crayons to emphasize the actual form. I was also pointing to the reality of the situation for the third estate – the lower class people depicted in the ‘Uprising’ and ‘The third Class Carriage’.

4

Interviewer: How does the relationship between form and the idea of rebellion apply in terms of the oils used in ‘The Uprising’?

Daumier: I used the impasto technique applying the paint thickly so the brushstrokes were visible. Once it’s dry, impasto provides texture. It also gives more control over the play of light so that my central figure with his bright coloured clothing was thrown into relief. I wanted to emphasise the vitality and emotion of this man. His whole posture and attitude – the upraised arm and the clenched fist – symbolizes the idea of rebellion. In comparison, the background figures have a more spectral look – the figures are not seen as individuals but suggest a crowd.

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Interviewer: So the use of media is definitely instrumental in achieving the mood and the depiction of the central figure as a personification of the working class. How does this approach apply in terms of space and depth?

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to examine in-depth how media are used to create effects in art works.</p> <p>This involves explaining how media are used, applied and/or manipulated to create specific effects using supporting evidence from art works.</p> <p>The student explains how tukutuku have been used to create specific effects in the Poutama in Hotunui (1). The references to specific aspects of Hotunui provide the required supporting evidence (2).</p> <p>For a more secure Merit, the student could expand their explanations to include more detail about the application of media, and make stronger links to the tukutuku panel.</p>

This, people who visit the Auckland Museum today and look at the pou figures are not able to experience the same feeling that people in the past would have experienced when they looked at the pou figures.

Grandson: How is form depicted in the pou figure of Ureia and what effect does it create?

Grandpa: Form has been depicted in the pou figure of Ureia through the depth that the pou figure has been carved in, which makes certain areas on the carving recede. Even though the carvings on the pou figure of Ureia in general are not very deep, some of them are deeper than others. This technique of depicting form is reinforced by the use of colour. The use of colour black on flat surfaces of the pou figure makes them fall back, which gives the illusion that the flat surfaces are deep. Some of the carvings that are deeper are painted in orange. The use of this warm colour makes the carvings that are painted in orange precede. This application of colour manipulates the eyes into thinking that there is quite some depth in the carving. Another technique that depicts form in the pou figure of Ureia is texture. On the areas of the carving that is painted black a fish scale, or unaunahi, design was carved onto it. The textures from the design illustrate depth in the carving and make parts of the carving that are painted black recede.

Grandson: What is your favourite tukutuku pattern in Hotunui and what does it symbolise?

Grandpa: My favourite tukutuku pattern in the Hotunui meeting house is Poutama, or the Stairway to heaven. The Poutama design symbolised a climb made by a folk hero, Tawhaki, to receive the three baskets of knowledge from the gods. The steps of Poutama denote progress and advance, which depicts education, the striving for betterment and the planning of a child's future by parents, family and tribe. These are also believed to be ultimate marks of a born leader.

Grandson: What are the colours that were used in the tukutuku panel of Poutama?

Grandpa: The Poutama tukutuku panel was woven using materials made of the colours ochre, burnt umber and black, the use of these earthy colours gives the viewers a feeling and idea of naturalism, and the organic materials that they have used to construct the tukutuku panels. **The horizontal wooden stacks of the Poutama tukutuku panel were made so that there was a pattern in terms of the colours that were painted on the woods.** As an effect of this, the panel is more attractive and interesting to look at. The plants, such as kiekie, that were used to weave the patterns on the tukutuku were weaved so that the light and dark colours from the plants alternate on the design, creating a stronger effect. Altogether, the colours on the tukutuku design of Poutama are limited so that the viewer can focus more on the design and pattern that occurs on the tukutuku panel. Because of this, some of the colours may look similar and therefore would not have the same impact when looked at, as it was in the past.

1

Grandson: Why has the artist selected the media used on the tukutuku panel and what impact does it have?

Grandpa: The materials that were used to form the pattern of Poutama on the tukutuku panel are most likely pingao and kiekie. **One of the main reasons that these materials were used is because they are flexible and would be easily threaded through the rods and stakes to form the patterns and designs of Poutama.** Another reason why the pingao was used was because of its rich gold tones. The kiekie was also gathered and bleached white to be weaved through the wooden slates of the tukutuku. As an effect of the colours that were present on the patterns, formed by the materials that were used, **the tukutuku panel of Poutama looks more appealing to the eye. This adds aesthetic beauty to the interior of Hotunui.**

1

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	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to examine how media are used to create effects in art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• describing how media are used, applied and/or manipulated• describing the specific effects created by the use of media using supporting evidence from art works. <p>The student provides a detailed description of Honoré Daumier's use of the lithographic medium (1).</p> <p>Specific effects of this process are described (2) and these are linked to supporting evidence in the art work <i>Gargantua</i> (3).</p> <p>To reach Merit, the student could explain how the medium is used to create specific effects.</p>

Question 1: *Hey Honore, how are you going today?*

Daumier: Oh, hey there Simone, I'm alright, my eyes are a little sore today, they're not what they used to be, I can tell you!

Question 2: *That's a shame to hear, ok, well, I need to ask you some questions now for a school project, here's the first, and try to answer as best you can. What processes did you go through to make a lithography print? Where did you learn this and what intrigued you?*

Daumier: ok, well as a child, my first jobs were small errand running and also a local bookseller, but I always longed to have an occupation in the artist field of work. When I was 14, in 1822, I came under the wing of Alexandre Lenar, a friend of my father's, who taught me a few tricks. In the next year, I entered Academie Suisse and also worked for the lithographer and publisher billiard, where I really started to develop a huge interest in this art form. I started doing minor sort of things, like producing plates for musicians, often illustrating advertisements, and anonymous work for the odd publisher. Also I learnt from men like Charlet, Raffet and Grandville. This lead me to land a job at the ant-royalist comic-journal called 'La Caricature' for Phillipon, where I began to bleed some of my republican campaigns into the public. After producing hundreds after a short time, my technique was at its peak. It consisted of a simple process that starts with wetting a stone, adding some grit and another slab to grind to the desired smoothness and to make it even. I then add a layer of touche. I trace the image onto paper and rub powdered oxide onto the stone, then trace it again to get a red, reflected outline image, or I would just draw straight onto the slab with a greasy crayon and for emphasis on highlights, occasionally scrape the surface. I then add several layers of substances such as talcum powder, powdered roisin, gum Arabic, and even nitric acid. I then dissolve the crayon and touch with solvent, leaving a shadow-like silhouette. Asphaltum is then added to make the areas more receptive of the greasy ink, then it is ready to print. Spread ink onto a roller pin, keeping the stone damp as the water collects in the non-image areas and repels the ink. Image areas attract the ink and repel the water. Put the paper, some newsprint and a tinpin on top of your slab, put it through the high pressured press and you will get a mirror-image, finished and perfect. Personally, I don't make preliminary sketches of my prints, when I have something composed to perfection in my head and I know what I want to come out, I draw directly onto the stone, using nothing but my memory and pregnant imagination.

Question 3: *Lithography is your most used media, around 4000 produced in your lifetime so far, do you use it out of convenience, price, effect or dispersion?*

Daumier: In my print 'Gargantua' (1831) in particular, in terms of style, it allowed for quickly sketched images that had a candid effect, giving a sense of movement, within urban settings, plus it didn't involve all the strenuous carving or etching of block printing. The tonal modelling and chiascuro that can be achieved with the media has a theatrical and dramatic effect eg his face is particularly striking, almost making it look like it has an important purpose for its existence, the purpose: informing. Having a skill in mass producible artform (because of the stone's durability) was massively advantageous for me, I was able to publish my opinions on that fat King Louis Philippe's 'tax-eating' unequal scheme, and significantly influence the masses and provoke discussion on his power. However, when I was 24. Because my prints gained such popularity the monarch introduced censorship after the damn police spotted it in a shop window and ordered the stone and all other proof of its existence to be destroyed. I was taken to court with two of my colleagues, but only I was jailed for 6 months. They thought I was "arousing hatred and contempt of the King's government or something. I was just trying to put on show what the crowd couldn't see clearly. In 1835 though, government banned all political caricatures that were derogatory towards the monarchy. This resulted in declining numbers of images published in 'Le Charivari' (the second publication from Aubert & Philipon

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to examine how media are used to create effects in art works.</p> <p>This involves:</p> <ul style="list-style-type: none"> • describing how media are used, applied and/or manipulated • describing the specific effects created by the use of media using supporting evidence from art works. <p>The student describes how the pou figures are carved (1).</p> <p>The effects of the kowhaiwhai are described as flat (2). The reference to the three dimensional whakairo can also be accepted as a specific effect (3).</p> <p>The references to Hotunui provide the required supporting evidence (4).</p> <p>For a more secure Achieved, the student could provide more detail in their descriptions of how media are used, and in their descriptions of the specific effects caused by those media.</p>

The Auckland museums view on restoration was that anything that wasn't traditional was replaced with something that was.

Inquisitive Grandchild: Why are kowhaiwai patterns so fat grandpa?

Grandfather: The contrast of the red, black and white makes the lines of the pattern very vivid and simple enforcing the two dimensional form. **The kowhaiwai has a flat form** so that it contrasts with **the three dimensional whakairo pou figures.**

3

2

Inquisitive grandchild: Grandpa what is the pattern on some of the tukutuku panes that look like steps?

Grandfather: That is the poutama pattern it represents a Stairway to heaven.

Inquisitive Grandchild: Why is poutama pattern in Hotunui Grandpa?

Grandfather: The steps in the poutama pattern represent the steps of progress and advance two of these steps are planning of a child's future by parents and family and iwi. Both of these steps are relevant to marriage which was the occasion for which Hotunui was built.

Inquisitive Grandchild: How do the colours o the Poutama Tukutuku pattern in Hotunui affect the reading?

Grandfather: The colours in the Poutama Tukutuku patterns are natural earthy colours like golden hues and burnt umbers. This symbolizes the importance of nature in Maori tradition. Because nature has such high Mana natural colours give the tukutuku mana. If brighter colours were used the tukutuku would lose mana.

Inquisitive Grandchild: Why is poutama tukutuku pattern so flat?

Grandfather: Colours still contrast enough to make the geometric lines of the pattern vivid. The straight geometric shapes of the poutama tukttuku pattern contrast greatly to the curves of the three dimensional whakairo pou figures.

Inquisitive Grandchild: **Grandpa how was the Ureia pou figure in Hotunui made?**

4

Grandfather: The Ureia pou figure was expertly carved by a Tohunga Whakairo, a master carver. He is a man with high mana who dedicates his hands to whakairo. Ureai, like all the other pou figures in Hotunui, is carved from the hard wood of the kahikatea tree. **First an adze, a type of axe, was used to carve the basic shape then the fine details were carved with a mallet and chisels. The Ureia was then painted with orange white and black linseed oil based paints.**

1

Inquisitive Grandchild: How were the poutama pattern tukutuku panels in Hotunui made?

Grandfather: The tukutuku was woven onsite by the women. It was a very communal affair. Two women at a time would work ona tukutuku panel. Toetoe stalks were used to make kakaho which were vertical stacks that made the back bone of the tukutuku.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to examine how media are used to create effects in art works.</p> <p>This involves:</p> <ul style="list-style-type: none">• describing how media are used, applied and/or manipulated• describing the specific effects created by the use of media using supporting evidence from art works. <p>The student has described aspects of the lithographic process (1), with most statements provided as brief points (2).</p> <p>Effects have been noted in general terms (3).</p> <p>To reach Achieved, the student could provide a fuller description of the lithographic process. Specific effects of that medium could be described for the selected art work (Honoré Daumier's <i>Gargantua</i>).</p>

Honore Daumier – Gargantua

1831

Lithography

The intention of this work is to show how the behaviour of Louis-Philippe and the atrocity of his attitude towards his subjects and his greed.

- 1: What was the support?
- 2: How was the support prepared?
- 3: What colours were used?
- 4: What brushes were used?
- 5: Describe the brushstrokes/how was the apint applied?
- 6: What is the effect of the technique?

1: a plate of lithographic stone

1

2: A coat of wax or oiled substance was applied to the stone.

3: Colours weren't used.

4: Brushes weren't used but he would have used an edge of a stick to scrape off the wax.

2

5: The wax was scraped off to different amounts to show shading and different tones. To outline figures.

6: He has described the figures and images effectively by different types of shading and different tones.

3

Daumier used this media to have his work more accessible to the public to see and understand his opinion of Louis Philippe.

