

Assessment Schedule – 2022

Scholarship Art History (93301)

Candidate answers THREE questions: one from Section A, one from Section B, AND Question Seven from Section C. Each response is marked out of 8 against the descriptors for the Art History Scholarship Standard.

Schedule 1 provides the criteria for Sections A and B.

Schedule 2 provides the criteria for Section C.

Schedule 3 provides examples of possible approaches to each question.

Schedule 1: Quality of candidate response for Sections A and B (marked separately for each of TWO responses)

Outstanding Scholarship	<p>8</p> <p>Response shows highly developed knowledge and understanding of the discipline through aspects of:</p> <ul style="list-style-type: none"> • perception and insight through highly developed visual analysis of specific art works <i>and</i> • critical response to contexts and ideas <i>and</i> • sophisticated integration of evidence <i>and</i> • comprehensive depth and breadth of knowledge relevant to the question <i>and</i> • the response is original in approach. <p>Convincing communication through mature, confident, cohesive, and focused argument.</p>	<p>7</p> <p>Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i>:</p> <ul style="list-style-type: none"> • visual analysis / critical response level is less even <i>or</i> • depth and breadth of knowledge is less consistent <i>or</i> • the response is less comprehensive / original <i>or</i> • argument is less mature, confident, cohesive, and focused <i>or</i> • quality of response is not sustained.
Scholarship	<p>6</p> <p>Response demonstrates aspects of:</p> <ul style="list-style-type: none"> • high-level visual analysis of specific art works <i>and</i> • well-developed critical response to contexts and ideas <i>and</i> • evidence of extensive knowledge and understanding relevant to the question <i>and</i> • clarity of ideas. <p>High-level communication through cohesive and focused argument.</p>	<p>5</p> <p>Response fulfils most of the requirements for Scholarship, <i>but</i>:</p> <ul style="list-style-type: none"> • evidence of knowledge and understanding is less developed • visual analysis is less developed <i>or</i> • integration, synthesis, and application of knowledge is uneven / less relevant, e.g. poor choice of examples. <p>Cohesion, focus, and / or clarity less sustained.</p>
Below Scholarship	<p>4</p> <p>Response demonstrates aspects of:</p> <ul style="list-style-type: none"> • visual analysis of specific art works and critical response to contexts and ideas <i>and</i> • evidence of broad knowledge and understanding relevant to the question. <p>Effective communication through coherent and relevant argument.</p>	<p>3</p> <p>Response shows:</p> <ul style="list-style-type: none"> • uneven visual analysis and critical responses to contexts <i>or</i> • less relevant or less evidence of knowledge and understanding <i>or</i> • repeats material from other responses <i>or</i> • incomplete response. <p>Less coherent / relevant argument.</p>
	<p>2</p> <p>Response shows:</p> <ul style="list-style-type: none"> • reference to evidence <i>and</i> • response to art works / contexts <i>and</i> • generalised knowledge <i>or</i> • weak engagement with topic <i>or</i> • a descriptive response. <p>Communication clear, but response generalised.</p>	<p>1</p> <p>Response shows:</p> <ul style="list-style-type: none"> • little reference to evidence • minimal knowledge and understanding <i>or</i> • does not address all parts of question. <p>Communication unclear.</p>
	<p>0 Question not addressed. Response does not demonstrate understanding.</p>	

Schedule 2: Quality of candidate response for Section C

Outstanding Scholarship	8 Response demonstrates understanding of the discipline through: <ul style="list-style-type: none"> • highly developed interpretation of text <i>and</i> • perceptive evaluation of key ideas and analysis of supporting evidence <i>and</i> • sophisticated critical response to key ideas supported by evidence from independent studies. 	7 Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i> : <ul style="list-style-type: none"> • interpretation of text is less highly developed <i>or</i> • evaluation of key ideas and analysis of supporting evidence is less perceptive <i>or</i> • critical response to key ideas is less sophisticated <i>or</i> • limited supporting evidence from independent studies.
Scholarship	6 Response demonstrates: <ul style="list-style-type: none"> • high-level interpretation of text and explanation of key ideas <i>and</i> • well-developed critical response to key ideas supported by relevant evidence <i>and</i> • high-level communication. Clarity of ideas.	5 Response fulfils most of the requirements for Scholarship, <i>but</i> : <ul style="list-style-type: none"> • critical interpretation of text less developed <i>or</i> • critical response to key ideas less even. Clarity of communication less sustained.
Below Scholarship	4 Response demonstrates aspects of: <ul style="list-style-type: none"> • some critical interpretation of text <i>and</i> • response to key ideas supported by relevant evidence. Clarity of communication.	3 Response shows: <ul style="list-style-type: none"> • uneven critical interpretation of text <i>or</i> • critical response to key ideas is less relevant / supported <i>or</i> • less evidence of understanding <i>or</i> • repeats material from other responses. Less coherent communication.
	2 Response generalised. Some reference to evidence. Communication clear.	1 Response shows: <ul style="list-style-type: none"> • little reference to evidence • minimal knowledge and understanding. Communication unclear.
	0 Question not addressed. Response does not demonstrate understanding.	

Schedule 3: Evidence Statement (examples only)

In each response, it is expected that detailed visual analysis of specific art works will support the discussion.

Section A

1. An art work is always more than just the representation of a subject.

Discuss this statement with detailed reference to specific art works.

Responses could include:

- Advertisement – works painted by artists to lure prospective clients, e.g., Sir Joshua Reynolds.
- Propaganda – Christian propaganda, Napoleon, so-called degenerate art.
- Social conscience – Käthe Kollwitz, Goya, Margaret Bourke-White, Banksy.
- Intellectual discourse – Richard Serra, Markusich, et al.
- Outpouring of emotion – van Gogh, Expressionism, Rothko.
- Exploration of materials and technique – Picasso, Seurat, Impressionism, Cézanne, Rodin.
- Symbolism – Christian art, Māori art.
- Art may convey meanings, yet have no subject represented – Rothko, Pollock.
- Abstract art can represent much more than art which features representational subject matter.
- An artist may choose simply to paint any subject that appeals to them.

2. Three-dimensional art is more accessible than two-dimensional art.

Support or refute this statement with detailed reference to specific art works.

Responses could include:

Support

- Easier for a viewer to identify with, e.g., figurative.
- Can interact, e.g., performance art.
- Size can be closer to human size, e.g., traditional statues are close to human size or scaled for distance viewing.
- Tactile, can be life casts, e.g., Duane Hanson.
- Architecture is driven by its use and accessibility to human beings.
- Painting has to represent three-dimensional objects in a two-dimensional space.
- Installations.

Refute

- All art varies in effectiveness, depending on the viewer's knowledge and understanding.
- Painting and photography can present a more extensive narrative, which makes a subject accessible.
- Two-dimensional art can include a wider range of visual language to draw viewers in, such as text and symbolism.
- Not able to be viewed in its entirety from a single viewing point.
- Can be more difficult to access physically, e.g., site.
- Scale can be off-putting, e.g., *Tilted Arc*.

3. Patronage is a major factor in the creation and shaping of art works.

Discuss this statement with detailed reference to specific art works.

Responses could include:

- Can control narrative or message, e.g., religious institutions, Papal e.g. much of Michelangelo's work, Blue Mosque.
- Helps to create cultural capital, e.g., civic art, Wellington Sculpture Trust, memorials (including war memorials).
- Political propaganda, e.g., Napoleonic paintings including portraiture and history painting.
- Can be private, adds to the status of a patron, e.g., portraiture, landscapes showing patron's holdings.
- Provides security for an artist – historical and contemporary – financial support, e.g., residencies, art prizes.
- Adds to the status of an artist.

- Art as fundraiser dependent on purchaser, not patronage.
- Creative exploration as motivation, e.g., Cubism, Abstract Expressionism.
- Can lead to rebellion, e.g., Impressionist exhibitions reacting against the control of the institution, Banksy.

Section B

4. Art allows us to walk in the shoes of others.

Discuss this statement with detailed reference to specific art works.

Responses could include:

- Allows us to experience things we cannot experience first-hand, e.g., historical situations.
- Opens viewers' eyes to issues, e.g., immigration, feminism, LGBTIQ+.
- Exposes deficient political systems, e.g., Ai Weiwei.
- Shows a belief system, offers a promise of redemption, e.g., religious art.
- Records experience of war, e.g., Goya, Kirchner.
- Explores new media, techniques, and materials.

5. Art works either support the status quo or undermine it.

Discuss this statement with detailed reference to specific art works.

Responses could include:

Supports

- Monuments reinforce particular political / social thinking, war, e.g., Rosenthal photograph *Raising the Flag on Iwo Jima*; statues of previous rulers / cultural signifiers torn down.
- Helps maintain / preserve cultural knowledge and forms, e.g., Māori tukutuku and kōwhaiwhai.
- Through its institutions has often sidelined / excluded difference, e.g., depicting particular gender roles and keeping to socially acceptable content.
- Commodification of art can act as brake to challenge status quo.
- Reflects / reinforces social ideas, e.g., current challenges / removal of statues of colonial oppressors.
- Mechanisms that support status quo, e.g., domination of society / art by men – institutional academy-type teaching (Renaissance / Neo-classicism); competitions for specific types of art, commercial reproduction of particular art (Constable); art galleries that lack work by women / artists of colour.

Undermines

- Visual art a powerful tool for change – can cross language / social / cultural boundaries.
- Feminist art, e.g., Chicago, Eagle, Shepheard, Guerrilla Girls.
- Tool of political protest, e.g., Banksy 'Dismaland', Ai Weiwei, Kara Walker.
- Street art reaches a different audience – from the beginning, a way to challenge status quo; irony of Banksy.
- Can alter the ways we live – architecture for co-habitation and forms, modernism, 'green' sustainable buildings.
- Can be pushing for particular change / acceptance of particular ideas – Futurism.
- Exposes / highlights injustices, e.g., Manet; Goya *The Third of May 1808*; Picasso *Guernica*.
- Challenging what can be considered art / the nature of art, e.g., Tracey Emin, Cubism, Minimalism.

6. To be effective, art must generate a strong emotional response.

Discuss this statement with detailed reference to specific art works.

Responses could include:

- What is actually meant by 'effective' – initial impact or test of time? Or art that is memorable?
- First response often emotional (cathartic release), e.g., through colour (Rothko – people weep); form (Kirchner, Bacon); content may make it memorable, but message may not always get through.
- Emotional involvement also reliant on or can be changed by more information, e.g., title, or how work is displayed / happened upon.
- Can outrage but be effective, creating discussion and sometimes reconsideration, e.g., Parekōwhai *The Lighthouse*, Serra *Tilted Arc*, Impressionism.

- Can be effective through being repellent, e.g., Damien Hirst's cows.
- Much art that has met hostility and been censored has become accepted in later times, e.g., degenerate art; screens around Christine Webster's work; advice that pregnant women should stay away from Impressionist exhibition.
- Can backfire: hostile emotional response can lead to censorship – can't be effective if can't be seen; *Tilted Arc* destroyed.
- Pleasure can be created through artist's skill, e.g., composition, colour, technique.
- A strong emotional effect may come after a period of time, on reflection rather than being instantaneous; some art takes time 'to get'.
- Christian art works focusing on emotions to generate connection, e.g., Mary losing her child, the suppurating flesh of Christ, executions of saints.

Section C

7. Read the following text adapted from Denis Dutton's *The Art Instinct: Beauty, Pleasure, and Human Evolution*.

- **In your own words, explain the ideas about art in the text.**
- **Discuss the main ideas with reference to specific art works.**

Responses could include:

- Art works are expressions of individuality and personal freedom.
- They can signify the height of human achievement.
- They combine the creative instinct with highly developed skills.
- They draw on personal interpretation of an artist's life experience, artistic influences, and imagination.
- This results in a boundless variety of visual images and performances.

Examples could include

- Duccio *Maestà*, van Eyck *The Ghent Altarpiece*, Grünewald *Isenheim Altarpiece*.
- *Venus de Milo*, the *Medici Venus*, Canova *Venus*.
- Gothic cathedrals and the Christchurch cardboard cathedral.
- Michelangelo's and Donatello's *David*.
- Ingres and David portraits of Napoleon.
- Monet – paintings of waterlilies or Rouen Cathedral or London's Houses of Parliament.
- Barnett Newman and Helen Frankenthaler.
- The wharehau at Auckland War Memorial Museum, the marae at Te Papa.
- Protest works by Robert Jahnke, Emily Karaka, and Brett Graham.
- Michelangelo *Pietà* and Jackson Pollock's works.

Scholarship	Outstanding Scholarship
13 – 18	19 – 24