

Assessment Schedule – 2023

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.
	<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 <i>or</i> • 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 critical 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"> • critical 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"> • 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 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 / minimal 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. Incomplete response.	1 Response shows: <ul style="list-style-type: none"> • lacks reference to evidence • minimal knowledge and understanding. Communication unclear.
	0 Question not addressed. Response does not demonstrate understanding.	

Scholarship	Outstanding Scholarship
13 – 20	21 – 24

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. As a subject or theme, the family / whānau – religious or otherwise – is often significant in art works.

Discuss this statement with detailed reference to a range of specific art works.

Responses could include:

- A theme we are all connected to; immediate connection with experience, fears, and empathy with viewers.
- Depictions of the Holy Family are an important model in Christian art, e.g., Mary as exemplar of motherhood and the Church.
- Can be used as an indicator of utter tragedy and loss, e.g., Käthe Kollwitz.
- Reinforces succession in family portraits.
- Can show tension when it works against expectations, e.g., Edgar Degas *The Bellelli Family*, Goya *The Family of Charles IV*.
- Exploration of familial relationships, e.g., Louise Bourgeois.
- In secular art, key theme for Henry Moore.
- Hitler's preferred art of the Aryan family.
- Family members are always on hand to be used as models, e.g., Morisot, Kahlo, Monet.
- Motherhood is a popular theme in secular art, to reinforce the place of women in the home, e.g., Mary Cassatt, Alice Neel, Vigée Le Brun, David *Oath of the Horatii*.

2. Line has many functions in art works.

Discuss this statement with detailed reference to a range of specific art works.

Responses could include:

- Lines create space and break up surfaces into separate spaces.
- Linear perspective is used to create space and distance.
- Golden section, e.g., Piero della Francesca, David.
- Woodcuts often limit space through line creating anxiety and claustrophobia.
- Line generates emotion, e.g., Futurism.
- Line creates mood whether jagged, smooth, thin, or thick.
- Shallow space created through line, e.g., *Guernica*, Cubist works.

3. Colour and the way it is used is the most powerful element in an art work.

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

Responses could include:

Support

- Symbolic colour in Renaissance works.
- Andy Warhol *Marilyn Diptych*.
- Intense colour in German Expressionist painting and Italian Futurist works.
- Antony Gormley *Angel of the North*, Anish Kapoor *Cloud Gate*, *Dismemberment*, *Site 1*.

Refute

- Lack of colour can be far more powerful, e.g., Analytical Cubism.
- Powerful emotive effect achieved without colour, e.g., *Guernica* and Käthe Kollwitz's works, black and white photography, German Expressionist woodcuts. Powerful contrast when solely black and white.
- In architecture, composition is more powerful than colour.
- Our experience of traditional bronze and marble sculpture does not rely on colour for effect.

Section B

4. Art does not replicate the real world.

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

Responses could include:

Support

- Can never do so because of the creative divide, at most it is always an artist's interpretation, selected view, e.g., Constable.
- Manipulates reality to be effective, e.g., through colour, the use of line, scale.
- Portraiture exaggerates or idealises, e.g., Goya, Bronzino
- Propaganda idealises, e.g., Napoleonic art – David, Ingres; Golden Section and scale.
- Expressionist art distorts to communicate, e.g., Kirchner.
- Street art suggests scenarios.
- Some art is not concerned with the presentation of truth / reality, e.g., art exploring art practice and techniques e.g., Seurat, Matisse, Picasso.
- Some art is not about truth/reality but is purely decorative, e.g., urban public art, e.g., Sara Hughes' glass artwork on the Auckland Convention Centre.

Refute

- An artist is a product of the real world.
- Truth/reality is subjective anyway.
- Architecture is designed for need, reflects the needs of the real world.
- Is simply a creative representation of the truth/reality, e.g., Antony Gormley *Derry Walls*.
- Documents things as they are, e.g., photography – Margaret Bourke-White, Nick Ut, Diane Arbus.

5. To be effective, art needs to stir the emotions.

Discuss this statement with detailed reference to a range of specific art works.

Responses could include:

- Contemporary issues, e.g., Lisa Chandler (loss, homelessness), Lisa Reihana (colonisation, misrepresentation), Ai Weiwei (refugees).
- Rebellion and resistance, e.g., Emily Karaka, Banksy.
- Incorporation of text, e.g., Colin McCahon.
- Traditional Christian use of art to make the message potent – subjects include the Nativity, Crucifixion, Pietà, Last Judgement.
- To communicate utter powerlessness, e.g., *Laocoön*, Paul Delaroche *The Execution of Lady Jane Grey*.

6. Art is a potent weapon.

Discuss this statement with detailed reference to a range of specific art works.

Responses could include:

- A disruption of traditional forms and styles of art, e.g., Cézanne; Cubism.
- An attack on traditional materials, e.g., mixed media, industrial materials such as titanium cladding, stainless steel, corten steel, e.g., Duchamp, Richard Serra.
- An insistence on alternative subject matter, e.g., Turner colour and light.
- Political attack, e.g., Daumier.
- Even a landscape is an argument for the value of rural and agrarian life, e.g., Constable.
- For social change, e.g., Feminism.
- Anti-war.
- Race, gender, and identity issues, e.g., Kara Walker *Sugar Baby*.

Section C

7. Read the following text, adapted from Martin Gayford's *The pursuit of Art: Travels, Encounters and Revelations*.

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

Artists are always in dialogue with each other, with predecessors and also with their contemporaries. That's how art works, through an unending process of imitation, rejection, response, quotation, and even jokes. Like other kinds of human conversation, these interchanges are not always placid. Powerful egos and divergent talents are involved.

Of course, great artists may collaborate happily with one another, as Picasso and Braque did in the heyday of Cubism. Sometimes they compete but regard each other with respect and – again – learn from each other. Picasso and Matisse maintained that kind of mutually beneficial, anything-you-can-do-I-can-do-better relationship. But Michelangelo and Raphael were bitter rivals. However, that did not stop Raphael learning plenty from the older master who, in turn, thought Raphael was stealing his ideas. However, Raphael learnt a lot from others such as Leonardo. Unlike many artists, Raphael did not learn his art from nature, but from long study: rather than rejecting earlier styles as many artists did, Raphael was an inspired assimilator and homogenizer of other people's styles – 'a brilliant imitator'.

The history of art is riddled with works by artists who owe much to either their predecessors, their contemporaries, or to nature, however many appear completely innovative.

Key ideas in the text

Artists cannot help but be aware of their predecessors or their contemporaries and be influenced in some way. Some borrow, others compete or reject. Some are happy to collaborate. Aspects include style, subject matter, ideas, techniques, and materials.

Responses could include:

Influence each other

- The Renaissance and Neoclassicism draw on Classical art.
- Early Modernists (including Picasso) influenced by Cézanne.

Can be positive

- Māori art – carrying traditional knowledge into contemporary art.
- Street art – Basquiat and graffiti.
- Picasso and Braque.
- Collaboration – Jeanne-Claude and Christo, Ralph Hotere and Bill Culbert.

Can be bitter but still productive

- Michelangelo and Raphael.

Can be competitive with each other, particularly contemporaneous artists

- Picasso and Braque.
- Picasso and Matisse.

Rejection

- Students challenging the masters, e.g., Raphael and Michelangelo.
- Feminist art, rejecting male-dominated style, subject matter, and media.
- Pop art – Rauschenberg erasing a de Kooning to make way for Pop art.
- Neoclassicists reacting against Baroque excesses, e.g., David, Ingres.

However, some artists appear completely innovative

- Jackson Pollock, Colin McCahon, Louise Bourgeois, Cézanne, Richard Serra, Claes Oldenburg.