

Assessment Schedule – 2021**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>
	0 Question not addressed. Response does not demonstrate understanding.	

Schedule 2: Quality of candidate response for Section C

Outstanding Scholarship	<p>8</p> <p>Response demonstrates understanding of the discipline through:</p> <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. 	<p>7</p> <p>Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i>:</p> <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	<p>6</p> <p>Response demonstrates:</p> <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. <p>Clarity of ideas.</p>	<p>5</p> <p>Response fulfils most of the requirements for Scholarship, <i>but</i>:</p> <ul style="list-style-type: none"> • critical interpretation of text less developed <i>or</i> • critical response to key ideas less even. <p>Clarity of communication less sustained.</p>
Below Scholarship	<p>4</p> <p>Response demonstrates aspects of:</p> <ul style="list-style-type: none"> • some critical interpretation of text <i>and</i> • response to key ideas supported by relevant evidence. <p>Clarity of communication.</p>	<p>3</p> <p>Response shows:</p> <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. <p>Less coherent communication.</p>
	<p>2</p> <p>Response generalised. Some reference to evidence. Communication clear.</p>	<p>1</p> <p>Response shows:</p> <ul style="list-style-type: none"> • little reference to evidence • minimal knowledge and understanding. <p>Communication unclear.</p>
	<p>0 Question not addressed. Response does not demonstrate understanding.</p>	

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. Innovations in media and techniques open up new possibilities in art.

Discuss this statement with detailed reference to specific art works.

Responses could include:

- Sculpture – body casting and everyday clothing and objects; introduction of industrial materials and techniques they require, such as welding; performance art.
- Architecture – introduction of cast iron, steel, extensive glazing, use of aluminium and titanium, cardboard (cathedral).
- Painting – oil paint, metal tubes for plein air painting, house paint.
- New techniques – collage, digital art, power tools for wood carving.
- Some techniques are recovered – earlier media can be brought back and can create new possibilities, e.g. encaustic.

2. How significant is the human figure in art?

Discuss the treatment of the human figure in specific art works.

Responses could include:

- Central importance to a lot of works:
 - mainstay of traditional art training
 - the focus of architectural practice
 - emphasis on the bodily compared with the spiritual in Christian art
 - rise of Humanism in the Renaissance – Leonardo, Masaccio
 - vehicle for social conscience/protest/expression of emotion – Duane Hanson, van Gogh, photography
 - the body as medium in performance art (Marina Abramović) or in the making (Pollock)
 - presented as idealised, starkly realistic, or distorted, dependent on artist's agenda.
- Replaced in act of rebellion – Picasso's still life.
- Absent from abstract works – Kandinsky, Mondrian, Malevich.

3. In art, black and white is not as effective as colour.

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

Responses could include:

Support

- The science of colour theory. The use of complementary colours for expressionist effect, e.g. Matisse and the Fauves.
- Painting technique – pointillism, e.g. Seurat.
- Colour symbolism advances a narrative, e.g. Christian art: gold haloes, blue for the Virgin, red for blood or the river of life.
- Creates atmospheric perspective in landscape, e.g. Leonardo, and emotion and mood.
- Use of colour in contemporary sculpture and architecture amidst the sameness of the urban environment.

Refute

- Drawing is the basis of traditional art making, can be more effective because of its spontaneity.
- Black and white photography is an established genre of art history, can add authority.
- Absence of colour adds clarity and impact, e.g. Durer, Goya, Kollwitz; creates dramatic effect, e.g. Banksy, *Guernica*.
- Removal of most colour in Cubist painting to express artistic aim.
- Architecture and sculpture do not need colour.
- Abstract painting.

Section B

Art is elitist.

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

Responses could include:

Support

- Art is the domain of the wealthy – patronage (including architecture and portraiture).
- Knowledge of iconography necessary, e.g. Christian iconography.
- Background knowledge necessary – Dali, Hogarth, Judy Chicago.
- Abstract works can be difficult to understand – Jackson Pollock.
- Is elitist but not necessarily recognised as such – symbolism, memento mori.

Refute

- Populist works appeal to the masses, Yayoi Kusama *The Obliteration Room*.
- Communicates a clear message, understandable – Banksy.
- Architecture houses all.
- Sometimes art is simply for decorative effect – public art, e.g. Anish Kapoor *Cloud Gate*.
- Aesthetic appreciation – *Mona Lisa*.
- Cultural tool – Māori art.
- Pop artists defy elitism.

5. Art is in the eye of the beholder.

Discuss this statement with detailed reference to specific art works.

Responses could include:

Yes

- The viewer recognises the skill of the artist.
- Appreciates the creativity of the artist.
- Can identify with the content.
- Art that validates or challenges the viewer's personal ideas.
- Appreciation can be developed through research and education.

No

- Widespread appeal and longevity indicate accepted artistic qualities.
- We may not have seen a specific art work, but accept another's appraisal, e.g. Leonardo *Mona Lisa*.
- Institutional promotion, approval, and selection. Some art works receive the stamp of artistic approval, e.g. exhibited or collected by galleries and patrons.
- Definition of art has changed over time, e.g. inclusion of materials and techniques previously considered craft now regarded as art works.
- The popularity and status of some art works change over time.

6. Art wakes us up.

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

Responses could include:

Support

- Offers a moral compass, e.g. religious art.
- Educates, e.g. reveals socio-political distinctions (commissioned portraits).
- Increases political awareness, e.g. women's art movement.
- Exposes prejudice, e.g. sexuality, race.
- Raises consciousness, e.g. street art.

Refute

- Is familiar or aesthetically pleasing, does not challenge us.
- Comforts us, e.g. religious art, portraiture and landscape.
- Decorates our public spaces.
- Architecture, e.g. the ideal city.
- Documentary, historical, or genealogical record, e.g. photography, portraiture, landscape, Māori art.
- Can reinforce ideas, rather than challenge.

Section C

7. Read the ideas extracted from Rhiannon Cosslett’s essay on art and the current coronavirus pandemic.

- **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:

- Human beings have always been creative, and that continues.
- Art is a constant reminder of the beauty in the world and a reminder of what we are capable of, e.g. Michelangelo, architecture (Bilbao Guggenheim), skyscrapers, Anish Kapoor, Rothko, the Fauves, portraiture (e.g. by Leonardo), landscapes.
- Demonstrates humankind’s resilience – artists who have created art in times of horror, e.g. Käthe Kollwitz, Nick Ut, degenerate art, Ai Weiwei refugee art. Art can provide comfort and reassurance that people have survived crises in the past.
- Art is lasting, therefore is able to place us in history and provides a perspective through historical overview, e.g. Christian art, the women’s art movement (Judy Chicago).
- Art “is a shared visual language”. This is a sweeping statement. Do we really understand the art of various cultures, e.g. Māori art, Islamic art?
- Indicates sites for art, e.g. galleries, homes, also public places, e.g. memorials.
- Tough times can inspire artists, e.g. German Expressionists, Goya, Picasso *Guernica*, Holocaust memorials, and Holocaust museums.

Cut Scores

Scholarship	Outstanding Scholarship
13 – 19	20 – 24