

Assessment Schedule – 2016**Subject: Scholarship Art History (93301)**

Candidate answers TWO questions, one from Section A and one from Section B. Each response is marked out of 8 against the descriptors for the Art History Scholarship Standard. A third mark out of 8 is awarded across both responses for communication of arguments.

- Schedule 1 relates to the quality required for the two candidate responses.
- Schedule 2 relates to the quality required for communication of argument.
- Schedule 3 gives, for each question, examples of evidence that might be included in a candidate's response.

Schedule 1: Quality of candidate response (marked separately for each of TWO responses)

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| Outstanding Scholarship | <p>8 marks</p> <p>Response shows, in a sustained manner, highly developed knowledge and understanding of the discipline through aspects of: perception and insight through highly developed visual analysis of specific art works and critical response to contexts and ideas <i>and</i> sophisticated integration of evidence demonstrating comprehensive depth and breadth of knowledge relevant to the question <i>and</i> independent reflection and extrapolation on evidence from varied sources. <i>And</i> the response is original in approach.</p> | <p>7 marks</p> <p>Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i>: visual analysis / critical response level is less even <i>or</i> depth and breadth of knowledge is less consistent <i>or</i> independent reflection and extrapolation is more limited <i>or</i> the response is less comprehensive / original.</p> |
| Scholarship | <p>6 marks</p> <p>Response demonstrates aspects of: high-level visual analysis of specific art works and well-developed critical response to contexts and ideas <i>and</i> integration, synthesis, and application of extensive knowledge relevant to the question <i>and</i> application of well-developed skills / understanding.</p> | <p>5 marks</p> <p>Response fulfils most of the requirements for Scholarship, <i>but</i>: visual analysis / critical response is less developed <i>or</i> integration, synthesis, and application of knowledge is uneven / less relevant <i>or</i> understanding and / or application of skills is less developed.</p> |
| | <p>4 marks</p> <p>Response demonstrates aspects of: visual analysis of specific art works and critical response to contexts and ideas <i>and</i> integration and application of broad knowledge relevant to the question <i>and</i> application of developed skills and understanding.</p> | <p>3 marks</p> <p>Response shows: uneven visual analysis and critical responses to contexts <i>or</i> less relevant / less even integration and application of knowledge <i>or</i> less developed skills and understanding <i>or</i> repeated material in responses <i>or</i> insufficient art works referenced</p> |
| | <p>2 marks</p> <p>Response shows: reference to evidence <i>and</i> response to art works / contexts <i>and</i> generalised knowledge.</p> | <p>1 mark</p> <p>Response shows: little reference to evidence minimal knowledge and understanding weak engagement with topic <i>or</i> is a descriptive response <i>or</i> does not address all parts of each question.</p> |
| | <p>0 marks</p> <p>Question not addressed. Response does not demonstrate understanding.</p> | |

Schedule 2: Communication of arguments (marked across both responses)

| | | |
|--------------------------------|---|---|
| Outstanding Scholarship | 8 marks Response shows sustained and convincing communication through: mature, confident, cohesive, and focused argument <i>and</i> sustained quality and clarity of ideas / understanding. | 7 marks Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i> : argument is less mature, confident, cohesive, and focused <i>or</i> quality of response is not sustained <i>or</i> clarity of thought is less evident in some aspects. |
| Scholarship | 6 marks Response shows aspects of high-level communication through: logical development of argument <i>and</i> precision through cohesive, relevant, and focused argument <i>and</i> clarity of ideas / understanding. | 5 marks Response fulfils most of the requirements for Scholarship, <i>but</i> : focus / relevance less even <i>or</i> quality not sustained in both questions <i>or</i> clarity / understanding is less consistent. |
| | 4 marks Response shows effective communication skills through: coherent and relevant argument <i>and</i> clarity of thought. | 3 marks Response shows: less effective communication skills <i>or</i> less effective coherent / relevant argument <i>or</i> less clarity <i>or</i> incomplete response. |
| | 2 marks Communication is clear and coherent in both essays, <i>but</i> : argument is generalised / not sustained. | 1 mark Communication is unclear <i>and</i> argument is generalised. <i>or</i> one response only. |
| | 0 marks Lacks clarity and / or relevance <i>or</i> one response only. | |

Schedule 3: Evidence (examples only)

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

Section A: Question One

Styles may change, but themes in art endure.

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

Approaches could include:

- the Christian message and spirituality, e.g. Roger van der Weyden, Michelangelo, Le Corbusier *Ronchamp*, Gaudí *Sagrada Familia*, Rothko, Darryn George, Terry Stringer, Visasio Siasau *Tongan Tapa Cloth*
- portraiture – purpose and personality, e.g. Leonardo, Reynolds, van Gogh
- human angst, e.g. Munch, Kirchner, Jackson Pollock
- exploration of form, e.g. Cézanne, Picasso (Cubism)
- political act / protest, e.g. Goya *3rd May 1808*, Picasso *Guernica*, Dada, destruction of Degenerate Art, Ai Weiwei
- commemoration, e.g. First World War figurative statues, Maya Lin *Vietnam Veterans Memorial*
- movement and motion, e.g. Léger, Futurism – Boccioni *Unique Forms of Continuity in Space*, Rodin *Walking Man*, kinetic works, e.g. George Rickey, Phil Price
- exploration of technique, e.g. Monet Impressionism, Seurat Pointillism, Jackson Pollock
- notions of beauty, e.g. Botticelli, Rubens, Ingres
- relationship of art to society, e.g. Lorenzetti *The Allegory of Good and Bad Government*, Courbet, Constructivism
- domesticity, e.g. Vermeer, Jacqueline Fahey *Final Domestic Expose*
- nature, e.g. Constable, Turner, Monet, van der Velden.

Section A: Question Two

Art tells its story through the filter of personal perspective.

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

Approaches could include:

- the perspective of the artist and / or of the viewer and / or patron
- Masaccio Brancacci Chapel – biblical and political
- Michelangelo *David* – the Christian story and converted into an emblem for Florence
- vanitas – decoration or memento mori
- David *Oath of the Horatii* – Classical narrative or 18th century French propaganda
- Turner – reflection of nature or document of progress
- Courbet *The Origin of the World* – pornography or reality
- Brâncuși *Bird in Space* – an art work or, as determined by a USA Customs Officer, a manufactured item that should attract excise tax
- Rothko – spiritual or meaningless
- Richard Serra *Tilted Arc* – a statement about public space and how it is used, or an impediment to pedestrian traffic and a nuisance
- Māori protest art – a valid or a disputed viewpoint
- churches / religious temples – a 'glory to God' or the power of the Church
- portraiture – flattery or acknowledgement of status / place in life or exploration of form and colour (e.g. Picasso *Kahnweiler*)
- any work that is characterised by symbolism can also be read at face value.

Section A: Question Three

Art constantly fashions new ways of representing and using the human form.

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

Approaches could include:

- Renaissance and Mannerism – idealism and exaggeration
- Baroque to Neoclassicism – in his simplicity of line and idealisation of form Canova reacted against the flamboyance of Bernini
- Neoclassicism and Romanticism. Neoclassical figures are stoic, often nude, and noble. Romantic figures express emotional reaction
- concept and form – Matisse *Joy of Life*, Picasso, Rodin and Brâncuși
- in narrative and portraiture – Francis Bacon, Lucien Freud, Marisol Escobar
- reclining nude – Giorgione / Titian, Ingres, Manet *Olympia*, Alice Neel
- figures in context – Giotto, Bosch, Manet *Le déjeuner sur l'herbe*, Duane Hansen life casts
- male form – Canova *Napoleon*, Alice Neel *John Perreault*,
- female form – Damien Hirst *Verity*, Allen Jones *Hatstand, Table and Chair*; symbolised, e.g. Judy Chicago *The Dinner Party*, Yoko Ono
- use of living models – Duchamp *Flower Headed Woman*, Man Ray in the 1938 Surrealist exhibition in New York
- performance art – Chris Burden, Marina Abramović, Carolee Schneemann, Vito Acconci, Gilbert & George Grayson Perry / Claire.

Section A: Question Four

Art reveals its meanings slowly, allowing its audience to make discoveries.

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

Approaches could include:

- the use of gesture to indicate key figures or features in a narrative
- compositional features, e.g. principal figure in the centre of a work
- scale, e.g. miniscule figures in Turner's paintings, difficult to discern but tell of the power of nature over humankind
- symbolism, e.g. memento mori; Bosch
- the significance of space and light, e.g. David *The Lictors delivering the Bodies of his Sons to Brutus*
- light in war memorials such as Melbourne *Shrine of Remembrance*; New York *Tribute in Light*
- the need for spectator involvement, e.g. Maya Lin *Vietnam Veterans Memorial* – need to move alongside the work for it to reveal the extent of the loss; Terry Stringer's sculpture – the need to walk around each piece to see the stages of a narrative, e.g. *The World Grasped*
- architecture needs to be explored
- abstract works need time to reveal meaning, e.g. Rothko, Barnett Newman; minimalist works are often underestimated on first approach
- kinetic works take time to reveal themselves, e.g. Alexander Calder, George Rickey, Phil Price.

Section B: Question Five

Art is not polite; it punches, screams and kicks.

Discuss how and why art does this, with detailed reference to a range of specific art works.

Approaches could include:

- political protest, e.g. Picasso, Feminism, Hotere, Oscar Muñoz, Susan Crile, *Corporacy* exhibition 2015
- iconoclastic statement, e.g. Duchamp *L.H.O.O.Q.*, Rauschenberg *Erased de Kooning Drawing*, Warhol *200 One Dollar Bills*
- illustrating human suffering and loss (personal and collective), e.g. Kollwitz, McCahon *Cry For Me*
- literal screams, e.g. Picasso *Guernica*, Munch, Francis Bacon *Head VI*

- choice / treatment of subject matter, e.g. Grünewald *Isenheim Crucifixion*, Mantegna, Kirchner, Abramović, Ai Weiwei, Jeff Koons, Carole Shephard, Tania Kovats
- non-traditional media, e.g. Warhol, Oldenburg, Chris Ofili, Boltanski, Mori, Gehry
- approach to form, e.g. abstraction, Pontormo, Libeskind *Jewish Museum* Berlin, Lucien Freud, Cézanne, Gaudí, Modernism
- challenge to traditional concepts of beauty / aesthetics, e.g. Pontormo, Manet, Duchamp, Fahey, et al
- site, e.g. Neil Dawson *Throwback*, Serra, Parekowhai proposed Lighthouse art work for Auckland
- scale, e.g. Emare Karaka, Eisenman *Memorial to the Murdered Jews of Europe*, Chapman Brothers, Francis Upritchard, Gursky, Anish Kapoor
- disputes over ownership, e.g. Elgin marbles, Klimt *Portrait of Adele Bloch-Bauer*
- against artistic constraints of style, e.g. Mannerism, Romanticism, Impressionism, Dada.

Section B: Question Six

Artists have always pushed boundaries.

Discuss the ways in which artists have done this, with detailed reference to a range of specific art works.

Approaches could include:

- gaining recognition / status as art makers (rather than craftspeople) e.g. Duccio, Māori, Feminism
- media e.g. Leonardo, Impressionists, Lisa Reihana, Anish Kapoor, Serra, Marc Quinn, Kara Walker, Peter Madden
- technique e.g. Pointillism, Pollock, Lichtenstein, Warhol, Jeff Thomson, Lonnie Hutchinson
- choice / treatment of subject matter e.g. Monet, Kahlo, Dorothea Lange, *Womanhouse*, the gaze
- development of individual styles e.g. Giotto, Uccello, Botticelli, Mondrian, Miró, Mies van der Rohe, Lichtenstein, Frankenthaler
- political commentary e.g. Emare Karaka, Fahey, Banksy, Diego Rivera, Russian Avant-garde, Kruger
- rejecting previous styles e.g. Michelangelo, Cubism, Romanticism, Modernism, Futurism, Pop Art
- to advance scientific knowledge e.g. Alberti, Leonardo, colour theory
- attacking elitism in art e.g. Pop Art, Feminism, Courbet
- against controls e.g. patronage (Michelangelo), institutional (Courbet), political (Degenerate Art).

Section B: Question Seven

To fully appreciate art, knowledge of the history of art is needed.

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

Approaches could include:

- access to deeper / different levels of meaning, e.g. Christian art
- meaning may be elusive without knowledge of what has gone before, e.g. Dada, Feminism, Abstraction; or the stylistic development of the artist, e.g. McCahon
- art often a reaction against previous styles, e.g. Neoclassicism, Romanticism, Pop, Minimalism
- art carries knowledge of previous historical contexts, e.g. enables deeper appreciation of current art – Classicism, Renaissance
- artistic symbolism of past informs later works, e.g. the use of blue for divinity / spirituality – Kandinsky; gold for reverence / divinity – Warhol *Marilyn*; hierarchy of scale, e.g. Kara Walker
- styles of past constantly inform art of later generations, e.g. Classicism informs Neoclassicism, Renaissance
- Cézanne / Cubism's rejection of traditional language for art means little without an understanding of what the traditional language was
- artists make references to art from the past to enrich meaning in their works e.g. Manet *Olympia*, Picasso and 'primitive art', Chicago *Dinner Party*, Lichtenstein *Bedroom at Arles*
- to understand art's wider impact in popular culture e.g. in satirical cartoons (Delacroix's *Liberty Leading The People* for Je Suis Charlie protests), in memes e.g. *Creation of Manchester*
- to understand the changing marketing / commodification of art
- knowledge of art history informs other arts areas also, e.g. design, cinema, literature.

Section B: Question Eight

The benefits of having art in public places outweigh the difficulties that are often associated with its creation, siting, and public response.

Discuss this statement with detailed reference to a range of specific public art works and their contexts.

Approaches could include:

- difficulties, e.g. differing expectations from the public, resistance to imposition of ideas e.g. from government, disputes over site, purpose, cost, media, scale
- to beautify public areas, e.g. Auckland waterfront / Viaduct Harbour
- to build cultural capital, e.g. war memorials, indigenous art
- to demonstrate piety, e.g. Gothic Cathedrals, religious art works
- as propaganda, e.g. Michelangelo *David*, Vigée le Brun *Marie Antoinette and her Children*, images of Napoleon, *Trajan's Column*
- as a reminder of history, e.g. art museums, *Arc de Triomphe*
- as sign of status, e.g. private / corporate sponsorship of public art or piety, e.g. Renaissance family chapels
- to build regional / national identity, e.g. Michelangelo *David*, Gormley *Angel of the North*, Rio de Janeiro's *Christ the Redeemer*, Macalister *Maori Warrior*
- as warnings, e.g. Michelangelo *David*, equestrian statues, Lorenzetti *Allegory of Good and Bad Government*
- to inspire a population, e.g. *Gattamelata*, *Marcus Aurelius*
- didactic, e.g. Christian art in churches and other public sites
- commemorative, e.g. war memorials, Dibble *The Southern Stand*
- celebrating national successes, e.g. *David Napoleon Crossing the Alps*, Uccello *Sir John Hawkwood*
- to represent a country on an international stage, e.g. Venice Biennale submissions
- creation of public art spaces to obtain additional privileges in building permits such as additional floors.