

Assessment Schedule – 2017**Scholarship Art History (93301)**

Candidate answers THREE questions, one from Section A and 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)

<p>Outstanding Scholarship</p>	<p>8 marks</p> <p>Response shows 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 <i>and</i> comprehensive depth and breadth of knowledge relevant to the question <i>and</i> the response is original in approach. Convincing communication through mature, confident, cohesive and focused argument.</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> 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>
<p>Scholarship</p>	<p>6 marks</p> <p>Response demonstrates aspects of: 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. High-level communication through cohesive and focused argument.</p>	<p>5 marks</p> <p>Response fulfils most of the requirements for Scholarship, <i>but</i> evidence of knowledge and understanding is less developed <i>or</i> integration, synthesis, and application of knowledge is uneven / less relevant, e.g. poor choice of examples. Cohesion, focus and / or clarity less sustained.</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> evidence of broad knowledge and understanding relevant to the question. Effective communication skills through coherent and relevant argument.</p>	<p>3 marks</p> <p>Response shows: uneven visual analysis and critical responses to contexts <i>or</i> less relevant or less evidence of knowledge and understanding <i>or</i> insufficient breadth / supporting evidence. <i>or</i> incomplete response. Less coherent/relevant argument</p>
	<p>2 marks</p> <p>Response shows: 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> is a descriptive response. Communication clear but response generalised.</p>	<p>1 mark</p> <p>Response shows: little reference to evidence minimal knowledge and understanding <i>or</i> does not address all parts of each question. Communication unclear.</p>
	<p>0 marks</p> <p>Question not addressed. Response does not demonstrate understanding.</p>	

Schedule 2: Quality of candidate response for Section C

Outstanding Scholarship	<p>8 marks</p> <p>Response demonstrates: Understanding of the discipline through: 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>	<p>7 marks</p> <p>Response fulfils most of the requirements for Outstanding Scholarship, <i>but</i> 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.</p>
Scholarship	<p>6 marks</p> <p>Response demonstrates: 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.</p>	<p>5 marks</p> <p>Response fulfils most of the requirements for scholarship <i>but</i> critical interpretation of text less developed <i>or</i> critical response to key ideas / less even <i>or</i> clarity of communication less sustained.</p>
	<p>4 marks</p> <p>Response demonstrates aspects of: some developed critical interpretation of text <i>and</i> critical response to key ideas supported by relevant evidence. Clarity of communication.</p>	<p>3 marks</p> <p>Response shows: uneven critical interpretation of text <i>or</i> critical response to key ideas is less relevant <i>or</i> less evidence of understanding <i>or</i> insufficient breadth / supporting evidence. Less coherent communication.</p>
	<p>2 marks</p> <p>Response generalised. Some reference to evidence. Communication clear.</p>	<p>1 mark</p> <p>Response shows: little reference to evidence minimal knowledge and understanding communication unclear.</p>
	<p>0 marks</p> <p>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: QUESTION ONE

All artists want to open the gates to understanding in their own individual way.

Discuss this statement with detailed reference to specific art works.

Approaches could include

- differing attitudes to war, e.g. David, Goya, Käthe Kollwitz, Otto Dix, Hannah Hoch, George Grosz, Maya Lin
- treatment of gender, e.g. classical Greek sculpture, Pontormo, Courbet, Sylvia Sleigh, Marina Abramovic
- presentation of emotional states, e.g. van Gogh, Munch, Jackson Pollock, McCahon, Emare Karaka
- representations of society, e.g. Daumier, Duane Hanson, Hopper, Lisa Reihana
- notions of 'the other', e.g. orientalism – Delacroix, Gérôme, Webber *Poedua*, Sir Joshua Reynolds *Omai*, Mariko Mori
- understanding of artistic elements, e.g. form, light and colour – Turner, Monet, Seurat, Cézanne, Picasso
- life and death, e.g. van Eyck, Giotto, Michelangelo, Kirchner, the Chapman brothers
- identification of place, e.g. Constable, Rita Angus, Shane Cotton, Richard Diebenkorn.

SECTION A: QUESTION TWO

The history of art is a series of reactions against established styles.

Discuss this statement with detailed reference to specific art works.

Approaches could include reaction of

- Mannerism to Renaissance e.g. Parmigianino, Leonardo
- Neoclassicism to Baroque / Rococo, e.g. Canova, Fragonard, Bernini
- Romanticism to Neoclassicism, e.g. Delacroix, David
- Post-Impressionism to Impressionism, e.g. Seurat, Cézanne, Monet
- Cubism to Post-Impressionism
- Postmodernism to traditional art, e.g. architecture
- Abstraction and minimalism to representation.
- Reaction to politics and religion e.g. iconoclasm, degenerate art, feminism.

SECTION A: QUESTION THREE

Colour fulfils a range of functions in art works.

Discuss this statement with detailed reference to specific art works.

Approaches could include colour

- as a symbolic device, e.g. gold and blue to signal divinity, red for sacrifice / danger / love
- to aid identification, e.g. The Madonna and Christ in ultramarine blue / red, St Peter in yellow, black for satanic figures, for clarity of identification in continuous narratives
- to control space – Rothko using tone and colour to create floating forms, the use of warm and cool colours to create advance and recession, tonal change to create aerial perspective
- creating mood / emotion, e.g. Turner, Fauves, Kandinsky, McCahon; denial of colour to avoid emotional clues, e.g. analytical cubism
- modelling form, e.g. fine tonal modelling in the work of late Renaissance artists, Neoclassicism, flatness of Matisse's dancers
- creating energy / movement through complementary colours, e.g. Delacroix, van Gogh
- to quieten, e.g. Grace Joel, or excite, e.g. Titian, Derain, Jim Dine

- differentiating art styles / periods, e.g. intense colours of Duccio, the subdued tones of Venetian art, narrow unsaturated tonal ranges of Leonardo
- reflecting unease, e.g. Mannerism, German Expressionism, Picasso's Blue Period.

SECTION B: QUESTION FOUR

A picture paints a thousand words.

Discuss this statement with detailed reference to specific art works created in any media.

Approaches could include

- stories told in the wharehau and through kowhaiwhai and tukutuku
- ta moko telling personal histories
- episodic narrative in an art work, e.g. Arena Chapel, Brancacci Chapel
- continuous narratives, which extend time and space, e.g. Masaccio
- works that quote or reference earlier art works to enhance their meaning, e.g. Duchamp *L.H.O.O.Q.*, Ian Scott, Lisa Reihana
- art works that include text to elaborate on symbolic meaning, e.g. McCahon, Barbara Kruger
- symbolism, e.g. Judy Chicago *The Dinner Party*, Gothic cathedrals, Bosch
- sites for temporary art works, which enable a myriad of stories to be told, e.g. *The Fourth Plinth*, the outdoor art plinths at Te Papa
- the narratives and ideas that inform abstract art, e.g. Darryn George, Jackson Pollock
- referencing the facts and stories behind memorials, e.g. *Reflecting Absence*, Holocaust memorials
- form and technique, e.g. Duccio, Anish Kapoor, Courbet, Monet, Damien Hirst Kaleidoscope paintings, Nic Moon's works that carry a conservation message
- works with a political message, e.g. Banksy
- a multi-media approach, e.g. *In Search of Venus (Infected)*, *Emissaries*.

SECTION B: QUESTION FIVE

Varied social attitudes are revealed through representations of gender in art.

Discuss this statement with detailed reference to specific art works.

Approaches could include

- representations of women – historical and feminist, e.g. idealisation and notions of beauty – Rubens, Fragonard, Boucher, Canova *Venus*, Judy Chicago, Alice Neel
- stereotypes to suit political and religious agendas, e.g. the Madonna, Eve, 'the good mother', the heroic male warrior, the stoic male
- reinforcing a social code: putting women on pedestals, e.g. the Sforza portraits, Vigée-Lebrun *Marie Antoinette with her Children*, Boucher *Madame de Pompadour*; not putting women on pedestals, e.g. Toulouse Lautrec's bordello works
- reinforcement of male power and control, e.g. Michelangelo *The Creation of Adam* Sistine ceiling
- influence of theorists, e.g. Winckelmann, Neoclassicism; male nude in times of classical revival – the Renaissance, Neoclassicism (Canova *Napoleon*)
- allegorical ideals presented through gender, e.g. Delacroix *Liberty Leading the People*, *Greece Expiring on the Ruins of Missolonghi*
- the heroicising of male leaders, e.g. Donatello *Gattamelata*, van Dyck *Charles I on Horseback*, Ingres *Napoleon on his Imperial Throne*
- the role of public art and sculpture, e.g. male – F. J. Williamson *Sir George Grey*; war memorials; female – women in power, e.g. F. J. Williamson *Queen Victoria*
- attitudes to LGBTI; fa'afafine.

SECTION B: QUESTION SIX

The relationship between art and life is never simple.

Discuss this statement with detailed reference to specific art works.

Approaches could include

- controversies over whose art / what type of art should represent a country, e.g. selections for Venice Biennale, destruction of art in conquered countries
- controversies over art for public spaces / where it should be sited, e.g. Parekowhai *The Lighthouse*, Anish Kapoor *Dirty Corner*, Christo's wrapped works
- public resistance to new styles of art, e.g. Impressionism, Postmodernism
- barriers to art training, e.g. women unable to attend art schools historically, imbalance of female/male art collected by art institutions
- arguments about the importance of art, e.g. the (temporary) dropping of art history from A-Level exams in the United Kingdom
- disputes over who owns art looted in previous times, e.g. Parthenon marbles, Klimt *Portrait of Adele Bloch-Bauer*
- the different types of values attributed to art, e.g. pleasure, economics, religious, status, political statements and can be a mix of values in the same work
- disputes over what is considered art, e.g. Banksy, craft vs fine art, conceptual art vs physical art objects
- how art should be interpreted, e.g. privileging of art in art galleries, interpretations of wall texts, Postmodernist approaches, collectors / corporations lionising / promotion of artists, e.g. Saatchi / Hirst.

SECTION C: QUESTION SEVEN

Identify and discuss at least two key ideas in the following text with reference to specific art works you have studied and the context of art.

Why is art history important?

There are several possible answers to that question. Lots of [students] take art history simply to fulfil a general education requirement ... For them it's a completely utilitarian undertaking. Others study art history to become more cultivated, to possess some of the knowledge – and polish – that they feel an educated person ought to have. These are both legitimate reasons, as far as they go, but I think there are other answers to the question that are much more interesting ...

Art history gives us unique access to the past, because history cannot be told only through documents, texts, and words.

Human lives are short, but the things people make are enduring, and they give us a sense of what those past lives were like. As the poet Robert Browning said, art is a way of telling essential truths – of expressing ideas, emotions, viewpoints that sometimes can't be expressed any other way. If you want to know a culture's "truths," then look at its art.

I think there's another good reason to study art history, although people don't talk about it much. Pleasure. The joy of it. Taking a course is hard work, and there's always the grind of exams and paper deadlines. But I hope that at some point in your study of art history you'll experience the sheer joy of being totally absorbed in a work of art, of feeling that you "get" what Michelangelo or Käthe Kollwitz (1867–1945) or a Native American beadworker was trying to do. That you'll experience the excitement of art history "detective work" as you piece together an interpretation, creating a narrative about a work or an artist or culture. That you'll feel awed by a great example of human creativity – and that you'll be stirred to happiness or anger or sorrow by it. Or that you'll be touched by the sense of humanity conveyed in the trace of an artist's hand in a chisel mark on a stone surface or the stitches on a quilt.

Anne D'Alleva, *Look! The Fundamentals of Art History* (Upper Saddle River, NJ: Prentice Hall, 2006), pp 11–12.

Approaches could include

Key ideas presented in this text to be explained could include:

- that there are a range of reasons for studying art history, e.g. an educational requirement, to become cultivated, to acquire knowledge, for pleasure
- art history is important for other reasons, e.g. to teach us about the past, to express things that cannot be expressed in any other way, to communicate essential truths
- studying and learning are hard work but they come with rewards
- art history involves detective work
- art history can generate feelings such as joy, excitement, happiness, awe, anger, or sorrow
- art carries within it a sense of humanity
- art endures beyond the period in which it was made.

Possible approaches to discussion of those key ideas in relation to art works and context studied:

- to become cultivated – young gentlemen undertaking the Grand Tour in the 18th century
- educational requirement – to pass NCEA
- to teach about the past – history paintings; portraits, e.g. by Leonardo, Raphael's portraits of the Popes; David and Ingres's portraits of Napoleon; *Vietnam Veterans Memorial*; Libeskind Jewish Museum in Berlin
- the reward of understanding the meaning behind works such as Duchamp's *Fountain*
- detective work revealing meaning through analysis of composition, e.g. Piero della Francesca *The Flagellation*; interpretations of Michelangelo's *David*; recognising symbolism, e.g. Bosch, memento mori
- expression of feeling, e.g. sorrow – Kollwitz, Michelangelo; despair – Kirchner; awe – Caspar David Friedrich *The Traveller*; joy – Matisse *The Joy of Life*
- communicate a sense of humanity – the Aids quilt.