

**Assessment Schedule – 2018****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 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)**

<b>Outstanding Scholarship</b>	<p><b>8</b></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</p> <p><i>and</i> sophisticated integration of evidence</p> <p><i>and</i> comprehensive depth and breadth of knowledge relevant to the question</p> <p><i>and</i> the response is original in approach.</p> <p>Convincing communication through mature, confident, cohesive, and focused argument.</p>	<p><b>7</b></p> <p>Response fulfils most of the requirements for Outstanding Scholarship,</p> <p><i>but</i> visual analysis / critical response level is less even</p> <p><i>or</i> depth and breadth of knowledge is less consistent</p> <p><i>or</i> the response is less comprehensive / original</p> <p><i>or</i> argument is less mature, confident, cohesive, and focused</p> <p><i>or</i> quality of response is not sustained.</p>
<b>Scholarship</b>	<p><b>6</b></p> <p>Response demonstrates aspects of: high-level visual analysis of specific art works</p> <p><i>and</i> well-developed critical response to contexts and ideas</p> <p><i>and</i> evidence of extensive knowledge and understanding relevant to the question</p> <p><i>and</i> clarity of ideas.</p> <p>High-level communication through cohesive and focused argument.</p>	<p><b>5</b></p> <p>Response fulfils most of the requirements for Scholarship,</p> <p><i>but</i> evidence of knowledge and understanding is less developed</p> <p><i>or</i> integration, synthesis, and application of knowledge is uneven / less relevant, e.g. poor choice of examples.</p> <p>Cohesion, focus, and / or clarity less sustained.</p>
<b>No Scholarship</b>	<p><b>4</b></p> <p>Response demonstrates aspects of: visual analysis of specific art works and critical response to contexts and ideas</p> <p><i>and</i> evidence of broad knowledge and understanding relevant to the question.</p> <p>Effective communication skills through coherent and relevant argument.</p>	<p><b>3</b></p> <p>Response shows:</p> <p>uneven visual analysis and critical responses to contexts</p> <p><i>or</i> less relevant or less evidence of knowledge and understanding</p> <p><i>or</i> insufficient breadth / supporting evidence</p> <p><i>or</i> incomplete response.</p> <p>Less coherent/relevant argument.</p>
	<p><b>2</b></p> <p>Response shows:</p> <p>reference to evidence</p> <p><i>and</i> response to art works / contexts</p> <p><i>and</i> generalised knowledge</p> <p><i>or</i> weak engagement with topic</p> <p><i>or</i> is a descriptive response.</p> <p>Communication clear, but response generalised.</p>	<p><b>1</b></p> <p>Response shows:</p> <p>little reference to evidence</p> <p>minimal knowledge and understanding</p> <p><i>or</i> does not address all parts of each question.</p> <p>Communication unclear.</p>
	<p><b>0</b></p> <p>Question not addressed. Response does not demonstrate understanding.</p>	

**Schedule 2: Quality of candidate response for Section C**

<b>Outstanding Scholarship</b>	<b>8</b> 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.	<b>7</b> 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.
	<b>Scholarship</b>	<b>6</b> 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.
<b>No Scholarship</b>	<b>4</b> Response demonstrates aspects of: some critical interpretation of text <i>and</i> critical response to key ideas supported by relevant evidence. Clarity of communication.	<b>3</b> 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.
	<b>2</b> Response generalised. Some reference to evidence. Communication clear.	<b>1</b> Response shows: little reference to evidence minimal knowledge and understanding communication unclear.
	<b>0</b> Question not addressed. Response does not demonstrate understanding.	

**Cut Scores**

<b>Scholarship</b>	<b>Outstanding Scholarship</b>
13 – 19	20 – 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: QUESTION ONE

**Art works are a combination of surface and symbolism.**

**Discuss this statement with detailed reference to specific art works.**

*Approaches could include*

- artists working with powerful symbols at the same time as beguiling with slick seductive surfaces, e.g. Duccio *Maestà*, Jan van Eyk *The Arnolfini Portrait*, Grünewald *Isenheim Altarpiece* (disjunction between detailed wounds and smooth surface adds to symbolic meaning)
- Brutalist architecture: emphasis on raw materials used with (often) large scale (strength) and moral seriousness
- Prairie style: emphasis on natural / organic materials, long horizontal line to reflect American landscape
- Classical style buildings: the solid, timeless exteriors reflecting safety and strength, e.g. banks, post offices, galleries, museums, e.g. Oamaru's classical style architecture
- emphasis on differing surfaces creates symbolism, e.g. Michelangelo's *Awakening Slave*, Courbet's ragged realism
- George Rickey's angle-ground surface on *Double L Gyrotory* reflects surrounding greenery and creates a symbolic tree
- at the initial, superficial view of an art work, symbolism may not be immediately apparent, i.e. the surface conceals the symbolism, e.g. Mondrian, Rothko, Dada
- Superrealism: airbrushing, surface and symbol in the work of Flack and Estes
- it is not necessary to see symbolic meaning to appreciate art, e.g. Rothko's works can create transcendence through the power of colour; pure painting, painting's focus on art for its own sake, e.g. Mrkusich.

#### SECTION A: QUESTION TWO

**Picasso advised artists to learn the rules of art so they could break them.**

**Discuss the ways in which artists 'break the rules' of art in specific art works.**

*Approaches could include reaction of*

- Renaissance rules, e.g. realistic proportion, broken by the Mannerists such as Pontormo and Parmigianino
- Neoclassical rules of line, use of colour, morally uplifting and didactic subject matter broken by the Romantics, e.g. Delacroix
- Impressionism introduced short, rough, visible brushstrokes of thick paint rather than mixing paints on the palette and concealing their brushstrokes as was traditional, e.g. Manet and Monet
- Post Impressionists and Expressionists knew the rules of Academic art and Impressionism and broke them, e.g. Cézanne, Seurat, van Gogh
- traditional rules of perspective, naturalistic colour and descriptive detail broken by the Cubists
- representational images obliterated by abstraction, e.g. Jackson Pollock, Rothko
- breaking with the traditional hierarchy of subject matter, e.g. the landscapists Turner and Constable, Judy Chicago *The Dinner Party*
- sculpture – Rodin's partial figures, rough surfaces, and 'unfinished' modelling broke with the rules of Academic art
- exhibiting beyond traditional space, e.g. Barbara Kruger, The Guerrilla Girls, Banksy.

## SECTION A: QUESTION THREE

**The site of an art work enhances it.**

**Discuss this statement with detailed reference to specific art works.**

*Approaches could include colour*

- significance added to art works by placement in noted buildings, e.g. Michelangelo, *Sistine Chapel*; Michelangelo *Pietà*, St Peters; Ghiberti *Gates of Paradise*, Baptistry of San Giovanni, Florence
- candles and lighting in religious spaces reflect off the gold surfaces of altarpieces and icons, thus enhancing the spiritual qualities, e.g. Simone Martini, *The Annunciation*
- prominent city sites increase the visibility of works, e.g. Trafalgar Square, Fourth Plinth works; Auckland CBD, Michael Parekowhai *The Lighthouse*
- symbolism more potent because of placement, e.g. Picasso *Guernica*, the United Nations building, New York; Eisenman *Monument to the Murdered Jews of Europe*, Berlin; *Reflecting Absence*, Manhattan
- display in major galleries, e.g. works in The Louvre; National Gallery, London; Museum of Modern Art, New York
- architecture and monuments on prime sites, e.g. the Parthenon on the Acropolis; Te Papa on Wellington's waterfront; the Eiffel Tower; the Colosseum
- monuments on significant sites empower memory, e.g. Arc de Triomphe; Trajan's Column; Maya Lin *Vietnam Veterans Memorial*, The Mall, Washington D.C.
- popular, well-traversed public sites, e.g. Waiheke Island *Sculpture on the Gulf*; Sydney, the Bondi to Bronte beach coastal walkway for *Sculpture by the Sea*
- street art in unlawful spaces, accessible to all, e.g. Banksy
- site can work against an art work, e.g. Serra *Tilted Arc*; Jan Morrison and Claudia Pond Eyley *Women's Suffrage Centennial Project*, Khartoum Place, Auckland.

## SECTION B: QUESTION FOUR

**There are many reasons that some art works are valued above others.**

**Discuss this statement with detailed reference to specific art works.**

*Approaches could include*

- spiritual values attached to particular images e.g. Michelangelo *Pietà*, St Peter's
- Māori tekoteko
- exposure in films and literature, e.g. Leonardo *The Last Supper* in 'The Da Vinci Code'; the *Mona Lisa* in fictional and critical works
- stamp of critical approval indicated by their placement, e.g. in important buildings, e.g. Martini's *Maestà* in Siena's Palazzo Pubblico, *Winged Nike of Samathrace* in the Louvre, Klimt in the Belvedere
- historical values, e.g. in commemorative works Maya Lin *Vietnam Veterans Memorial*, Margaret Bourke White's documentary photography
- the myth or status of the artist, e.g. Picasso, Dalí, Goldie
- because a work has broken a boundary in some way, e.g. Banksy graffiti; Damien Hirst *Treasures from the Wreck of the Unbelievable*; Duchamp *Fountain*
- rarity of a particular style of art or of number of works by an artist, e.g. Vermeer, Leonardo's *Salvator Mundi*, Klimt and Viennese Secessionist works
- connections with influential patrons, e.g. Saatchi, François Pinault, Damien Hirst
- proven authenticity and provenance, these values also drive commercial value
- values may change over time.

## SECTION B: QUESTION FIVE

**Doubt and despair are underlying themes in art.**

**Discuss this statement with detailed reference to specific art works.**

*Approaches could include*

- Christian art provides reassurance of an afterlife, e.g. Masaccio *Resurrection*
- destruction of art in order to create doubt in favour of the beliefs of a new regime, e.g. the destruction of statues of Saddam Hussein in Iraq; colonial destruction of Māori art
- new styles of art inevitably evoke doubt in viewers before they become acceptable, e.g. Impressionism, Cubism, Abstract Expressionism, Minimalism
- memorials seek to dissipate / control despair and doubt in favour of renewed hope and patriotism, e.g. *Reflecting Absence*, New York
- reflections of personal doubts / despair, e.g. Munch, Kollwitz, Jungian analysis in Pollock
- doubt about what art actually is, e.g. Dada, Dane Mitchell, Richard Serra *Tilted Arc*; Tanya Kovats *Virgin in a Condom*
- uneasiness (doubt) evident in works, e.g. Francis Bacon, Abstract Expressionists' insistence on individualism reflects existential doubt
- theme and subject matter, e.g. McCahon's struggle with hope and despair
- doubt and despair in times of political upheaval, e.g. Goya, Kirchner, Grosz
- counter to this statement, positivism, e.g. Utopianism, Matisse *Joie de Vivre*, Kandinsky.

## SECTION B: QUESTION SIX

**Life is short, art is enduring.**

**Discuss this statement with detailed reference to specific art works.**

*Approaches could include*

- the physical survival of ancient art against the length of human life, e.g. *Venus of Willendorf*, Lascaux cave paintings, classical statuary
- individual experiences, art as a way of carrying information and knowledge through generations, e.g. Trajan's Column, Arc de Triomphe, Holocaust memorials
- art can endure but this depends on media also, e.g. the fragility of paper, preliminary materials in sculpture, performance art, which is transitory
- art will only endure if it is valued, e.g. bonfire of the vanities, Degenerate art
- art created with the intention of signifying stability and endurance, e.g. modern buildings that replicate classical temples
- art-making methods endure, e.g. encaustic, Romans / Jasper Johns; tempera, Duccio / Andrew Wyeth; sculpture methods continue, as does use of materials, e.g. bronze, marble
- art comes under threat / does not always endure – Christchurch Cathedral, Diego Rivera *Man at the Crossroads*; John Scott's Chapel of Futuna situation; temporary works, e.g. Trafalgar Square Fourth Plinth art works
- art is often a target for destruction in times of war, e.g. the Buddhas of Bamiyan.

## SECTION C: QUESTION SEVEN

Read the following extract from John Berger's *Ways of Seeing*. Explain Berger's main ideas and discuss these with reference to specific art works.

Images were first made to conjure up the appearances of something that was absent. Gradually it became evident that an image could outlast what it represented; it then showed how something or somebody had once looked – and thus by implication how the subject had once been seen by other people. Later still the specific vision of the image-maker was also recognized as part of the record. An image became a record of how X had seen Y. This was the result of an increasing consciousness of individuality, accompanying an increasing awareness of history. It would be rash to try to date this last development precisely. But certainly in Europe such consciousness has existed since the beginning of the Renaissance.

No other kind of relic or text from the past can offer such a direct testimony about the world which surrounded other people at other times. In this respect images are more precise and richer than literature. To say this is not to deny the expressive or imaginative quality of art, treating it as mere documentary evidence; the more imaginative the work, the more profoundly it allows us to share the artist's experience of the visible.

John Berger, *Ways of Seeing* (London: Penguin, 1972), p. 10.

### *Approaches could include*

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

- images make an abstract idea concrete
- art works retain an image of someone
- recognition that an image outlasts its age
- recognition of the viewer's interpretation
- art will reflect the viewpoint of the artist
- images are important in increasing awareness of history
- art is the most direct evidence about past times
- art as document and imagination
- the more imaginative, the more effective.

Possible approaches to discussion of those key ideas with reference to specific art works:

- Discussion of the initial descriptive power of art, ranging from attempts to record the invisible, to images of particular people, e.g. Classical statues represented Gods, heaven, betrothal portraits, the New Zealand Company propaganda. Later, the awareness that an image was impacted by the particular viewpoint of the artist, e.g. Duccio's signing of the *Maestà*, Michelangelo chiselling his name into the *Pietà*. This becomes more than just a record of what was, and becomes an entry point to how events and people could be seen in their own time.
- Art is on the one hand more precise than literature – it presents and documents a specific image, e.g. Robert Campin's, *A Man (with a red turban)*. It is a record of how this person looked in his lifetime, and is richer in that it provides more description than literature might provide, e.g. the hooded eyes, jowls, lined forehead, thoughtful gaze away from the viewer, the rich red of his turban-type headwear contrasted to the modest coat with its simple fur lining clasped at the neck. Matthias Grünewald in his *Isenheim Altarpiece*, *Crucifixion* emphasises Christ's agony through the suppurating flesh, extenuated arms, detailed wounds to make real the event and demonstrate to the suffering patients who saw this, that they were not alone in their pain.
- Art is also so much more when it is imaginative and we are taken into the world experienced and shared by the artist, e.g. Bosch *The Garden of Earthly Delights*, Kirchner *Self Portrait as a Soldier*, Judy Chicago and Miriam Shapiro *Womanhouse*, Francis Bacon's distorted forms. We are invited to add our own interpretation to theirs, e.g. Mondrian, Rothko's transcendental colourfield works.