

Assessment Schedule – 2024

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	8 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 <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. Convincing communication through mature, confident, cohesive, and focused argument.	7 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.
Scholarship	6 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.	5 Response fulfils most of the requirements for Scholarship, <i>but</i>: • 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. Cohesion, focus, and / or clarity less sustained.
Below Scholarship	4 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 through coherent and relevant argument.	3 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> • repeats material from other responses <i>or</i> • incomplete response. Less coherent / relevant argument.
	2 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> • a descriptive response. Communication clear, but response generalised.	1 Response shows: • little reference to evidence • minimal knowledge and understanding <i>or</i> • does not address all parts of question. Communication unclear.
	0 Question not addressed. Response does not demonstrate understanding.	

Schedule 2: Quality of candidate response for Section C

Outstanding Scholarship	8 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.	7 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.
Scholarship	6 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.	5 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> • less relevant evidence. • Clarity of communication less sustained.
Below Scholarship	4 Response demonstrates aspects of: • some interpretation of text <i>and</i> • response to key ideas supported by relevant evidence. • Clarity of communication.	3 Response shows: • uneven interpretation of text <i>or</i> • 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.	1 Response shows: • little reference to evidence • minimal knowledge and understanding • communication unclear.
	0 Question not addressed. Response does not demonstrate understanding.	

Scholarship	Outstanding Scholarship
13 – 17	18 – 24

Schedule 3: Examples of possible approaches to each question

Section A

1. Form is a key factor in every art work. Discuss the different ways / methods through which artists explore form. Make detailed reference to a range of specific art works in your discussion.

Responses could include:

- Variations in style, rejection and revival, e.g., classical art and Renaissance revival, rejection of classical form by Mannerists. The Baroque compared with Neoclassicism.
- Descriptive form – photography, portraiture, historical Western painting.
- Form and space – architecture.
- Three-dimensional form – sculpture. Modelling, carving, life casts, assemblages, constructions.
- The representation of three-dimensional form in two-dimensional space, e.g., Cubism.
- Materials – wax, stone, bronze, wood, steel, collage, readymades, e.g., Marcel Duchamp, Kurt Schwitters.
- Human form – distinctive individuality, e.g., Michelangelo, Gaston Lachaise, Wilhelm Lehmbruck.
- Painting and print techniques, e.g., watercolour, the linearity of woodcuts, Pointillism, Kandinsky, Mondrian, Jackson Pollock.
- Conceptual artists, the form given to concepts, e.g., Sol LeWitt, Joseph Kosuth, Jenny Holzer, Ai Weiwei, Damien Hirst.

2. Patronage can be problematic as well as beneficial. Discuss this statement with detailed reference to a range of specific art works.

Responses could include:

- Can benefit the power and prestige of both patron and artist, e.g., large works, publicly viewed commissions – Saatchi/Hirst, Emin, Peggy Guggenheim/Pollock.
- Relationships with patrons can be difficult, e.g., Julius II/Michelangelo; Sforza/bronze/Leonardo.
- Traditionally provided some security for the artist, e.g., accommodation, materials, food.
- Modern residencies can seem generous but can have conditions to be met and artists can struggle to afford to take them up because of costs they must cover themselves.
- Can be limiting or problematic for an artist if the patron has specific requirements – e.g., David (and Canova and Ingres)/Napoleon, Vigée Le Brun/Marie Antoinette.
- Can provide opportunities for development and public exposure that would not be possible on own, e.g., Gibbs Farm.
- Many artists have independently developed new styles through lack of patronage – Salon des Refusés, Impressionists.
- Problems/controversy with public/corporate commissions – Rockefeller/Rivera, Serra *Tilted Arc*, Parekōwhai *The Lighthouse*.

3. The frame, physical or otherwise, has a powerful effect on an art work. Discuss this statement with detailed reference to a range of specific art works.

Responses could include:

- Some artists make their own frames, e.g., Michelangelo *Doni Tondo*. The Impressionists, e.g., Degas and Pissarro used white frames to enhance colours in the work, later they framed them in colours from the painting.
- Frames put on by a gallery can alter the effect and the meaning of a work.
- Grand frames enhance the art works and the status of the owner, e.g., Duccio.
- The subject looking out of the frame in portraiture and genre work invites narrative questions.
- Architectural and sculptural works are framed by the surrounding environment, e.g., other buildings, landscape.
- Display cases and vitrines protect a work, provide a stamp of approval, or imply preciousness.
- Some artists do not use frames because they see their works as an ongoing journey or the work extends beyond the frame, e.g., McCahon, Rothko, Jackson Pollock.
- Not every art work has a frame. The absence of a frame leaves the work open.

Section B

4. In art, the personal is political. Discuss this statement with detailed reference to a range of specific art works.

Responses could include:

- Feminism – highlighting women's lives and experiences, e.g., *Womanhouse*, *The Dinner Party*.
- LGBTIQ, e.g., Rosa Bonheur.
- Indigenous rights, e.g., Brett Graham, Bob Jahnke, Emily Karaka, Robyn Kahukiwa.
- Social consciousness raising, e.g., Andy Leleisi'uao.
- Cultural theft, e.g., the sculpture from the Parthenon.
- Personal life experience, e.g., Frida Kahlo, Yayoi Kusama, Colin McCahon, Jenny Doležel.
- War memorials focus on the personal, e.g., Maya Lin *Vietnam Veterans Memorial*, Daniel Libeskind *Jewish Museum*, Berlin.
- Protest art, e.g., Pat Hanly – nuclear disarmament, German Expressionism – Otto Dix.
- Attitude to nudity in art, e.g., Christine Webster, Renaissance attitude to the body.
- Patronage – patronage is personal, patronage is political, e.g., Renaissance papal patronage.
- Architecture, e.g., Trump Tower.

5. Art that has real impact is controversial or ground-breaking. Discuss this statement with detailed reference to a range of specific art works.

Responses could include factors such as:

- Scale – Oldenburg, Kiefer, William van Alen.
- Economic drivers, e.g., Michael Parekōwhai *The Lighthouse*.
- Media and materials, e.g., Christchurch Cardboard Cathedral, Russian Constructivism, Anish Kapoor *Cloud Gate*, Frank Gehry.
- Form, e.g., Cézanne, Picasso, Dalí, Don Judd, Maya Lin.
- Technique, e.g., Impressionists, Seurat, Duchamp.
- Content, e.g. Andres Serrano *Piss Christ*, Tania Kovats *Virgin in a Condom*, Óscar Muñoz *Breath*.
- Challenges entrenched gender expectations, e.g., Allie Eagle, Carole Shephard, Judy Chicago.
- Political comment, e.g., German Expressionism, Lisa Reihana, Hannah Höch.
- Challenges tradition, e.g., Cliff Whiting wharenui at Te Papa.
- Not all art is controversial or ground-breaking. Traditional Christian art and classical architecture designed to reassure and create a sense of stability.

6. The only enduring feature in the history of art is change. Justify or refute this statement with detailed reference to a range of specific art works.

Responses could include:

Justify

- New materials, new methods, e.g., painting evolves from fresco and oils to enamels and acrylics; Duchamp and readymades; photography; concrete, steel and resins in sculpture.
- New themes and subjects constantly introduced, e.g., Expressionism, Feminism, LGBTIQ.
- The purpose of art has evolved over time, e.g., recording history, reacting against it (Dada), inspiring devotion, personal expression (Surrealism), art as a commodity in the investment market.
- Ongoing evolution of style, e.g., abstract and conceptual art is a total change from traditional form and subject matter – Mondrian, Jackson Pollock, Milan Mrkusich.
- The broadening of types of work that are accepted by the public as art, particularly as art moves away from a Eurocentric focus.

Refute

- Change is not the only enduring feature. Style, subject matter and imagery might change/evolve but many features remain constant, e.g., purpose and function of art – architecture is a good example.
- Art is constantly used as a propaganda tool, e.g., Christian art, David and his support of the French Revolution, Nazism and the branding of Degenerate Art.
- Art is consistently used as a record, e.g., war memorials, portraiture.
- Some symbols and themes endure, e.g., the human body and the human condition; religious art throughout the ages records the beliefs of Christianity (John Pule).
- Form, e.g., an ongoing reference to Classical art.

Section C

7. Read the following text, adapted from Oliver Maughan's *Why Art is Essential in the 21st Century*.

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

Since prehistory, over thousands of years ago, humanity has steadily produced and consumed art. Though the appearance and subject matter of art works have changed, its role as a crucial aspect of humanity has remained constant.

The 21st century has been almost synonymous with technological and digital development. This allows for advantages such as a much more globalised and interconnected society. The internet and social media have presented a wealth of possibilities for all fields, for example, online viewing facilitates access to art collections, but it loses the sense of intimacy and interconnectivity of in-person viewing. There is an aspect of experiencing art and exhibition spaces that cannot be replicated on the web.

Recently the question of where art fits into society has arisen. We all gain positive skills and insight through art, whether as a way to provide joy or entertainment or as a tool to understand the world around us. Engagement in art has been shown to foster innovation, critical thinking, communication, self-confidence, emotional literacy, and creativity, all skills which are still essential in 21st century life. As we continue to seek and make progress in technology, the internet, or any 'modern' field, we must remember not to leave art in the dust and face the tragedy of living a world with one less source of creativity, joy, and humanity.

Responses could include:

- Art has maintained its role as a crucial aspect of humanity despite many changes over time, e.g., creation of empathy – Kollwitz, Kirchner.
- Technology has opened up access, e.g., to art in international galleries – National Gallery, London; Museum of Modern Art, New York.
- But we need to make sure we do not lose what we get from personal participation and engagement with art, e.g., Kapoor *Cloud Gate*.
- The danger of losing the physical connection with art and what that gives us, e.g., Rothko.
- Cannot replace the power of viewing in the flesh, which is more than anything a connection with the maker of the original work. People are not going to weep over digital images of Rothko's works.
- Digital images are more likely to be viewed in isolation.
- Where does art fit in society – threats through the reduction of courses in school and tertiary institutions.
- Increased threats to the copyrights of artists, e.g., indigenous art, Māori art.
- Art educates – social issues, the lessons of history, e.g., Feminism, Judy Chicago *The Dinner Party*; Eisenman *The Memorial to the Murdered Jews of Europe*.
- Over time we could lose the knowledge of traditional techniques and materials, which are capsules of knowledge and history, e.g., van Eyck, Lascaux, classical Greek sculpture, whakairo.
- The shared pleasure of viewing in a gallery or art works *in situ*.
- A big plus to digital art is the ability to explore art works in detail.