

Assessment Schedule – 2025

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 – 19	20 – 24

Schedule 3: Examples of possible approaches to each question

Section A

1. Art works are driven by human hope and desire.

Discuss this statement. Support your response with detailed visual analysis of a range of specific art works.

Responses could include:

Not all art reflects human hope and desire but many works do – for example,

- Christian hope of a better afterlife, e.g. paintings of biblical subject matter.
- Sexual desire, e.g. of the artist – Ingres *La Grande Odalisque*; to generate in an audience – Courbet *The Origin of the World*.
- The hope (and plight) of refugees, e.g. Ai Weiwei *Law of the Journey*.
- The hope of a better world – post-revolution Russian Constructivists with their new materials and forms, e.g. Naum Gabo's sculpture.
- Van Gogh's paintings at Arles, when anticipating the arrival of Gauguin.
- Hope and desire for recognition and equality, e.g. Judy Chicago *The Dinner Party*; any feminist works.
- Iconic sculpture, e.g. the Statue of Liberty (Bartholdi *Liberty Enlightening the World*); Antony Gormley *Angel of the North*.
- Utopian town planning, e.g. Claude-Nicolas Ledoux *The Ideal City of Chaux*.
- Often, hope is accompanied by the 'let down', e.g. Michelangelo the Sistine ceiling *The Last Judgement*.
- Many art works do not reflect these themes, e.g. German Expressionist works; many Dada works; political works, e.g. Goya's *Disasters of War*; Social Realist works by Millet; works exemplifying techniques in art, e.g. Pointillism, Impressionism.

2. Art works reflect their time and place.

Discuss this statement. Support your response with detailed visual analysis of a range of specific art works.

Responses could include:

- The aesthetics of their times, e.g. ancient Greece, the Renaissance.
- The socio-political movements of their times, e.g. Feminism, Social Realism, German Expressionism.
- Theories, philosophies, and discoveries of their time, e.g. anatomy and nature (Leonardo); dreams, psychology (Dali); colour theory (Chevreul/Seurat).
- Follow the beliefs of their time, e.g. Christianity, American patriotism.
- Protest against contemporary beliefs, e.g. Impressionist exhibitions, Judy Chicago, Banksy.
- Rejection of age-old traditions in favour of contemporary subjects, materials, and style, e.g. Abstract Expressionism, Cubism, Feminism, Postmodernism.
- Use of contemporary industrial materials and processes, e.g. steel and welding (Serra, Eiffel Tower, skyscrapers); concrete (Henry Moore); mixed media (Eva Hesse).

3. Composition is the most important aspect of style in an art work.

Justify or refute this statement. Support your response with detailed visual analysis of a range of specific art works.

Responses could include:

Justify

- In paintings, composition is created by the arrangement of line and colour, therefore is the essence of an art work.
- In paintings, line and colour can be presented in the shapes of objects arranged in space, thus creating the composition, e.g. traditional narrative works created in spatial recession.
- In sculpture, the interrelationship of space and mass create composition. These elements are the principal components of traditional sculpture.
- In architecture, function is determined by the creation of a composition of forms – mass and space.
- The placement of the principal figures in a composition is used to communicate a narrative.
- Composition is all important in Cubism, in which composition overrides colour and spatial depth.
- Hierarchical composition in traditional works of Christian art.

- Repetition of form makes a composition dominant in an art work and conveys the message, e.g. Andy Warhol *Campbell's Soup Cans*, *Marilyn*.

Refute

- Colour can be more important than composition, e.g. Matisse's attitude to colour.
- An art work can be created to exemplify a technique, e.g. Pointillism with the emphasis on technique not composition; Impressionism with its emphasis on technique to convey theories of light and colour.
- Jackson Pollock works would appear to lack composition, e.g. his action paintings.
- Performance works, e.g. Marina Abramović, do not have any predetermined composition.
- Some compositions are ever-changing, e.g. Anish Kapoor *The Bean (Cloud Gate)*, Chicago.
- Text can be the most important element, e.g. Guerrilla Girls *The Advantages of being a Woman Artist*.
- Materials can be the most important, e.g. Andres Serrano *Immersion Piss Christ*; Tracey Emin *My Bed*.
- The most important feature may be an act, e.g. Ai Weiwei dropping a 2000-year-old Han Dynasty urn.

Section B

4. It is the viewer who holds the power to interpret and determine meaning in art.

Discuss this statement. Support your response with detailed visual analysis of a range of specific art works.

Responses could include:

- The knowledge that a viewer has will affect their understanding and interpretation; not all people have knowledge of symbolism or literary narrative, therefore interpretations could differ from what the artist intended.
- With the wisdom of hindsight, later generations can have a different (more cynical?) approach, e.g. see work as propaganda.
- Depending on their personal aesthetic, viewers will interpret works differently, e.g. Richard Serra's work, loved by some, despised by others; can achieve the removal of art works.
- The power of the people moved appreciation of Banksy's work away from being seen as graffiti (especially by local authorities) to recognition of his work as powerful political statements.
- A patron might commission a work to communicate a self-inflated glory. The public might see through this, e.g. Renaissance papal and personal commissions.
- The variety of individual interpretations is exemplified by attitudes to certain pieces of early twentieth-century art being simultaneously labelled as both avant-garde and degenerative art.
- Abstract art relies on the viewer's interpretation to determine meaning; so too does interactive performance art, e.g. Marina Abramović.

5. Art enriches and expands our lives.

Discuss the ways in which this is done. Include detailed visual analysis of a range of specific art works in your response.

Responses could include:

- Provides aesthetic pleasure through content and style, e.g. Constable, Fantin-Latour, Renoir.
- Expands our knowledge of the world and its peoples, e.g. Māori whakairo, Australian indigenous art, Egyptian art, Roman and Greek classical art.
- Wakes us up to social issues, e.g. Dada, Feminism, Pop art.
- Has a role as an international language connecting across cultures.
- Celebrates and memorialises significant events and people, e.g. Trajan's Column, Eiffel Tower, war memorials.
- Offers different perspectives, ideas, and values, e.g. Roy Lichtenstein, Brett Graham, Banksy, Schapiro and Chicago.
- Delight in meta-knowledge, recognition of references to images in films and books.
- Exposes viewers to expressions or comment on socio-political issues, e.g. Emily Karaka, Käthe Kollwitz.
- Enhances our surroundings, e.g. the Parthenon, *Angel of the North*, Britomart.

6. Art's purpose is more educational than decorative.

Justify or refute this statement. Support your response with detailed visual analysis of a range of specific art works.

Responses could include:

- One does not preclude the other. Art works can be ornamental while still edifying, even if about art-making itself, e.g. Matisse's ideas about the beauty of colour.
- Aesthetic pleasure a personal judgment, varies with the individual.
- Helps us walk in the shoes of others, develop empathy, e.g. Kollwitz, Kirchner.
- A way of seeing different perspectives around subjects, e.g. war as liberating or invading, heroic or shocking, (Goya's works about the Napoleonic forces in Spain; Delacroix's works about the nineteenth-century Greco-Turkish wars).
- et al's work not ornamental but intellectually challenging and demonstrates the range of methods/materials possible.
- Works that are dramatically engaging while warning us about our past, e.g. Emily Karaka, war memorials/monuments, Kara Walker *Sugar Baby*.
- Help us understand our world by exposing confronting subjects, e.g. Banksy.
- Ability to draw international attention to situations where other means are not useful or positive, e.g. propaganda and protest art – Ai Weiwei.
- Renaissance religious art designed to teach a particular creed but combined with aesthetic qualities.
- All art carries the values of its society therefore educates in some way.
- In a literal sense, art is a course in schools. The making of art also educates in a wider sense – involves creativity, use of colour, form, problem solving, aesthetics.

Section C

7. Read the following text, adapted from Kate Boucher's *Drawing with Charcoal*.

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

Finding inspiration and developing an art practice by combining one's ideas with those of other artists or reacting against them, is something all artists do in some way or another. All artists learn from other artists in a wide range of art forms. Traditionally they would learn from a Master in a workshop, now they go to museums and galleries, take books out of the library, search on the internet. This research is not copying or cheating, it is learning. From each artist or art work studied, an artist can take a fine thread and add it to their own ideas. These gathered threads are what the artist's own practice will be made from and enhanced by. Nowadays, artists are able to spread their net wide, look to other cultures, and to male and female artists from all over the world, and can then apply what they have learnt to developing their own work. It is a useful process even if the original work was in a different medium or addressed different subject matter. Artists compile a collection of images, notes, and clippings that interest or excite them, that they can use as a reference base. Artists and viewers are surrounded by art created by others, which can affect both art practice and viewers profoundly.

Responses could include:

- All art is influenced by external factors of some sort. This includes other artists but is not restricted to this.
- An artist can take a small idea or stylistic feature from another artist's work and develop it.
- Nowadays there is exposure to a greater range of influences than in earlier times when communication was more limited.
- Awareness of earlier or concurrent art, e.g. classical revivals, Mannerism reaction to the Renaissance, Picasso and Braque.
- Even the rejection of an art style is in its turn an influence.
- It is not just artists and art that they learn from – artists could be influenced by environmental factors, e.g. Banksy; architectural factors; George Rickey, climate change.
- How works they are familiar with reflect other artists' work or influence, e.g. Impressionism and new scientific knowledge about optics and light.
- Influence of other cultures, e.g. Picasso.

- Response to political change or pressure, e.g. Banksy, Feminist art, LGBTQIA+, Suprematism, Futurism, Constructivism.
- New materials, particularly in sculpture and architecture.
- Reaction to and critiquing of previous regimes, e.g. colonial statues, Emily Karaka.
- Influence of patronage, e.g. Leonardo, Raphael, Michelangelo.
- Art can be completely new, e.g. Duchamp.
- The use of AI tools.