



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship, 2004

Art History (93301)

National Statistics

Assessment Report

Assessment Schedule

Art History, Scholarship, 2004

General Comments

Scholarship Art History candidates should be able to demonstrate the following:

Attributes

- Highly developed skills of critical response to works of art and their contexts
- Perceptive and searching analyses
- Independent and original thinking
- Flexibility of approach
- Excellent communication skills: effective and sustained discussion
- Mature and confident expression of ideas.

Knowledge

- Comprehensive knowledge of art works, contexts, techniques, theories, etc
- Critical reflection upon evidence from varied sources
- Synthesis of facts, ideas and opinions to create valid arguments.

National Statistics

Number of Results	Percentage		
	Not Achieved	Scholarship	Outstanding
110	93.6%	5.5%	0.9%

Assessment Report

Candidates who gained Scholarship selected questions that worked well with the topics they had studied, and were able to select and adapt their knowledge to the question being answered. They clearly understood the key words in the questions and responded to these; for example the emphasis on 'must' and 'interrelationship of form and colour' (Question 3A); the focus on the artist in Question B1, and the requirement to take a specific position and argue it (Question B3).

Successful candidates spent time planning responses to the questions before beginning to write. This enabled them to complete two Scholarship level responses. They organised their material well so that the discussion was sustained, remained focused on the question, and was convincing.

These candidates recognised that more comprehensive and in-depth responses were required to questions than at Level 3. For example, there was the possibility to open up Question A4 by looking at political and religious imperatives for the selection of narratives, limitations/complications through purpose/site, etc; reasons for selecting particular layouts in cycles, etc; rather than providing highly detailed explanations of specific 'stories'.

Scholarship candidates kept the focus of each question in clear view and provided an intelligent and engaged response to it. They demonstrated exceptional knowledge through confident discussion, supported by reference to specific art works that anchored that discussion. The ability to integrate technical discussion, where relevant, was also evident.

Candidates who gained Scholarship took care with accuracy. For example, they understood the commissioning complications surrounding Michelangelo's *David* and avoided sweeping generalisations, for example that Dada was anti-art.

The candidate who gained Outstanding Performance was highly confident in their knowledge. This candidate engaged intellectually with the possibilities opened up by the question and could explore these in a perceptive and original way. They were able to demonstrate an understanding of broader issues related to their topic, and were able to interpret and incorporate this understanding into expansive discussions. Their arguments were enhanced with the presentation of integrated, specific, effectively chosen evidence, rather than irrelevant minutiae.

Assessment Schedule

Scholarship Art History (93301)

Evidence Statement

Question	Scholarship	Outstanding Scholarship
Section A 1	<p>The essay analyses the use and significance of line in a range of art works and an argument is provided in relation to the statement '<i>Line is rarely given due recognition for the effect it can have in an art work</i>'.</p> <p><u>Exceptional knowledge and a highly developed critical response to works of art</u> may be shown through detailed analysis of the use of line in at least three art works and/or through an extensive range of ideas.</p> <p>For example a candidate may consider the purposes of line</p> <ul style="list-style-type: none"> • for defining form, eg Braque's <i>Grand Nu</i>, 1907–8 where line is used to prescribe parts of the form – the buttocks, back, facial features; Beckmann's <i>The Night</i>, 1918–9 – line distinguishes one form from another • for outlining, eg Matisse's <i>Luxe, calme et volupté</i> 1904–5 – outlines are used for defining body parts, penumbras, edges of the mountain range, etc. • for compositional purposes, eg Leonardo da Vinci's <i>Last Supper</i> 1495–7 – the emphatic line of the table and the row of Apostles across the picture plane • linear perspective, eg Uccello's <i>Battle of San Romano, London panel</i>, c. 1445, perspective lines of orthogonals and transversals are created by the broken lances • for pattern, eg Mondrian's <i>Composition: Checkerboard, Light Colours</i>, 1919 – the black lines create the grid structure into which coloured rectangles are painted • for symbolism, eg Hotere's <i>Black Phoenix</i> installation, 1985 – rows of vertical black lineal forms represent pallisades • functions as part of the characteristic of the medium, eg woodcuts – Dürer's <i>Four Horsemen of the Apocalypse</i>, c.1497–8 – closely engraved lines to indicate the dark sky behind, curvilinear lines to convey the airiness of clouds, cross-hatching for shadows. 	<p>As for Scholarship, plus:</p> <p>The student might demonstrate <u>independence and originality of response</u> by</p> <ul style="list-style-type: none"> • selecting examples that support the statement and examples that refute it, eg <u>Support</u> – <i>Twin Towers of Light</i> to represent 9/11 (temporary memorial erected 6 months after the terrorist attack), emphasised line through its soaring columns of light. <u>Refute</u> – Rothko regularly places emphasis on symbolic use of colour rather than line; Duchamp's readymades question the value of the formal properties of art. • differentiating between media eg tempera – its fast drying nature enables precision of line, oil painting offers greater tonal possibilities, for woodcuts there is deliberate carving of the lined pattern, watercolour suitable for blending although fine line can be achieved • making considered comparisons between the use of line and the use of other features of art works such as colour, composition and form. eg Ghiberti's <i>Baptistry Doors</i> – only in the <i>Gates of Paradise</i> 1425–50, did Ghiberti assimilate linear spatial devices and therefore there is greater use of line to create a spatial environment in these later doors. eg for Neo-Classical artists such as David, the preliminary drawing of forms is essential, creating distinct outlining of forms while the colour is secondary and blocked within those outlines. <p>An <u>expansive argument</u> on the significance of line is supported by <u>astutely selected evidence and considered interpretations</u> eg Gaudi's <i>Sagrada Familia</i>, 1883–1926 – linear emphasis of the towers soaring into the sky – he refutes straight lines in recognition of the varied patterns of line in nature. eg Barnett Newman's apparently simplistic statements comprising 'zips' (usually vertical lines of colour) and fields of colour so that significant divisions of the canvas are made.</p>

Question	Scholarship	Outstanding Scholarship
		<p><u>Confidence in knowledge</u> may be shown in a convincing argument in relation to the statement that '<i>line is rarely given due recognition</i>', eg</p> <ul style="list-style-type: none"> • Jackson Pollock broke new ground when he dissolved form into an all-over surface of rhythmic and energetic lines. Stephen Polcari in <i>Abstract Expressionism and the Modern Experience</i> (p.251) comments that '<i>Pollock's lines are not the traditional first step in rendering of figurative shape but independent entities</i>'. • Often there is insufficient acknowledgement of how line facilitates the presentation of Cubist ideas, ie the significance of line in faceting, eg Braque's <i>The Portuguese</i>, 1911 where line enables the facets to emerge. • Line can be overlooked where there is a myriad of colour and shape, eg Joan Miro's <i>Harlequin's Carnival</i>, 1924–5. • Line can be seen as an essential element of structure and form in architecture, eg the linear divisions created by window placement and structural elements.
2	<p>The factors that an artist and a patron would need to discuss in commissioning an art work are identified and discussed. Supporting examples are taken from a variety of media and/or a variety of contexts.</p> <p><u>Exceptional knowledge</u> might be shown through identifying wide-ranging factors influencing decisions on commissions, eg</p> <ul style="list-style-type: none"> • Site – indoor, outdoor may lead to specific choices of media such as fresco or sculpture, eg for Orsanmichele, Florence commissions for both bronze and marble statues in addition to the commission for the architectural design. • Situation – impacts upon scale and form, eg Chris Booth's <i>Gateway</i> 1988–90 – its position at the entrance of Albert Park and the height of the hill behind has implications for the tall format of the sculpture. • Medium – limitations and advantages, eg fresco vs tempera; bronze, wooden, marble sculptures or the plaster often used by Segal which is unsuitable for an outdoor location. • Financing the commission – civic or papal, public funding vs corporate finance, private – may affect the scale and nature of the commission. • Content – subject matter may be laid down by the patron, or negotiated, eg Michelangelo's <i>Sistine Ceiling</i>, or content may change dependent on buildings changing hands, eg in Masaccio's <i>Raising of the Son of Theophilus</i>, <i>Brancacci Chapel</i>, figures, possibly of the Brancacci family, were removed when Felice Brancacci fell out of favour. To remove any sign of anti-Medici sentiment, they were replaced with more acceptable figures of Carmelites (painted by Filippino Lippi 1481–2). 	<p>As for Scholarship, plus: Examples of art works are drawn from a range of periods, or the examples are wide ranging in the evidence that they provide.</p> <p>The student might demonstrate the <u>qualities of lateral thinking</u> or <u>expansive argument</u> by engaging in a discussion which</p> <ul style="list-style-type: none"> • relates the characteristics of media to the purpose and function of art, as well as to patronage • shows how the medium selected for a commission can have a major influence on the final appearance of the work, eg Uccello's <i>Battle of San Romano</i> c.1445 is painted in tempera yet it was designed as wall panels so fresco could have been an option – the panels contain some inconsistencies (eg the landscape – its scale and content) that may not have occurred if it had been conceived as a whole, ie as fresco cycles often are • refers to the views specific artists had about the advantages and limitations of various media • discusses in depth specific commissions and the reasons decisions were made.

Question	Scholarship	Outstanding Scholarship
	<ul style="list-style-type: none"> Context – political agenda, Christian propaganda. Viewer/audience – notion of captive audience, eg altarpiece – open or closed according to Church practices – often the monochrome exterior wings (used commonly in Northern Renaissance altarpieces) include a kneeling portrait of the patron to remind the congregation of their devoted patron, eg Bosch's <i>Epiphany Triptych</i> where the outer wings include two male donors (identities unknown) in the depiction of the <i>Mass of St. Gregory</i>. Viewing point – eg distant viewing for Michelangelo's <i>David</i>, 1501–4, viewed from below for Mantegna's ceiling fresco <i>Camera degli Sposi</i>, 1465–74 and Neil Dawson's <i>Globe</i>, 1989 (commissioned by the Pompidou Centre, Paris) – eg close viewing for Van der Weyden's <i>Portrait of a Lady</i>, c.1460, eg angle of viewing architecture – approach <i>Auckland Museum</i> from below, see Auckland's <i>Sky Tower</i> from varied viewpoints. Form and Function – architecture – exterior look, interior plan needs to fulfil the function of building, eg there has been much debate about the functionality of the ramp as a exhibition space at the Solomon Guggenheim Museum, New York. 	

Question	Scholarship	Outstanding Scholarship
3	<p>The interrelationship of form and colour is comprehensively discussed with reference to art from at least two chronological periods, or at least two geographical regions.</p> <p>A <u>synthesis of facts, ideas and opinions</u> is presented to provide a valid argument on whether or not <i>'the creation of a work of art must be based on the interrelationship of form and colour'</i>, eg</p> <ul style="list-style-type: none"> Form and colour are vital elements in the art of the Fauves and Die Brücke. Matisse placed great importance on colour relationships – <i>'If I scatter blue, green and red sensations on a white canvas, every successive stroke diminishes the importance of each of the preceding ones'</i>, but also recognised that the way colour was employed affected form – he wrote that <i>'breaking up colour leads to the breaking up of form and outline. What you are left with is an all too apparent surface ...'</i>; eg <i>Luxe, calme et volupté</i>, 1904. Works such as <i>Dance</i>, 1909–10 demonstrate the harmony he sought between form and colour, ie simple and emblematic form and colour. Die Brücke artist Schmidt-Rottluff is an aggressive colourist with a bold approach to form, eg in <i>Nude Figures in Open Air</i>, 1913 – the primitive forms of the nudes are given greater monumentality through their bold red colouring. Form and Colour are closely interrelated in Michelangelo's <i>Sistine Ceiling</i> frescos. While he is often regarded as an artist who emphasises form above colour, colour serves to clarify and embolden forms in <i>The Erythrean Sibyl</i> – Michelangelo employed a great range of colours to distinguish parts of the drapery – the red bodice, green skirt with golden overlay, and contrasting decorative sash and neckline decoration in blue and green. 	<p>As for Scholarship, plus the candidate may demonstrate:</p> <p>In-depth and <u>perceptive analyses</u> of form and colour:</p> <ul style="list-style-type: none"> eg Oldenburg's <i>Fried Egg</i> – colour is vital as it provides the form of the egg – without colour it could not be read; in the works of Terry Stringer colour provides modulation of the form; in Op Art colour and form are integral, eg Victor Vasarely <i>Arcturus II</i>, 1966; in Oldenburg's <i>Soft Toilet</i> 1966 the form and colour imply meaning, ie the degraded form melts and collapses while the white of the vinyl reminds us of its hygienic state. <p>Considered comparisons between art works from the different chronological periods or geographical regions:</p> <ul style="list-style-type: none"> eg Classical Period architectural design relies on forms of ornamentation rather than colour applied to the surface while some Modern Architecture uses colour as ornamentation, eg Gerrit Rietveld, <i>Schroeder House</i>, Utrecht, 1923–4. <p>Argument on whether or not <i>'the creation of a work of art must be based on the interrelationship of form and colour'</i>. Such argument will be <u>expansive</u> and supported by <u>astutely selected evidence</u>.</p> <ul style="list-style-type: none"> For example an argument that colour and form are not of vital importance, eg Mark Rothko wrote that <i>'I'm not interested in relationships of colour or forms or anything else ... I'm interested only in expressing basic human emotions'</i>. An observer of his work may however greatly admire the power that the relationship between his colours and rectilinear forms creates, eg <i>Orange and Yellow</i> 1956. Rothko would have responded <i>'And if you ... are moved only by their colour relationships then you miss the point!'</i> S. Polcari, <i>Abstract Expressionism and the Modern Experience</i>, p.144. For example an argument that while form is important, colour may not be, eg bronze and marble sculptures tend to rely more on form than on colour, eg the works of Rodin or Canova. <p>The student might demonstrate <u>originality of response</u> and argument by:</p> <ul style="list-style-type: none"> suggesting an alternative for what <i>'the creation of a work of art must be based on'</i>, eg conceptual art – while the result may appear to emphasise colour and form, eg the works of Jenny Holzer, Barbara Kruger, Sol Le Witt, the basis of the art is the artist's idea rather than the physical form the art work takes giving consideration to the term colour, eg black and white photographs, or woodcuts, or monochromatic sculpture or architecture may be used as examples.

Question	Scholarship	Outstanding Scholarship
4	<p>A range of types of stories are discussed alongside the means used to tell the stories. Art works are selected from at least two chronological periods or geographical regions.</p> <p>The <u>comprehensive answer</u> will acknowledge a variety of subject matter and critically reflect upon the statement '<i>every picture tells a story</i>'.</p> <p>The candidate should demonstrate a number of the following characteristics:</p> <ul style="list-style-type: none"> identifying that stories are drawn from a range of subject matter categories. Traditionally these include <ul style="list-style-type: none"> Biblical Classical Allegory Myth Historical Interests and issues of contemporary society relating the types of stories to their contexts, eg while much Renaissance art depicts biblical stories to convey the Christian message, eg Grunewald's <i>Temptation of St. Anthony</i>, <i>Isenheim Altarpiece</i>, c.1512–5, 20th century and contemporary artists commonly highlight the issues and interests of the day, eg Andy Warhol uses a newspaper image concerning Civil Rights protests in his <i>Red Race Riot</i>, 1963; Robert Delaunay conveys his interest in new technology and depicts the Eiffel Tower as a symbol of modernity, eg <i>The Red Tower</i>, 1911–2; Pablo Picasso, in <i>Guernica</i>, 1937, comments upon the Spanish Civil War and the destruction of the Basque town of Guernica by Nazi bombers in the service of the Spanish Fascists relating details of selected stories to both the ways in which they are told and to the intentions of the artist examining the relative importance of the story to the function and purpose of the art, eg the influence of patronage on the selection and presentation of narrative or subject selecting and discussing art that has narrative as a key element and comparing it with art that appears to place less emphasis on narrative, eg abstraction. 	<p>As for Scholarship, plus:</p> <p>The student might demonstrate <u>confidence in their understanding</u> of the demands of the question, eg</p> <ul style="list-style-type: none"> by defining the terms of reference for their answer, ie providing their definition of 'story' by explaining generic means for telling stories by presenting an argument which may contradict the statement and offer an <u>alternative view</u> that '<i>every picture may not tell a story</i>', eg Mondrian, <i>Oval Composition</i>; El Lissitzky, <i>Proun 99</i>, 1924–5. <p>The <u>selection of evidence may be astute and expansive</u>, eg</p> <ul style="list-style-type: none"> demonstrating aspects of the evolution of story telling in art demonstrating the relative importance of stories to other content in art, eg the views of Dada artists on subject as compared with socio-historic interests. <p>The candidate may demonstrate <u>lateral thinking</u></p> <ul style="list-style-type: none"> by indicating that it is not solely 'pictures' that have a narrative content – examples may be given from tombs, sculpture, performance art, carved meeting houses, film, photography, eg monuments – <i>Trajan's Column</i>, 113 AD, depicts the story of the battle between the Dacians and the Romans; eg performance art – Mary Beth Edelson's <i>Proposals for Memorials to the 9 000 000 Women Burned as Witches in the Christian Era</i>, 1977 candidates debate the margins where art works have representational features but may focus on symbol or metaphor rather than explicit narrative, eg Audrey Flack's <i>Time to Save</i>, 1979, which reflects on the transience of life; and Neil Dawson's <i>Rock</i>, 1984 where Dawson 'urbanises a natural form' (Priscilla Pitts, <i>Contemporary New Zealand Sculpture</i>, p.120) candidates identify examples of works where the narrative contains ambiguities, eg Giorgione's <i>The Tempest</i>, c.1505–10.

Question	Scholarship	Outstanding Scholarship
Section B 1	<p>The issue of what makes a distinctive artist is debated in relation to the concepts of 'passion' and the importance of 'technique'.</p> <p><u>Comprehensive knowledge</u> will be shown through reference to the work of a range of artists.</p> <p>Wide ranging approaches may be taken to address this question, eg</p> <ul style="list-style-type: none"> comparative analysis of art works to evaluate the relative importance of passion versus technique, eg Philip Clairmont is admired for his passion – Warwick Brown writes in <i>100 New Zealand Paintings</i>, Plate 14, that 'Clairmont had the ability to take unremarkable objects such as a battered couch and imbue them with demonic character'. In comparison, Richard Estes' sophisticated techniques are admired for their ability to appear like a literal transcription of reality, eg his gleaming, reflective surfaces in <i>Escalator</i>, 1970. Similarly Grunewald is known for his passion, eg <i>Washington Crucifixion</i> while the technical challenges of painting the Sistine Ceiling encountered by Michelangelo, or the minuteness and accuracy of the detail often admired in works by Van Eyck. presenting an argument for <u>or</u> against the statement and <u>critically reflecting upon evidence</u> from various artists or sources to support the argument. For example a candidate who argues for the statement might identify a technically competent artist whose artworks are deemed less important by art historians due to their lack of originality and passion. For example, Alexandre Cabanel's <i>Birth of Venus</i> 'was the kind of Second Empire nude which won official favour ... Cabanel's circuitously modelled anatomy conveys the illusion of a totally carved and palpable marble' (R. Rosenblum & H.W Janson, <i>Art of the Nineteenth Century</i>, p.285). The candidate might cite an example, in comparison, where technical aspects were criticised by contemporaries yet the work is highly regarded by art historians, eg Manet's <i>Olympia</i>, 1863, was 'scoffed at by the Salon audiences as ugly and incompetent' <i>ibid.</i> p. 285 identifying that passion and/or technique contribute to the artist's <u>distinctive</u> qualities, eg Dürer's emphasis on technique – calculated, intellectual. Michelangelo is distinctive for both his passion and technique, eg <i>Pieta</i>, 1498–9 – both its high finish and pathos are admired. McCahon – public debate over the lack of finish. Duane Hanson – the audience sympathises with the characters while recognising the superb technique that enables that characterisation. 	<p>As for Scholarship, plus:</p> <p><u>Independence and originality</u> may be shown through</p> <ul style="list-style-type: none"> addressing the term 'distinctive' and entering into a discourse about the nature of great art or successful artists. For example one might argue that Lindauer's portraits of Māori are distinctive, eg in the depiction of Māori moko and ornament, but not great art. Leonard Bell notes that 'his Māori pictures have provoked both grandiose assertions about their ethnological and aesthetic merit and denunciations, often sneering, of their worthlessness and technical shortcomings'. (L. Bell, <i>The Māori in European Art</i>, p.62) identifying the unique qualities of an artist that makes them distinctive, eg Duchamp – his readymades – eg <i>Fountain</i>, 1917/1950; Christo's wrapped objects and buildings, Dali – both technique and subject distinguish him, Hundertwasser's architectural designs, eg <i>Kawakawa Toilets</i> using context as the key explanation for why passion and/or technique makes artists distinctive, eg the context of Renaissance patronage may have placed greater emphasis on the artist's craft and skill and less emphasis on the artist's passion, while the context of modern art purchasing places fewer constraints on the artist's passion arguing that it is neither passion nor technique that makes distinctive artists and offering a well-supported argument on what other factors create distinctive artists <ul style="list-style-type: none"> the power of ideas, eg Barbara Kruger's billboard 'Don't be a jerk', 1996, Bosch's exterior of the <i>Garden of Earthly Delights</i> – a world in creation, Le Corbusier's utopian designs the power of originality, eg Christo's wrapped objects <i>Wrapped Coast–Little Bay, Australia</i>, 1969 the cool intellectualism of Piero della Francesca. <p>The candidate may also demonstrate <u>astute selection of evidence</u> and <u>expansive argument</u> through using very wide ranging examples with considered interpretations.</p>

Question	Scholarship	Outstanding Scholarship
2	<p>The style and content of art works is discussed to show how personal and collective identity are conveyed.</p> <p>The work of a range of artists is used to support the answer. This may be <u>comprehensive knowledge</u> of appropriate art works from at least two artists and some reference to a third artist or examples taken from more than three artists.</p> <p>The candidate will demonstrate the following qualities:</p> <ul style="list-style-type: none"> • <u>perceptive analysis</u> of the style and content of specific art works with clear links made to the ideas of personal and collective identity. For example, Miriam Schapiro's works demonstrate her personal style and interests, eg <i>Anatomy of a Kimono</i> reflects her personal interest in Japanese art and her technique of 'femmage'. She also represents and conveys the concerns of the collective viewpoints of feminist artists in America. Salvador Dali conveys his personal neuroses – '<i>Dali put onto canvas his panic fear of grasshoppers, his phobia of the void, his perverse eroticism ... His obsession with food drove him to paint Gala with two raw cutlets on her shoulders</i>' (S. Alexandrian, <i>Surrealist Art</i>, p.103). Robin White conveys collective identity in depicting recognisably New Zealand landscape imagery and through inclusion of iconic figures such as Sam Hunt, plus an individuality of style that is unmistakably personal. • Understanding of collective identity and collective style. For example Māori identity is conveyed through the references to their whakapapa and identifiable carving, weaving and tukutuku styles – each tribe has distinctive elements. Sienese and Florentine – collective style serves to identify a work with a particular society, eg through contemporary costuming or identifiable people. 	<p>As for scholarship plus:</p> <p>The student may demonstrate some of the following characteristics.</p> <ul style="list-style-type: none"> • considered interpretation of what personal and collective identity is and its appearance in works of art • discussion of the contexts in which personal identity and/or collective identity are expressed • <u>expansive</u> discussion on the means by which artists convey identity • <u>alternative</u> viewpoints on the notion of personal and/or collective identity • <u>astutely chosen art works</u> that support or refute the idea that it is possible to convey identity through '<i>the style and content of artworks</i>'. <p>Examples may include:</p> <ul style="list-style-type: none"> • collective production of works, eg Judy Chicago's <i>Dinner Party</i> 1979, Christo's large-scale projects – large numbers of anonymous contributors used for production of the art works, Oldenburg – the sewing of his soft machines done by his wife and others • Renaissance workshops collectively creating fresco cycles e.g. for the <i>Legend of the True Cross</i> cycle, San Francesco, Piero della Francesca was assisted by his Arezzo workshop – '<i>his use of cartoons ... meant that the painting could be more easily divided among the various members of the workshop ... The Arezzo workshop, in fact, is the first one that was in any way modern; its method of dividing up the work with no loss of artistic uniformity would later become common practice</i>'.
3	<p>At least two periods in the history of art are compared to argue for or against the statement '<i>art of any period derives not only from the art that precedes it but also from the attitudes and concerns of its own time</i>'.</p> <p>Highly appropriate art works are selected and used as evidence to support the argument.</p> <p>The argument is <u>effective</u> and <u>synthesises ideas, factual evidence and details of specific art works</u>.</p>	<p>As for Scholarship, plus:</p> <ul style="list-style-type: none"> • the argument is consistent while exposing a variety of approaches taken by the artists • the influence of artistic contexts is weighed against other relevant contexts • recognition of a wide range of contexts (past and contemporary) that influence the style and ideas expressed in each art period, eg the Post-Modernist period is partially identifiable through its wide ranging influences and its broad range of visions, its general rejection of the notion of 'originality' and a questioning of the values associated with modernism such as a focus on medium and progress. Hence some Post-Modernists make deliberate and extensive use of appropriation, and bring new meaning to the appropriated images or objects, eg Sherrie Levine, <i>After Wassily Kandinsky</i>, 1983.

Question	Scholarship	Outstanding Scholarship
3	<p><u>Exceptional knowledge</u> of the contexts of art may be shown through:</p> <ul style="list-style-type: none"> • discussion of the art style that precedes the selected periods and weighing up its importance as an influence on the selected art periods, eg the influence of Post-Impressionism on the Fauves – the exuberant colour, flattening of form, and partial rejection of naturalistic representation. The Fauves built upon these influences to develop a new mode of expression, eg the lyricism of Matisse's <i>Dance 1909–10</i>. Matisse responded to the hedonist ethos and cultural context of his own time. • explanation of the selected art periods in terms of contemporaneous attitudes and concerns, eg Pop artists, such as Warhol, reflect the impact of commercialisation arising from mass production and consumerism in the 1960s; contemporary Māori artists voice concerns about sovereignty, events, Treaty issues, etc. • comparison of art periods to bring to light the relative importance of the influences from past and present, eg Renaissance art can be seen in terms of a developing interest in naturalism – without the gradual development of spatial methods, painterly methods to create subtle transitions of light and shade and a developing interest in naturalistic settings. Contemporary interests in learning from Antiquity may not have been as successful in combining all elements to achieve naturalistic effects. Piero della Francesca's preoccupation with the articulation of the medium of painting, pictorial arrangement and structure, finds a parallel in New York School Modernism, and particularly in the work of Philip Guston (<i>refer to Guston's article in Art News, New York</i>). <p>Some modern art movements appear to deliberately reject the past in favour of the here and now, eg the Dada movement – Duchamp appropriated and exhibited a contemporary bicycle wheel on a stool. Len Lye used film but did not rely on past film production methods.</p>	

Question	Scholarship	Outstanding Scholarship
4	<p>The functions of art (to <i>'fascinate, enlighten, inspire and delight'</i>) are explained through reference to a range of art works.</p> <p><u>Excellent communication skills</u> may be shown by providing a viewpoint on the question and creating a sustained argument through selection of relevant evidence. For example: the argument may be that art can do all of these things but that not all art serves these purposes, eg Bosch's <i>Garden of Earthly Delights</i> has continued to 'fascinate' audiences through the centuries but its purpose was not to 'delight' – Bosch aimed to warn of the consequences of the sin of lust. Images of the Virgin Mary aim to 'inspire' faith in congregations while 'fascination' is rarely an aim of an artist depicting the subject of the Madonna and Child. Abstract artworks may 'fascinate, inspire and delight' an audience, eg the beauty of the colours and forms of Helen Frankenthaler's <i>Moveable Blue</i>, 1973, but she also desired that her works serve an expressive function. The works of Kienholz are often deliberate in their rejection of any aim of 'delighting' an audience, eg <i>The Beanery</i>.</p> <p><u>Confidence of ideas and comprehensive knowledge</u> of art works may be shown by:</p> <ul style="list-style-type: none"> defining each of the descriptions, eg 'enlighten', and demonstrating its appearance and relevance in selected art works. For example: 'enlighten' – Renaissance art could serve a didactic purpose – Masaccio's <i>The Tribute Money</i>, c.1425 has been interpreted by some historians as a reference to a new tax (the Catasto) thereby creating a parallel between St. Peter willingly paying tax and the demand for the contemporary Florentine tax; 'delight' – the fundamental purpose of some Rococo art is to convey pleasure, eg Fragonard's <i>The Swing</i>, 1767. 	<p>As for Scholarship, plus:</p> <p><u>Astute judgements in selecting art works and discussing relevant factors</u> may be shown by:</p> <ul style="list-style-type: none"> presenting an <u>alternative argument</u> which may be that some of the descriptions are valid, or that none of the descriptions is valid, <i>or</i> recognising that art does not always serve these functions and presenting <u>alternative descriptions</u> of what art should do (eg that the primary function of art is to convey the world we live in), <i>or</i> recognising that art cannot be <u>confined</u> as achieving only the stated descriptions, eg a candidate may identify wide ranging functions of art such as: to maintain cultural practices, to express personal emotions or personal philosophies, art for propaganda, art as decoration for homes and other buildings, art as a means of making a living selecting examples of art works which fail to fit the descriptions and demonstrate alternatives, eg De Stijl artists were committed to creating a harmonious living environment through art and design. Mondrian believed this could be achieved through combinations of horizontal and vertical lines, the primary colours and black, white and grey, eg Mondrian <i>Composition with Red, Yellow and Blue</i>, c.1937–42. It is unlikely that he would have expected that his audience to see his works in terms of 'fascination' or 'delight'.

Judgement Statement

Scholarship	Scholarship with Outstanding Performance
<p>Show highly developed skills of critical response to works of art and their contexts</p> <p>AND</p> <p>Show excellent communication skills</p> <p>2 × S</p>	<p>Scholarship plus</p> <p>Show independence and originality of approach and response; confidence in knowledge, understanding and judgement; outstanding communication skills</p> <p>2 × O</p>