

## Assessment Schedule – 2013

### Scholarship: Art History (93301)

Candidate answers TWO questions, one from Section A and one from Section B. Each response is marked out of 8 against the descriptors for the Art History Scholarship Standard. A third mark out of 8 is awarded across both responses for communication of arguments.

- Schedule 1 relates to the quality required for the two candidate responses.
- Schedule 2 relates to the quality required for communication of argument.
- Schedule 3 gives, for each question, examples of evidence that might be included in a candidate's response.

#### Schedule 1: Quality of candidate response (marked separately for each of TWO responses)

<b>Outstanding Scholarship</b>	<p>8 marks</p> <p>Responses show, in a sustained manner, highly developed knowledge and understanding of the discipline through aspects of:</p> <p>perception and insight through highly developed <b>visual analysis of specific art works and critical response to contexts and ideas</b></p> <p>and sophisticated integration of evidence demonstrating comprehensive depth and breadth of knowledge relevant to the question</p> <p>and independent reflection and extrapolation on evidence from varied sources</p> <p>and is original in approach.</p>	<p>7 marks</p> <p>Responses fulfil most of the requirements for Outstanding Scholarship:</p> <p>but <b>visual analysis/critical response</b> level is less even</p> <p>or depth and breadth of knowledge is less consistent</p> <p>or independent reflection and extrapolation is more limited</p> <p>or is less comprehensive/original.</p>
<b>Scholarship</b>	<p>6 marks</p> <p>Responses demonstrate aspects of:</p> <p>high level <b>visual analysis of specific art works and well developed critical response to contexts and ideas</b></p> <p>and integration, synthesis and application of extensive knowledge relevant to the question</p> <p>and application of well developed skills/understanding.</p>	<p>5 marks</p> <p>Responses fulfil most of the requirements for Scholarship:</p> <p>but <b>visual analysis/critical response</b> is less developed</p> <p>or integration, synthesis and application of knowledge is uneven/less relevant</p> <p>or understanding and/or application of skills is less developed, e.g. poor choices of examples.</p>
	<p>4 marks</p> <p>Responses demonstrate aspects of:</p> <p><b>visual analysis of specific art works and critical response to contexts and ideas</b></p> <p>and integration and application of broad knowledge relevant to the question</p> <p>and application of developed skills and understanding.</p>	<p>3 marks</p> <p>Responses show:</p> <p><b>uneven visual analysis and critical responses</b> to contexts</p> <p>or less relevant/less even integration and application of knowledge</p> <p>or less developed skills and understanding</p> <p><b>or repeated material in responses.</b></p>
	<p>2 marks</p> <p>Responses show:</p> <p>reference to evidence</p> <p>and response to art works/contexts</p> <p><b>and generalised knowledge.</b></p>	<p>1 mark</p> <p>Responses show:</p> <p>little reference to evidence</p> <p>minimal knowledge and understanding</p> <p>weak engagement with topic</p> <p>or is a descriptive response</p> <p>or does not address all parts of the questions.</p>
	<p>0 marks</p> <p>Question not addressed.</p> <p>Lack of understanding.</p>	

**Schedule 2: Communication of arguments (marked across both responses)**

<b>Outstanding Scholarship</b>	8 marks Responses show sustained and convincing communication through: mature, confident, cohesive and focused argument <i>and</i> sustained quality and clarity of ideas/understanding.	7 marks Responses fulfil most of the requirements for Outstanding Scholarship: <i>but</i> argument may be less mature, confident, cohesive and focused or quality of response is not sustained or clarity of thought is less evident in some aspects.
<b>Scholarship</b>	6 marks Responses show aspects of high level communication through: logical development of argument <i>and</i> precision through cohesive, relevant <i>and</i> focused argument <i>and</i> clarity of ideas/understanding.	5 marks Responses fulfil most of the requirements for Scholarship: <i>but</i> focus/relevance less even <i>or</i> quality not sustained in both questions <i>or</i> clarity/understanding is less consistent.
	4 marks Responses show effective communication skills through: coherent and relevant argument <i>and</i> clarity of thought.	3 marks Responses show: less effective communication skills <i>or</i> less effective coherent / relevant argument <i>or</i> less clarity <b><i>or</i> incomplete response.</b>
	2 marks Communication is clear and coherent in both essays: <b><i>and</i> argument is generalised/not sustained.</b>	1 mark Communication is unclear <b><i>and</i> argument is generalised. <i>or</i> one response only.</b>
	0 marks Lacks clarity and/or relevance.	

**Schedule 3: Evidence Statement (examples only)****Section A: Question One****Repetition is a key aspect of composition.****Discuss this statement in relation to some or all of the following elements – line, form, colour – as they are used in a range of specific art works.****Approaches could include:**

Repetition of line, form, colour:

- indicates and accentuates the key feature(s) of a narrative
- indicates and accentuates the key feature(s) of the message in an art work
- builds up a composition
- establishes spatial recession, settings, in a painting
- technical aspect, e.g. Pointillism
- communicates a theme, e.g. Futurism, Orphism
- Brancusi *Endless Column*
- expresses emotion – Expressionism
- creates aesthetic patterns.

### **Section A: Question Two**

**Conflict is a core theme in art.**

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

**Approaches could include:**

- themes dealing with different types of conflict – social/religious
- new ideas/movements against accepted art practice
- recognition/official approval of new forms often creates conflict
- conflict as a mechanism within an art form
- conflict with the surrounding political environment
- art frequently falls victim to conflict
- a response to various conflicts
- may be creating conflict
- media in conflict with the 'high art' aesthetic
- draws attention to conflict through its form
- conflict through placement on a site
- housing plans for utopian cities are planned to remove conflict
- conflict can be in the mind of the viewer
- art may focus on pleasure and serenity.

### **Section A: Question Three**

**Art deals with more than just narrative.**

**Justify or refute this statement with detailed reference to a range of specific art works.**

**Approaches could include:**

**Justify**

Art has wider functions than just narrative:

- aesthetics
- new ways of representation
- exploration of form
- evolution of media and processes
- development of new subject matter
- decoration/ornamentation
- propaganda
- consumerism/values
- architecture is more about function than narrative.

**Refute**

Narrative its key purpose:

- decorative works still carry narrative
- forms part of the artist's own story
- a record of its time and of political and social change
- builds on existing narratives
- instigates new stories
- part of the story of art-making and its history
- carries warnings from the past to the present
- buildings contain their own narratives
- viewer will construct own narrative also
- visual storytelling
- the evolving stories of sites for art works, function, and patronage are all told through art.

### **Section A: Question Four**

**Nothing in an art work is irrelevant.**

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

**Approaches could include the artist's use of, and the interaction of:**

- gesture
- the gaze
- colour
- line
- costume/drapery/nude
- setting/interior/landscape/seascape
- figures
- light
- form
- motion
- sound
- text
- space
- medium
- site
- accessories
- theme
- subject matter
- composition
- title.

### **Section B: Question Five**

**The focus of artists, and their art, is constantly changing.**

**Justify or refute this statement with detailed reference to a range of specific art works.**

**Approaches could include:**

Justify or refute through constants or changes in:

- materials and processes
- audience
- patronage – church, civic, state, corporate, private
- site, e.g. churches, buildings, galleries, corporates
- representation of the human condition
- subject matter
- form
- composition.

Purpose and function essentially stay the same but focus shifts dependent on 'power base' (e.g. church, state, artist, political group, individual) employing art as:

- propaganda tool
- commodity
- document
- social conscience agency
- educator
- decoration.

### **Section B: Question Six**

**Meaning in art is never accessible at a glance.**

**Discuss this statement with detailed reference to a range of specific artworks.**

**Approaches could include:**

- addressing the absolute term 'never'
- narrative may or may not be well known
- use of text will clarify only if the viewer knows the language
- symbolism – unique to individual artists/cultures/periods, requires prior knowledge/education
- art works can look deceptively simple but there can be a subtext
- theme – more universal meaning requires viewer to extrapolate before it is revealed
- artist's agenda/motivation, e.g. colour theory, Cubism
- the purpose of titles – to elucidate (or not to)
- some artists/art movements require specific knowledge, e.g. Duchamp, Dada, Surrealism, abstraction, conceptual art; however, organisation of elements such as composition, colour, assists by indicating 'key players'.

### **Section B: Question Seven**

**Art is always made for an audience.**

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

**Approaches could include:**

- the audience may be small but it is essential
- didactic art aimed at an audience and shaped for them
- patrons, as the audience, will have specific requirements
- audience acts as conduit for even very personal artistic expression
- audiences decide which art will go into the canon of 'great art'
- art is promoted by collectors, critics, art historians
- art values decided by audience
- political art depends totally on its connection with audience
- may depend on audience participation
- even art meant for private viewing still has an audience
- artist is also part of critical audience
- audience/patron necessary to provide an artist with a livelihood
- architecture is designed for its audience/users
- particular movements are aimed squarely at an audience;

although:

- the degree to which the audience is necessary will vary
- audience may be reluctant
- art is impacted by audience resistance.

**Section B: Question Eight**

**Art addresses universal rather than personal concerns.**

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

**Approaches could include:**

- remembrance of significant events
- honouring people of significance
- art may be honoured itself for its place in a culture
- desire of humankind to understand their origins and their place in the world
- make clear the significance of spiritual beliefs
- ongoing reflection of the human condition
- records the range of universal human struggle
- art's universal role as didactic tool
- universal desire for a form of immortality
- the common desire for change
- use as a political tool
- creation/maintenance of civic/national pride and supremacy
- challenge to authority

**and:**

- all art is first and foremost a personal action reaction
- individual explorations in art, developments in style
- expression of the universal through the unique individual psyche.