

Assessment Schedule – 2014

Scholarship: History (93403)

Skill 1: Historical ideas

Candidates should identify the key ideas about **war as a force for change** from the evidence in the sources and their own knowledge and use these ideas to develop their argument. They should not merely paraphrase the sources. They are required to use a minimum of **six** sources. Key ideas about war as a force for change include:

- the extent to which war led to significant changes to the role of women and their rights
- the impact of the loss of frontier war on indigenous peoples
- the significance of the causes of war in determining change, as much as the war itself as a force for change
- war as a force of emancipation
- the catastrophic social and emotional effects of war
- the positive effects of war
- the positive outcomes for the victor(s)
- the impact of war on changing political and geographical boundaries
- war as a force towards revolution and/or revolutionary change
- war teaches society lessons
- war influences national identity
- war leads to decisions which affect future outcomes
- the impact of war on technology and science
- the difficulties of peacemaking arising out of war.

Ideas from the sources that candidates might include:

Eric Hobsbawm in **Source A** acknowledges the catastrophic social, economic and political effects of both World Wars on the twentieth century, and outlines the idea that they have been perceived in history as one war. Hobsbawm claims the years 1914–1945 can be classed as the ‘Short Twentieth Century’ that was marked by war, suggesting that the two world wars had the same root causes. He describes this era as the Age of Catastrophe.

Source B contains oral stories of the experiences of World War One veterans in New Zealand. They focus on attitudes towards ANZAC Day. Although Johns values the commemoration as a means of honouring those who have lost their lives, Stanfield dislikes the way that ANZAC Day has contributed to the lionising of Gallipoli, but overlooks the significance of the experience on the Western Front. Fougere believes that the losses at Gallipoli were futile, and resulted from poor British military leadership.

The poem in **Source C** contrasts ideas about the hopes of soldiers who waited to enlist with the losses experienced, the devastation and lasting impact that this had on people at home, and suggests that the First World War took away ordinary people’s innocence. But given it was written in 1964, and World War Two followed World War I, this could be taken as ironic. Many World War One stone memorials were inscribed with MCMXIV. This poem functions as a literary war memorial, and suggests the impact of war on the Home Front.

In **Source D**, Margaret McMillan writes about the significance of peacemaking after World War One, and argues that the Treaty of Versailles has become a scapegoat for other political decisions made between 1919 and 1939 – often cited even today as the cause of the Second World War. She attacks this view, but balances this by also outlining the errors of the peacemakers, particularly concerning non-European peoples.

In **Source E1**, Professor Tami Biddle argues that the strategic bombing of Dresden arose out of the psychological changes that the war had brought about – in particular, that war leads to consequences that cannot be controlled nor planned. We need to judge the destruction of Dresden in February 1945 with understanding of the war needs of the time.

The painting in **Source E2** conveys ideas about the impact of the Second World War on the world. On the one hand, the artist emphasises the devastation it caused. On the other, she suggests that judgement for German war criminals could be justified. **Source E3** is a cartoon from *Punch* magazine passing ironic comment on the ‘benefits’ of the atomic bombs dropped on Hiroshima and Nagasaki to end World War Two in August 1945.

Sources F1–4 focus on the impact of World War One on New Zealand and our national identity. In **Source F1**, Stevan Eldred-Grigg argues that New Zealanders have always associated war with the forging of our national identity, but questions whether all New Zealanders established a sense of national identity during and after this event. He also questions whether it was empire rather than national identity that was of significance to New Zealanders. He questions war as a force for national identity. In contrast, Ron Palenski in **Source F2** argues that the First World War affirmed rather than established New Zealand’s national identity – which he believes had been established already in the nineteenth century. Keith Sinclair in **Source F3** writes that the war was a powerful stimulus for national feeling, especially amongst soldiers. **Source F4** is a painting that depicts the emotional despair and the physical suffering of the soldiers returning to New Zealand from war in 1915. It also depicts the hope in the faces of people happy to see their loved ones return.

Source G1 discusses whether World War Two led to the Holocaust, or whether the Holocaust would have happened regardless of the war. Sir Ian Kershaw argues that genocide was a central component of the war itself – that the aim of destroying the Jews was there before Hitler went to war, and that genocide was an implicit part of the plan to attack the Soviet Union. **Source G2** describes the inability of the allies to deal with Jewish survivors of the Holocaust at the conclusion of the War in Europe, and that as a result their Holocaust went on beyond the war. **Source G3** is a photograph of ‘The Jewish State’, a ship run by the Hagana that was captured by the British in Haifa. The Jewish occupants were not allowed to disembark in Palestine – thus, further highlighting the plight of the Holocaust survivors at the conclusion of the war.

Source H1 argues that the involvement of women in petitioning during the English Civil War demonstrated that women were highly politicised, and compared their level of political involvement to that of the later suffragettes. He also argues that in the Leveller petitions, women were almost as active as men. **Source H2** agrees that printed petitions are useful items of historical evidence from which to determine the participation of women in the English Civil War, and goes on to compare the views of historians Higgins and Weigall about the value of the petitions as evidence. Both sources acknowledge the significance of the involvement of women in politics in this time period, but to a different degree.

Source I1 argues that the historical preoccupation with the image of British women as workers during World War One obscures the facts that one third of women worked before the war, that society was reluctant for them to go back to work after the war, and that their efforts during the war were inadequately recognised. **Source I2** is an extract from a speech given by David Lloyd George in reply to a vote of thanks for his support of women’s suffrage. David Lloyd George acknowledges the valuable role that women played in World War One, suggesting that without their support, the war would not have been won.

In **Source J1**, Deborah Montgomerie argues that the Second World War did not dramatically change the aspirations of most women, which were centred around home and family. **Source J2** is an advertisement demonstrating the idea that women were expected to return to domestic roles after World War Two.

The Sources in K outline the problems faced by Māori after the Second World War. **Source K1** identifies that the heavy losses faced by the Māori battalion – given the difficult campaigns they were subjected to – had a significant impact on the already weakened Māori population. **Source K2** provides information on the increase in Māori urbanisation after the war.

In **Source L1**, James Belich argues that the New Zealand Wars were an attempt by the British to obtain substantive sovereignty over Māori, and that the eventual loss of the wars allowed the government to impose a number of laws on Māori to secure control. He acknowledges that autonomous Māori zones remained after the Wars. **Source L2** is a photograph from 1900 of Māori outside a Native Court Hearing in Ahipara.

The drawing in **Source M** envisions the future of free African-Americans at the conclusion of the Civil War in 1865. It emphasises the significance of the role of Abraham Lincoln and the Civil War in the end to slavery. The drawing also portrays the significant positive changes to the lives of African-Americans that would result from Emancipation.

Sources N1–3 focus on the Cold War. The lyrics in **Source N1** provide satirical comment on conscription to the Vietnam War, questioning the involvement of the United States in Vietnam and the hopelessness of the war. **Source N2** is a cartoon showing Winston Churchill peeking under the Iron Curtain (a phrase coined by him) to describe the Soviet occupation of eastern Europe by 1947, and separation between the Warsaw Pact countries and those connected to NATO. The message of the cartoon that Stalin is responsible for this ‘iron’ barrier, and behind it the USSR, and its satellites are rapidly industrialising in order to go to war again. **Source N3** is an interview given by President Eisenhower at a press conference in 1954, when he explains his belief that the fall of one nation to communism would pave the way for others to fall in turn – the domino theory.

Skill 1: Performance descriptor

Analyse and think critically about key ideas relevant to the historical context(s) and setting(s).

Explanatory notes

1. A candidate who gains 7 or 8 marks for this skill will demonstrate that they have used their perceptive and insightful understanding of the key ideas through an informed understanding of the context. This will be sustained.
2. A candidate who gains 5 or 6 marks for this skill will have a highly developed understanding of the key ideas, to demonstrate an informed understanding of the context. A candidate on 5 marks may lack some clarity in their explanation.
3. A candidate gaining either 3 or 4 marks will have identified some of the key ideas. For 3 marks, key ideas will be identified only; candidates on 4 marks will have some explanation of the key ideas.
4. A candidate gaining 1 mark will not identify any key idea(s), while a candidate on 2 marks will have attempted to identify key idea(s).

Skill 2: Argument

Candidates should select ONE question and communicate their own substantive argument for their chosen question ***EITHER on the extent to which war changes society OR on the extent to which history is moulded or shaped by war.*** Candidates must refer to the sources and add their own knowledge in order to demonstrate a broad, deep, and balanced understanding of historians’ different interpretations.

Candidates will be able to advance their argument clearly, fluently, and logically, establishing their position for their chosen question. They should:

1. define what a force of change is
2. argue whether or not war was a force for change in society or history
3. identify and explain the extent of their position on war as a force for change in society or history
4. acknowledge that the nature of change will vary from war to war
5. identify and explain the nature of change that can occur as a result of war
6. evaluate the degree of change on society or history.

Skill 2: Performance descriptor

Logical development, precision, and clarity of ideas require the communication of a substantiated argument within an effective written format.

Explanatory notes

1. Candidates whose arguments are sophisticated and substantiated demonstrating breadth, depth, and balanced coverage will gain 7 or 8 marks. Candidates on 8 marks will have shown greater sophistication than a candidate on 7 marks.
2. For 5 or 6 marks, a candidate will have communicated a *logical and convincing* argument. A candidate on 6 marks will write a balanced argument. Where the argument is not necessarily consistent and/or may waver, it is more likely to be 5 marks.
3. A candidate who has communicated a relatively simple argument will be on 3 or 4 marks. Where the argument has inconsistencies or inaccuracies, the candidate will be on 3 marks. Where the argument may be simple but explicit, the candidate will gain 4 marks.
4. A candidate who is awarded 1 or 2 mark(s) will have made an attempt to communicate an argument. A candidate on 1 mark will have written less than the candidate on 2 marks.

Skill 3: Synthesis

Candidates must **integrate** the ideas from the sources and their own content knowledge to communicate their argument effectively. (See possible ideas and content for Skills 1 and 2).

Skill 3: Performance descriptor

Use highly developed knowledge, historical ideas and skills to develop an argument which demonstrates an understanding of a complex historical context(s) and setting(s).

Explanatory notes

1. A candidate who gains 7 or 8 marks for this skill will have synthesised their *highly developed knowledge with ideas in the sources* with insight. A candidate gaining 8 marks will have integrated in more a sophisticated manner.
2. A candidate who gains 5 or 6 marks for this skill will synthesise a highly developed knowledge with ideas from the sources. A candidate gaining 6 marks will have a more a balanced integration of their own knowledge with the sources.
3. A candidate gaining either 3 marks or 4 marks will have integrated ideas from the sources and their own knowledge. Candidates who take a source-by-source approach, and don't integrate the sources and their own knowledge, will get a maximum of 3 marks. A candidate will have integrated some of their own knowledge for 4 marks.
4. A candidate gaining 2 marks will have attempted to integrate their own knowledge with ideas in the sources. A candidate on 1 mark will not have integrated.

Skill 4: Historical relationships

Candidates must refer to the sources and add their own knowledge in order to demonstrate an awareness of some of the following historical relationships in the context of war as a force for change.

- **Cause and effect:** Candidates should discuss the social, political, economic, and technological effects of war, including geo-political change, devastation and loss, changing roles and rights, the growth in identity, technological changes, and questions about morality. **All sources** will be useful for this discussion. Candidates could also consider the extent to which war leads to revolution or revolutionary change, or the extent to which the cause of war is as important to change as the impact of the war itself.
- **Continuity and change:** Candidates might discuss the extent to which the roles of women changed as a result of their participation in war, and the impact of war on indigenous cultures. The influence of war on national identity could be discussed. Technological change could also be considered: what changed or remained the same as a result of war? The influence of the present and the future in changing interpretations should be discussed. Candidates could ask the question: What problems are posed for the study of war when new evidence emerges? **Sources A, B, C, F, K, L and M** should be particularly useful here.

- **Past and present:** Candidates might ask the following questions in relation to different historical interpretations: How does presentism influence the writing of history about war as a force for change – particularly discussions about changing roles for women, the impact on indigenous peoples and the contribution to national identity?; How are wars remembered today?; How might they be commemorated? References to **Sources B, C, F, K, L** and **M** might be useful.
- **Patterns and trends:** Candidates could note that **Sources A, H, I,** and **J** suggest similarities of impact of a number of different wars – for example, the impact on the lives of women; that the end of wars may be different, eg the end of World War One saw a peace settlement while World War Two did not – yet patterns can be discerned in the rise of great powers and the continuation of conflict that arose as a result of war.
- **Specific and general:** Candidates might refer to sources that emphasise individual stories and the impact of war on a person, eg **Sources B** and **K** in comparison to sources that discuss the impact of war on nations such as New Zealand.

Skill 4: Performance descriptor

Evaluate historical relationships, such as cause and effect, continuity and change, past and present, specific and general, patterns and trends.

Explanatory notes

1. A candidate who gains 7 or 8 marks for this skill will have demonstrated a perceptive and insightful understanding of historical relationships through the convincing use of examples from their own knowledge. This will be sophisticated for 8 marks.
2. A candidate who gains 5 or 6 marks will have a highly developed understanding of historical relationships and will have brought in examples from their own knowledge. A candidate who lacks clarity of explanation will gain 5 marks.
3. A candidate gaining either 3 marks or 4 marks will have identified some of the historical relationships. A candidate gaining 3 marks will be implicit.
4. A candidate gaining 2 marks is likely to have attempted to include the historical relationships. The candidate on 1 mark will have missed identifying historical relationships.

Skill 5: Judgement

Candidates must refer to the sources and add their own knowledge to make judgements about the **nature of evidence**. Ideas from the sources that candidates might include:

- Commenting on the idea raised in **Source H2** that historians now look to sources such as the poetry, letters, and other personal items to gather evidence on their involvement in political movements; identifying a shift from Weigall's reliance on petitions when writing his article in 1972.
- Commenting on the reliability and limitations of speeches, such as **Sources I2** and **N3**.
- Commenting on the problems of representation in one singular oral history interview, eg **Source B** and, therefore, the limitations of the source. The candidate could also comment on the problem of memory – and therefore, the issue of the reliability of **Source B**. **Source J2** includes a print advertisement from the 1950s, which promotes a product to make the life of a housewife easier. Candidates could comment on the limitation(s) of an advertisement as a source.
- Identifying that in relation to **Source L1** on the significance of the New Zealand Wars, it is necessary to examine further sources on the laws passed by the Pākehā to marginalise Māori in the 1860s.
- Acknowledging the bias of the artist in **Source M**. Candidates may bring in prior knowledge that Nast was a staunch opponent of slavery, or they may question the limitation(s) of a source that represents one person's view on the Civil War, and Abraham Lincoln. Candidates could also question how valuable a sketch is as evidence of how war led to change.
- Commenting on the usefulness of the statistics presented in **Source K2**, or on the limitations of the statistics, and the need to compare them with other evidence.
- Identifying the problem of single accounts, such as those of Sid Jackson in **Source K1**. However, this source also demonstrates the importance of personal accounts in the histories of minority groups, whose participation in historical events is often under-represented.

- Commenting on the usefulness of poems, such as that in **Source C**, and songs, such as **Source N1**. How significant, relevant, or reliable is it?
- Commenting on the nature of the paintings in **Sources F4** and **E2**. Who might have been the intended audience of each of these sources? What is the purpose of each of the paintings?
- Questioning the evidence of Keith Sinclair in **Source F3**, where he writes that 40 men enable us to make deductions about what soldiers were fighting for. Questioning the need for evidence to support the suggestion of Stevan Eldred-Grigg in **Source F1**, that it was mainly soldiers who felt a sense of nationhood.
- Questioning the origin of the cartoons in **Sources E3** and **N2**. Who might have been the intended audience of each of these sources?
- Questioning the usefulness of the photograph in **Source L2**.
- Commenting on the need for more specific evidence from the source selection.

The candidate must refer to the sources, and add their own knowledge, to make judgements about the **strengths and limitations** of historians' narratives. Using the sources, the candidate might:

- Acknowledge the argument of Weigall in **Source H1**, that women involved in petitioning during the English Civil War were highly politically involved. Compare his views with those of Higgins in **Source H2**, who writes that women petitioners may not have written the petitions, that demonstrations may have been egged on by men, and that the equality demanded was spiritual, not political. Identify that Hunt partially supports Weigall's view – that involvement in the petitions led to change, but is a very modern historical interpretation.
- Compare and contrast the views of Pyecroft in **Source I1** with those of contemporary Lloyd George in **Source I2**, on the significance of Britain's recognition of the role of women in World War One.
- Recognise the revisionist view of Belich in **Source L1**, that Māori autonomy persisted beyond the Wars because of Māori military power. Candidates could also identify that Claudia Orange supports the view of Belich on substantive sovereignty, and that British success in the New Zealand Wars led to the laws passed in the 1860s – which had the most significant impact on Māori marginalisation.
- Comment on the influence of Eric Hobsbawm's socialist views in his account of the economic impact of World Wars One and Two in **Source A**. They could also acknowledge his argument that, while historians see these wars as a single era, those who lived through them did not.
- Compare and contrast the views of Stevan Eldred-Grigg, Ron Palenski, and Keith Sinclair on the importance of war as a force for New Zealand identity.
- Contrast the views of Margaret MacMillan in **Source D1**, with the views of other historians – about the significance of the Treaty of Versailles, and why Hitler waged war.
- Contrast the views of Sir Ian Kershaw with those of intentionalist historians, on whether or not the war led to the Holocaust.

Skill 5: Performance descriptor

Judge the reliability and usefulness of historical evidence, and evaluate the strengths and limitations of historians' narratives.

Explanatory notes

1. A candidate who gains 7 or 8 marks will make *perceptive judgments* about the historical narratives/writers' views, and the nature of historical evidence in the sources provided. They will bring in their own knowledge to make these judgements. The perceptive judgements need to be sustained, and may emphasise narratives more than the nature of evidence, or vice versa. For 8 marks, this will be sophisticated.
2. A candidate who gains 5 or 6 marks will make *highly developed judgments* about the historical narratives/writers' views, and/or the nature of historical evidence in the sources provided. They will bring in their own knowledge to make these judgements. For 6 marks, candidates will show more critical analysis.
3. A candidate who gains 3 or 4 marks must accurately use the historical narratives/writers' views, and/or make some simple judgements about the nature of historical evidence in the sources provided.

For 3 marks, the candidate must have made ONE valid judgement about either a source or historian/writers view; 4 marks is more than one valid judgement. These valid judgements are likely to use phrases such as 'limitation', 'reliability', 'validity', 'usefulness', 'bias', 'propaganda', 'selection', 'appropriate', 'representative', etc.

4. A candidate who gains either 1 or 2 marks has referred to historical narratives/writers, and/or has attempted to make a judgment about the sources. One valid attempt at a judgement will receive 2 marks, a less valid attempt will receive 1 mark.

Candidate No.: _____ Question: *One or Two*

<p>Historical ideas (Skill No. 1)</p> <p><i>Analyse and think critically about key ideas relevant to the historical context and setting, using:</i></p> <ul style="list-style-type: none"> • perceptive understanding of key ideas (sustained), PD1 (8 or 7) • highly developed and informed understanding of key ideas, PD2 (6 or 5) • identifies key ideas, PD3 (4 or 3) • attempts to identify key ideas, PD4 (2 or 1). 	<p>Argument (Skill No. 2)</p> <p><i>Logical development, precision and clarity of ideas require the communication of a substantiated argument within an effective written format, using:</i></p> <ul style="list-style-type: none"> • sophisticated and substantiated argument, PD1 (8 or 7) • logical, convincing, and balanced argument, PD2 (6 or 5) • simple and explicit argument, PD3 (4 or 3) • attempts to communicate an argument, PD4 (2 or 1).
<p>Synthesis of ideas (Skill No. 3)</p> <p><i>Use highly developed knowledge, historical ideas and skills to develop an argument which demonstrates an understanding of a complex historical context(s) and setting(s), by:</i></p> <ul style="list-style-type: none"> • insightfully synthesising a highly developed knowledge with ideas in the sources, PD1 (8 or 7) • integrating a highly developed knowledge with ideas in the sources, PD2 (6 or 5) • integrating ideas from the sources with some knowledge, PD3 (4 or 3) • attempting to integrate ideas and a little knowledge, PD4 (2 or 1). 	<p>Historical relationships (Skill No. 4)</p> <p><i>Evaluate historical relationships, such as cause and effect, continuity and change, past and present, specific and general, patterns and trends, using:</i></p> <ul style="list-style-type: none"> • perceptive understanding of historical relationships and convincing use of examples, PD1 (8 or 7) • highly developed understanding of historical relationships with informed examples, PD2 (6 or 5) • identifies some historical relationships, PD3 (4 or 3) • attempts to identify historical relationships, PD4 (2 or 1).
<p>Judgements about evidence / narratives (Skill No. 5)</p> <p><i>Judge the reliability and usefulness of historical evidence, and evaluate the strengths and limitations of historians' narratives, using:</i></p> <ul style="list-style-type: none"> • perceptive judgements of narratives and the nature of evidence (sustained and sophisticated), PD1 (8 or 7) • highly developed judgements of narratives and / or the nature of evidence, PD2 (6 or 5) • accurate use of narratives and / or makes simple judgements about the nature of evidence, PD3 (4 or 3) • references to historical narratives, or the nature of evidence in the sources, PD4 (2 or 1). 	

Total score: / 40