



Diploma Programme

Art history guide

First assessment 2020

Diploma Programme
Art history guide

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Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the programme resource centre (PRC), in the school-based syllabuses (SBS) section of the DP resources page.

Additional resources

Additional publications such as specimen papers and markschemes, subject reports (where available) and grade descriptors can also be found in the school-based syllabuses section of the programme resource centre.

Teachers are encouraged to share resources with other teachers, for example: websites, books, videos, journals or teaching ideas. This is particularly important in SBS subjects, as schools are expected to support each other in the advancement of their subject. The host school for an SBS is usually able to provide information and contact details of other schools offering the subject. Schools are also given contact details of the host school for their SBS in their letter of authorization.

Acknowledgment

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The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

The Diploma Programme model

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study two modern languages (or a modern language and a classical language), a humanities or social science subject, an experimental science, mathematics and one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.



Figure 1

Diploma Programme model

Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can, instead of an arts subject, choose two subjects from another area. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers.

The core of the Diploma Programme model

All Diploma Programme students participate in the three elements that make up the core of the model.

Theory of knowledge (TOK) is a course that is fundamentally about critical thinking and inquiry into the process of knowing rather than about learning a specific body of knowledge. The TOK course examines the nature of knowledge and how we know what we claim to know. It does this by encouraging students to analyse knowledge claims and explore questions about the construction of knowledge. The task of TOK is to emphasize connections between areas of shared knowledge and link them to personal knowledge in such a way that an individual becomes more aware of his or her own perspectives and how they might differ from others.

Creativity, Activity, Service (CAS) is at the heart of the Diploma Programme. CAS enables students to live out the IB learner profile in real and practical ways, to grow as unique individuals and to recognise their role in relation to others. Students develop skills, attitudes and dispositions through a variety of individual and group experiences that provides students opportunities to explore their interests and express their passions, personalities and perspectives. CAS complements a challenging academic programme in a holistic way, providing opportunities for self-determination, collaboration, accomplishment and enjoyment. The three strands of CAS are creativity - exploring and extending ideas leading to an original or interpretive product or performance, activity - physical exertion contributing to a healthy lifestyle, and service - collaborative and reciprocal engagement with the community in response to an authentic need.

The extended essay, including the world studies extended essay, offers the opportunity for IB students to investigate a topic of special interest, in the form of a 4,000-word piece of independent research. The area of research undertaken is chosen from one of the students' six Diploma Programme subjects, or in the case of the inter-disciplinary World Studies essay, two subjects, and acquaints them with the independent research and writing skills expected at university. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner, appropriate to the subject or subjects chosen. It is intended to promote high-level research and writing skills, intellectual discovery and creativity. An authentic learning experience it provides students with an opportunity to engage in personal research on a topic of choice, under the guidance of a supervisor.

School-based syllabuses—regulations

The following conditions apply to the teaching of school-based syllabuses:

- school-based syllabuses are only available at standard level.
- school-based syllabuses may only be offered by schools who have been authorized by the IB to do so prior to the commencement of the course.
- a student may not combine an SBS with a pilot programme or another SBS within the same Diploma.

Approaches to teaching and approaches to learning

Approaches to teaching and learning across the Diploma Programme refers to deliberate strategies, skills and attitudes which permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the Diploma Programme assessment and beyond. The aims of approaches to teaching and learning in the Diploma Programme are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies for facilitating learning experiences in which students are more meaningfully engaged in structured inquiry and greater critical and creative thinking
- promote both the aims of individual subjects (making them more than course aspirations) and linking previously isolated knowledge (concurrency of learning)
- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades but also prepare for success during tertiary education and beyond
- enhance further the coherence and relevance of the students' Diploma Programme experience
- allow schools to identify the distinctive nature of an IB Diploma Programme education, with its blend of idealism and practicality.

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry-based, conceptually focussed, contextualised, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

Detail on approaches to teaching and approached to learning in the Diploma Programme can be found at: https://xmltwo.ibo.org/publications/DP/Group0/d_0_dpatl_gui_1502_1/static/dpatl/

The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

Academic honesty

Academic honesty in the Diploma Programme is a set of values and behaviours informed by the attributes of the learner profile. In teaching, learning and assessment, academic honesty serves to promote personal integrity, engender respect for the integrity of others and their work, and ensure that all students have an equal opportunity to demonstrate the knowledge and skills they acquire during their studies.

All coursework—including work submitted for assessment—is to be authentic, based on the student's individual and original ideas with the ideas and work of others fully acknowledged. Assessment tasks that require teachers to provide guidance to students or that require students to work collaboratively must be completed in full compliance with the detailed guidelines provided by the IB for the relevant subjects.

For further information on academic honesty in the IB and the Diploma Programme, please consult the IB publications *Academic honesty*, *The Diploma Programme: From principles into practice* and *General regulations: Diploma Programme*. Specific information regarding academic honesty as it pertains to external and internal assessment components of this Diploma Programme subject can be found in this guide.

Acknowledging the ideas or work of another person

Coordinators and teachers are reminded that candidates must acknowledge all sources used in work submitted for assessment. The following is intended as a clarification of this requirement.

Diploma Programme candidates submit work for assessment in a variety of media that may include audio-visual material, text, graphs, images and/or data published in print or electronic sources. If a candidate uses the work or ideas of another person, the candidate must acknowledge the source using a standard style of referencing in a consistent manner. A candidate's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by candidates; this is left to the discretion of appropriate faculty/staff in the candidate's school. The wide range of subjects, three response languages and the diversity of referencing styles make it impractical and restrictive to insist on particular styles. In practice, certain styles may prove most commonly used, but schools are free to choose a style that is appropriate for the subject concerned and the language in which candidates' work is written. Regardless of the reference style adopted by the school for a given subject, it is expected that the minimum information given includes: name of author, date of publication, title of source, and page numbers as applicable.

Candidates are expected to use a standard style and use it consistently so that credit is given to all sources used, including sources that have been paraphrased or summarized. When writing text, candidates must clearly distinguish between their words and those of others by the use of quotation marks (or other method, such as indentation) followed by an appropriate citation that denotes an entry in the bibliography. If an electronic source is cited, the date of access must be indicated. Candidates are not expected to show faultless expertise in referencing, but are expected to demonstrate that all sources have been acknowledged. Candidates must be advised that audio-visual material, text, graphs, images and/or data published in print or in electronic sources that is not their own must also attribute the source. Again, an appropriate style of referencing/citation must be used.

Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Candidates with assessment access requirements* and *Learning diversity within the International Baccalaureate programmes/Special educational needs within the International Baccalaureate programmes*.

Art history

Art history is the study of the rich heritage of visual arts produced by human societies. This production, ranging from painting, sculpture, architecture, design, photography and applied arts, to installation, conceptual and body art, has found expression in human cultures from the earliest times, and has fulfilled a range of functions. The art historian is concerned with the formal appreciation of these works and the understanding of their meaning and function within the culture that produced them, as well as the relationships between one culture and another. Visual literacy is particularly relevant in an age when we have unprecedented access and exposure to images.

As part of the IB Diploma programme, art history is an option in individuals and societies. The course is fundamentally about how individuals and social groups have responded to and represented aspects of their world and experience, creating a visual response. The works produced may have different meanings for different sections of that society. Works are studied from a variety of historical and cultural perspectives, which comprise the core curriculum of the syllabus.

Interpretations of the art of the past are constantly changing as new evidence comes to light in art historical research, as cultural values change, and as developments occur in contemporary art. The subject requires a critical analysis of documentary and theoretical sources. To some extent our view of the art of other cultures is necessarily conditioned by our own cultural attitudes, but by trying to understand the original intentions of these works, or how different societies have viewed other cultures than their own, those societies are brought closer to us, and our own appreciation of the works is enhanced. At both school and university level, art history may be taught as a discrete subject, with its own historical and critical literature. As part of the IB Diploma programme, art history complements other areas of study, and it is related to other subjects in individuals and societies and the arts. The sciences also play a major part in, for example, the field of conservation and restoration of artworks. As well as broadening the cultural horizons of students, the study of art history has many applications in terms of careers, including museum and conservation work, work in the art market, architecture, picture research and the media, as well as in tourism.

The art history syllabus will provide students with a historical, social and cultural perspective on artistic production across and within societies, and they will develop considerable expertise in those areas. First-hand experience of artworks is desirable in the study of art history, and extensive use should also be made of art historical learning, including documentary sources and art criticism, stimulating students to develop informed critical responses. Emphasis is placed on the development of analytical and discursive skills, both in writing and orally. Students should be required to research independently, make presentations in class, contribute to class discussion and submit written papers throughout the course.

The study of art history can contribute to students' appreciation of their own cultures and foster respect and understanding for other cultures.

Art history and the core

As with all Diploma Programme courses, art history should both support, and be supported by, the three elements of the Diploma Programme core.

Art history and theory of knowledge (TOK)

Individuals and societies subjects are collectively known as the human sciences or social sciences. In essence, these subjects explore the interactions between humans and their environment in time, space and place.

The TOK course provides an opportunity for DP students to reflect on how we know what we claim to know. The course explores the methods of inquiry used in different areas of knowledge and tries to establish what it is about these methods that makes them effective as knowledge tools. It also encourages students to become more aware of their own perspective and assumptions, as well as the perspectives of others.

During the art history course a number of issues will arise that highlight the relationship between TOK and art history, particularly in terms of the areas of knowledge, history and the arts. Examples of discussion questions that can be used to make links to TOK during the art history course include:

- To what extent may art history be a vehicle for explaining the evolution of knowledge?
- How may meanings of works of art change through history?
- To what extent does art reflect the society that makes it?
- How can art be evaluated? How may the thinking underlying such evaluation change over time?
- To what extent can art have inherent meaning?
- Is aesthetic judgment just a question of taste?
- Why study the past?
- Do works of art map reality or create it?
- What knowledge about art can be gained by focusing attention on the creator, the work, the viewer's response, the social, cultural or historical context?
- In what way do our values affect our interpretation of art?
- How may the language used in the descriptions of works of art change the way they are interpreted?

Art history and creativity, activity, service (CAS)

CAS enables students to put into practice the IB learner profile. Involvement in CAS fosters the development of personal and interpersonal skills and provides students with practical ways to explore personal interests, perspectives and passions.

An important feature of art history is that students familiarize themselves with and examine a vast range of examples of artistic heritage in a contextual way. The course fosters a concern for pressing social issues related to the conservation and research of, and access to, heritage; it also raises students' awareness of their own responsibilities. The resulting experience may give students new ideas for CAS experiences and/or CAS projects.

Art history and the extended essay

From May 2019, extended essays are not allowed in any school-based syllabus. However, ideas for research topics could be developed within the contexts of extended essays in mainstream DP subjects, for example, visual arts or history. Should an art history student choose to develop an extended essay topic within the framework of visual arts, it is important that she/he understands that there are clear differences between the internal assessment task for art history and an extended essay researched and written in visual arts. These are outlined in the table below:

Art history internal assessment	Visual arts extended essay
The aim of the internal assessment is for students to apply skills and knowledge they have acquired during the course to explore the practice of research in art history, initiated by their interest in a particular aspect of art history.	The aim of the extended essay is to allow students to explore an area of interest and to produce an academic piece of writing modelled on those produced for journals.
Distinguishing features	Distinguishing features
Focus is on the use of primary sources, supported by reference to secondary sources. Any methodological or critical approach(es) may be used, but the process should involve comparative analysis of at least two artworks.	Focus is on research that may be generated or inspired by the student's direct experiences of creating visual artworks, by ideas contained in her/his visual arts journal, or by ideas emerging from other experiences.

Personal engagement with the artworks being compared is encouraged.	Various methodological approaches to research may be used. Personal contact with artists, curators and other active participants in the visual arts is encouraged.
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Please refer to the “Visual arts: Subject-specific guidance” or “History: Subject-specific guidance” sections of the Extended essay guide for more detailed guidance.

Art history and international-mindedness

Students’ own cultural perspectives will aid and enhance their study of art history, but they will also be introduced to different perspectives from other times and places, providing them with a lasting platform for the study of human aspirations. Learning in art history will foster in students a wish to become intellectually rigorous, compassionate, active participants in the quest for intercultural understanding that underpins the IB mission.

In this respect, art history aims to help students develop the values that underpin the IB learner profile, in order that they should become ‘internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help create a better and more peaceful world.’

Engaging with sensitive topics

Studying art history allows the opportunity for students to engage with exciting, stimulating and personally relevant topics and issues. However, it should be noted that often such topics and issues can also be sensitive and personally or culturally challenging. Teachers should be aware of this and provide guidance to students on how to approach and engage with such topics in a responsible manner, providing due cognizance to issues of identity.

Prior learning

The art history course requires no specific prior learning. No particular background in terms of specific subjects studied for national or international qualifications is expected or required. The specific skills of the art history course are developed within the context of the course itself.

Links to the Middle Years Programme

History is often offered explicitly as one of the disciplines within the individuals and societies subject group of the IB Middle Years Programme (MYP). Regardless of whether it is history or another discipline from the subject group that is offered, the fundamental concepts of MYP individuals and societies provide a very useful foundation for students who go on to study the DP art history course.

MYP individuals and societies is a concept-driven curriculum aimed at helping the learner construct meaning through improved critical thinking and the transfer of knowledge. At the top level are key concepts, which are broad, organizing, powerful ideas that have relevance within the subject but also transcend it, having relevance in other subject groups. These key concepts facilitate both disciplinary and interdisciplinary learning as well as making connections with other subjects.

Across the MYP there are 16 key concepts. Those highlighted below link to DP art history.

The key concepts across the MYP curriculum			
Aesthetics	Change	Communication	Communities
Connections	Creativity	Culture	Development
Form	Global interactions	Identity	Logic
Perspective	Relationships	Systems	Time, place and space

Links to the IB Career Related Programme

In the IB Career-related Programme (CP), students study at least two Diploma Programme subjects which support their career-related study. Art history can serve this purpose for CP students.

Individuals and societies aims

The aims of all subjects in individuals and societies are to:

1. encourage the systematic and critical study of: human experience and behaviour; physical, economic and social environments; and the history and development of social and cultural institutions
2. develop in the student the capacity to identify, to analyse critically and to evaluate theories, concepts and arguments about the nature and activities of the individual and society
3. enable the student to collect, describe and analyse data used in studies of society, to test hypotheses, and to interpret complex data and source material
4. promote the appreciation of the way in which learning is relevant both to the culture in which the student lives, and the culture of other societies
5. develop an awareness in the student that human attitudes and beliefs are widely diverse and that the study of society requires an appreciation of such diversity
6. enable the student to recognize that the content and methodologies of the subjects in individuals and societies are contestable and that their study requires the toleration of uncertainty.

Art history aims

The aims of the art history course are to enable students to:

7. develop visual awareness and understanding
8. develop an understanding of the artistic production of human societies within their historical, political, social, economic and cultural contexts
9. develop an awareness of their own cultural identity, and foster an understanding and sensitivity towards other cultures
10. engage with art history as a discipline, and develop an awareness of its various methods and interpretations
11. develop critical analysis and research skills
12. communicate understanding and knowledge of the subject by using appropriate terminology and concepts.

Assessment objectives

1. **Assessment objective 1 (AO1): Knowledge and understanding**

- Demonstrate knowledge and understanding of specific works of art and architecture
- Demonstrate understanding of the cultural, social, political and economic context within which specific works of art and architecture have been produced
- Demonstrate understanding of a specific aspect of art history chosen for the comparative investigation

2. **Assessment objective 2 (AO2): Application and analysis**

- Apply knowledge of specific works of art, architecture and design to analyse and discuss them through clear, well-constructed arguments.
- Identify and analyse the cultural, social, political and economic context within which specific works of art and architecture have been produced
- Use a range of art historical texts, art theory, criticism and documentary sources, as well as the students' own awareness of art and architecture, to develop informed critical responses and personal opinions
- Apply knowledge of art history to research, plan and present a study of the specific aspect of art history chosen for comparative investigation

3. **Assessment objective 3 (AO3): Synthesis and evaluation**

- Compare, contrast, synthesize and evaluate evidence from sources and the student's own interpretation
- Compare, contrast, synthesize and evaluate a variety of perspectives and approaches evident in art historical texts, art theory, criticism and documentary sources
- Synthesize and evaluate results of experiential learning and more theoretical perspectives (comparative investigation activity)

4. **Assessment objective 4 (AO4): Use and application of appropriate skills**

- Produce well-structured written material that uses appropriate terminology
- Organize material into a clear, logical, coherent and relevant form
- Demonstrate evidence of research skills, organization and referencing (comparative investigation in particular)

Syllabus outline

Syllabus component (Choose two topics)	Recommended teaching hours	
Topic 1: Art of Ancient Greece <i>or</i> Topic 2: Art of Ancient Rome	130	
Topic 3: Art of Christendom (pre-1400) <i>or</i> Topic 4: Art of South Asia and South-East Asia (pre-1300)		
Topic 5: Art of the Americas (pre-1600) <i>or</i> Topic 6: Art of China and Japan (c.1000 – c.1600)		
Topic 7: Art of the Islamic World (c. 600 – c.1600) <i>or</i> Topic 8: Art of the Renaissance (c.1400 – c.1550)		
Topic 9: Art of the Baroque Period (c.1600 – c.1720) <i>or</i> Topic 10: Rococo to Realism (c.1720 – c.1860)		
Topic 11: Modern Art in Europe and America (c.1860 – c.1960) <i>or</i> Topic 12: Global contemporary art (c.1960-)		
Internal assessment Comparative investigation		20
Total teaching hours		150

The recommended teaching time is 150 hours to complete SL courses as stated in the document *General regulations: Diploma Programme for students and their legal guardians* (page 4 article 8.2)

Unpacking skills in inquiry, methodology and practice in art history

Throughout the art history course students are encouraged to develop their understanding of the methodology and practice found in historical study in its widest sense of relating to the whole range of fields of inquiry in the study of the past. The skills outlined below help students to achieve goals in learning appropriate to the subject, as well as enriching students' understanding. The skills are linked to the objectives of the art history course. It is essential that these skills are covered throughout the syllabus, are introduced appropriately, depending on the context, and are not treated in isolation.

1. **The gathering and sorting of art historical and literary evidence**

Students should learn to:

- carry out research effectively, by locating and selecting relevant and appropriate evidence from books, articles, websites, audio-visual resources, etc.
- recognize the distinctions between different kinds of evidence, such as primary and secondary, textual, audio-visual, oral etc.

A student's progress should be characterised by increasing confidence and independence in locating and using a variety of art historical materials.

2. **The evaluation of evidence**

Students should learn to:

- recognize the tensions between objectivity and subjectivity
- examine sources for information and interpretations, and identify where they corroborate, complement or contradict each other
- recognize the value and uses of sources, and their limitations (i.e. when to treat them with caution)
- recognize why and how opinions and interpretations differ; appreciate their provisional nature and develop their own interpretations

A student's progress should be characterised by increasingly sophisticated and nuanced interaction, opinions and interpretations.

3. **Recognising and understanding social, historical, economic and political processes and their relationships to human experience, activity and motivation.**

Students should learn to:

- recognize, explain and analyse causes and consequences
- recognize, explain and analyse continuity, change and development over time
- recognize, explain and analyse similarities and differences
- relate human activities, experiences and motivations in art history to a range of cultural and social dimensions
- synthesize materials that were created in very different times and places.

A student's progress should be characterised by a maturing appreciation of the nature of human experience in a range of contexts.

4. Organising and expressing ideas and information relevant to art history

Students should learn to:

- pose questions and hypotheses, and how to answer or test them
- handle and synthesize several sources for one enquiry
- select and deploy information and ideas
- construct narratives, with ideas, and analysis and supported by relevant examples
- arrive at conclusions

A student's progress should be characterised by increasingly sophisticated and effective skills of communication, both oral and written.

Core curriculum of six themes

DP art history consists of a core curriculum of six themes that are explored in depth through the two chosen topics:

1. Style and formal qualities

Students will acquire knowledge of the features of artistic/architectural styles, and understand how these styles have developed and have been interpreted. They will be able to identify the formal features of works of art/architecture and understand how these can convey meaning through composition, scale, colour, texture, space, light and shade etc.

2. Iconography and meaning

Students will acquire knowledge of artistic genres and the subject-matter and symbolism used in artworks, and will be able to relate those subjects and symbols to the cultural context. They will understand that meaning can be conveyed by the visual interpretation of subjects and genres.

3. Historical context and function

Students will acquire knowledge of the political, social and economic context in which works of art/architecture have been made and used. They will understand that historical context informs the meaning and function of works of art/architecture.

4. Artistic production and patronage

Students will acquire knowledge and understanding of the conditions in which artists/architects have produced works, and of their status in society. They will acquire an understanding of the relationships between artists/architects and their patrons, and of how patronage can determine the form and meaning of works of art/architecture.

5. Techniques and materials

Students will acquire knowledge of how works of art/architecture are made, and the techniques, processes and materials used. They will understand that the appearance, function and meaning of works of art/architecture can be determined by those techniques and materials.

6. Cultural identity

Students will acquire knowledge of the ways that cultural identity (for example, in terms of gender, sexuality, nationality, political and /or religious affiliations and ethnicity) have been represented in art, and explore how these representations convey meanings linked to identity. They will also understand how the cultural identities of artists/architects and viewers have an impact on the interpretation of works of art/architecture.

Selection of topics

The course is offered at standard level and involves 150 teaching hours. Schools are required to design a course of study that includes at least two topics from a choice of twelve. The selection could be made according to the location of the school and the expertise of the teacher. Candidates are required to develop a detailed knowledge of at least two art historical topics. Schools are encouraged to ensure that the selection of topics maximises students' opportunities to explore different societal and cultural perspectives, and also considers a global dimension in the study of art and its history. Certain combinations of topics are not permitted (see table on previous page).

The following is a general indication of the main areas that could be covered within each topic. These may be modified and expanded to suit the needs of individual schools.

Topic 1: Art of Ancient Greece

- Ancient cultures of the Aegean
- Development of Greek architecture
- Archaic and classical sculpture
- Greek vase painting
- Hellenistic art

or

Topic 2: Art of Ancient Rome

- Etruscan art and society
- Influence of Greek culture
- Ancient Roman architecture, sculpture and painting
- Art in service to the state
- Portraiture and commemoration

Topic 3: Art of Christendom (pre-1400)

- Development of early Christian art and architecture
- Icons and iconoclasm – Traditions in Byzantine art
- Romanesque and Gothic art and architecture
- Manuscript illumination
- *Trecento* painting and sculpture in Italy

or

Topic 4: Art of South Asia and South East Asia (pre-1300)

- Religious beliefs and practice in India
- Iconography of Buddhism
- Hindu and Buddhist art and architecture in India
- Spread and development of Hindu and Buddhist art and architecture in Sri Lanka and Java
- Hindu and Buddhist art and architecture on the South East Asian mainland.

Topic 5: Art of the Americas (pre-1600)

- Development of art and architecture of Mesoamerica and Peru
- Teotihuacan – art and beliefs
- Art and society of the Maya
- Aztecs and Mixtecs and Incas

or

Topic 6: Art of China and Japan (c.1000 – c.1600)

- Developments in the art and architecture of China
- Works on paper
- Developments in landscape: symbolism and meaning
- Porcelain
- Developments in the art and architecture of Japan

Topic 7: Art of the Islamic World (c.600 – c.1600)

- Umayyad and Abbasid art and architecture
- Islamic Spain
- Samanid and Seljuk architecture
- Ottoman art and architecture

- Safavid art and architecture
- Mughal art and architecture

or

Topic 8: Art of the Renaissance (c.1400 – c.1550)

- Humanism and the rise of the artist
- 15th century art and architecture in Italy and Northern Europe
- High Renaissance and Mannerism in Italy
- New patrons, new techniques and new genres
- 16th century art and architecture in Northern Europe

Topic 9: Art of the Baroque Period (c.1600 – c.1720)

- Baroque architecture and decorative schemes
- Painting in Italy, France and Spain
- 17th century sculpture in Italy
- 17th century Dutch and Flemish painting
- New genres and techniques

or

Topic 10: Rococo to Realism (c.1720 – c.1860)

- Rococo art and architecture
- 18th century architecture in Europe and America
- The role of Academies in shaping 18th century painting and sculpture
- Romanticism and the changing status of the artist
- Developments in landscape painting

Topic 11: Modern Art in Europe and America (c.1860 – c.1960)

- Development of photography
- Realism, Impressionism, *Japonisme*, Symbolism, Art nouveau
- Modernism in architecture
- New ways of looking: Expressionism, Futurism, Cubism
- Art between World War I and World War II
- Abstract Expressionism

or

Topic 12: Global Contemporary Art (c.1960-)

- Developments in art and architecture around the world
- Changing definitions of art – conceptual art
- Developments in photography
- Performance, installation and video art
- Body and land art
- Indigenous art from around the world

Assessment in the Diploma Programme

General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessments are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The Diploma Programme primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses, a variety of resources can be found on the OCC or purchased from the IB store (<http://store.ibo.org>). Additional publications such as specimen papers and markschemes, teacher support materials, subject reports and grade descriptors can also be found on the OCC. Past examination papers as well as markschemes can be purchased from the IB store.

Methods of assessment

The IB uses several methods to assess work produced by students.

Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses. Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

Analytic markschemes

Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response.

Marking notes

For some assessment components marked using assessment criteria, marking notes are provided. Marking notes give guidance on how to apply assessment criteria to the particular requirements of a question.

Responsibilities of the school

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Candidates with assessment access requirements* and *Learning diversity within the International Baccalaureate programmes/Special educational needs within the International Baccalaureate programmes*.

Inclusive assessment arrangements

Inclusive assessment arrangements are available for candidates with assessment access requirements. These arrangements enable candidates with diverse needs to access the examinations and demonstrate their knowledge and understanding of the constructs being assessed.

The IB document *Candidates with assessment access requirements* provides details on all the inclusive assessment arrangements available to candidates with learning support requirements. The IB document *Learning diversity within the International Baccalaureate programmes: Special educational needs within the International Baccalaureate programmes* outlines the position of the IB with regard to candidates with diverse learning needs in the IB programmes. For candidates affected by adverse circumstances, the IB documents *General regulations: Diploma Programme* and the *Handbook of procedures for the Diploma Programme* provide details on access consideration.

Assessment outline

First assessment 2019

Assessment component	Weighting
<p>External assessment (3 hours)</p> <p>Paper 1 (1 hour 30 minutes)</p> <p>A stimulus-based paper based on works from the twelve topics of the syllabus. Images of works are selected from the published list of eight prescribed key works for each topic. Each question consists of five parts. Answer two questions, each on a different topic. (40 marks)</p> <p>Paper 2 (1 hour 30 minutes)</p> <p>An extended-response paper based on the six core themes of the course; two questions per theme. Answer two questions, each from a different theme and each referencing a different topic area. (30 marks)</p>	<p>70%</p> <p>30%</p> <p>40%</p>
<p>Internal assessment (20 hours)</p> <p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Comparative investigation</p> <p>A comparative investigation, including text and illustrations. (34 marks)</p>	<p>30%</p>

External assessment

The following method/ methods are used to assess students.

- Detailed markschemes specific to each examination paper
- Markbands

The markbands are published in this guide. The markbands are related to the assessment objectives established for the art history course and the individuals and societies grade descriptors. The markschemes are specific to each examination.

External assessment details

Paper 1

Duration: 1 hour 30 minutes

Weighting: 30%

This is a stimulus-based paper based on the twelve topics of the syllabus. Images of works—one image for each topic—are selected from the published list of eight prescribed key works per topic. The *Art history list of works for examination in Paper 1* is updated and circulated to schools each year, and is published on the PRC. Every year the work examined for each topic in the previous year is removed from the list, and a new key work is added to replace it.

Candidates answer two questions, each on a different topic. Questions are specific to the images provided: some questions will require a visual analysis of the image, and/or comments on the formal aspects of this work and/or the style, techniques and materials employed; others will require contextual information, such as an analysis of the meaning and function of the work in its original context.

The maximum mark for this paper is 40. The paper is marked using a paper-specific markscheme and, for the fifth part of each question, generic markbands.

	Marks	Assessment objective addressed	Examples of command terms
Parts a) and b)	2 marks per question	Assessment objective 1 (AO1): knowledge and understanding	Identify; state; describe; outline
Parts c) and d)	4 marks per question	Assessment objective 2 (AO2): application and analysis	Explain; suggest; analyse
Part e)	8 marks	Assessment objective 3 (AO3): synthesis and evaluation	Evaluate; examine; discuss; to what extent

Questions a), b), c) and d)

These questions are assessed using markschemes specific to this examination paper.

Question e)

This question is assessed using the markschemes specific to this examination paper, and the Paper 1 generic markbands.

Paper 2

Duration: 1 hour 30 minutes

Weighting: 40%

This is an essay paper, consisting of twelve questions, based on the six core themes of the course. Two questions are provided per theme. Two questions must be answered, each chosen from a different theme and, importantly, **each referencing a different topic area**. However, only one topic area should be used as a reference to answer each thematic question. This is important so that candidates can demonstrate depth, rather than breadth, of knowledge in their answers. Passing reference to another topic area in the same answer is acceptable, but significant reference to two topic areas in the same thematic answer is penalized in the markscheme.

The maximum mark for this paper is 30. The paper is marked using generic markbands and a paper-specific markscheme.

External assessment markbands

Paper 1

Part e)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	The response is purely descriptive and shows little understanding of the meaning and function of the work in its historical, social, political or economic context.
3-4	The response demonstrates limited understanding of the meaning and function of the work in its historical, social, political or economic context. Analysis is limited and there are some inconsistencies in the evidence given in support of arguments.
5-6	The response demonstrates a good understanding of the meaning and function of the work in its historical, social, political or economic context. Analysis is effective, but lacks clarity. Arguments are supported by evidence.
7-8	The response demonstrates an excellent level of understanding of the meaning and function of the work in its historical, social, political or economic context. Analysis is clear and very effective. Arguments are very well supported by evidence.

Paper 2

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1-3	<p>There is little understanding of the demands of the question. The response is poorly structured and takes a purely descriptive, narrative approach.</p> <p>Little knowledge of the art history topic is present. There is little understanding of the meaning of works within their historical, social, political or economic context.</p> <p>There is little visual analysis and the description of works shows little understanding of art historical terms relating to form.</p> <p>The response contains little or no critical analysis. The response may consist mostly of generalizations and poorly substantiated assertions.</p>
4-6	<p>The response indicates some understanding of the demands of the question. While there may be some attempt to define the context of works and move away from a purely descriptive approach, the response lacks clarity and coherence.</p> <p>Knowledge of the art history topic is demonstrated. There is some understanding of the meaning of works within their historical, social, political or economic context but this lacks accuracy and relevance.</p> <p>Visual analysis is superficial and there are inconsistencies in understanding and use of art historical terms relating to form.</p> <p>There is limited analysis, but the response is primarily narrative/descriptive in nature rather than analytical. Personal opinions may be expressed, but these are unsupported by evidence.</p>

Marks	Level descriptor
7-9	<p>The response indicates an understanding of the demands of the question, but these demands are only partially addressed. There is an attempt to follow a structured approach.</p> <p>Knowledge of the art history topic is mostly accurate and relevant. There is basic understanding of the meaning of works in context, although analysis lacks depth at times and arguments are not always backed up by adequate evidence.</p> <p>The response demonstrates some visual analysis and understanding and use of art historical terms relating to form.</p> <p>The response moves beyond description to include some analysis or seeks to evaluate work by comparison with other works, but this is not sustained.</p>
10-12	<p>The demands of the question are understood and addressed. Responses are generally well structured and organized, although there is some repetition or lack of clarity in places.</p> <p>Knowledge of the art history topic is mostly accurate and relevant with the candidate showing a good level of understanding of the meaning of works in their historical, social, political or economic context.</p> <p>The response shows a good level of visual analysis with clear understanding and appropriate use of art historical terms relating to form.</p> <p>The response contains critical analysis, which is mainly clear and coherent. There is demonstration of some independent thinking, based on careful observation and critical understanding of evidence. Most of the main points are substantiated and the response argues to a consistent conclusion.</p>
13-15	<p>There is a high degree of awareness of the demands of the question. The response is well-structured and effectively organized.</p> <p>Knowledge of the art history topic is accurate and relevant. The response communicates wide-ranging knowledge and understanding of the meaning of works in their historical, social, political or economic context</p> <p>The response demonstrates a high level of visual analysis with very good understanding and use of art historical terms relating to form.</p> <p>The response contains clear and coherent critical analysis. There is demonstration of independent thinking, based on critical understanding of evidence from appropriate sources, leading to thoughtful and well-reasoned interpretation. There is evaluation of different perspectives, including personal opinion, and this evaluation is integrated effectively into the answer. All, or nearly all, of the main points are substantiated and the response argues to a consistent conclusion.</p>

Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge, and to pursue their personal interests, without the time limitations and other constraints that are associated with written examinations. The internal assessment should, as far as possible, be woven into normal classroom teaching and not be a separate activity conducted after a course has been taught.

Time allocation

Internal assessment is an integral part of the art history course, contributing 30% to the final assessment in the course. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work.

It is recommended that a total of approximately 20 hours of teaching time should be allocated to the work. This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component and ask questions
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity

Guidance and authenticity

The comparative investigation submitted for internal assessment must be the student's own work. However, it is not the intention that students should decide upon a title or topic and be left to work on the internal assessment component without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. As part of the learning process, teachers should read and give advice to students on one draft of the work. The teacher should provide oral or written advice on how the work could be improved, but not edit the draft. The next version handed to the teacher must be the final version for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed academic misconduct. Each student must confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation. For further details refer to the IB publication *Academic honesty, The Diploma Programme: From principles into practice* and the relevant articles in *General regulations: Diploma Programme*.

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following:

- the student's initial proposal
- the first draft of the written work
- the references cited
- the style of writing compared with work known to be that of the student
- the analysis of the work by a web-based plagiarism detection service.

The same piece of work cannot be submitted to meet the requirements of both the internal assessment and the extended essay.

Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work against the criteria using the level descriptors.

- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks, (fractions and decimals) are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is recommended that the assessment criteria be made available to students.

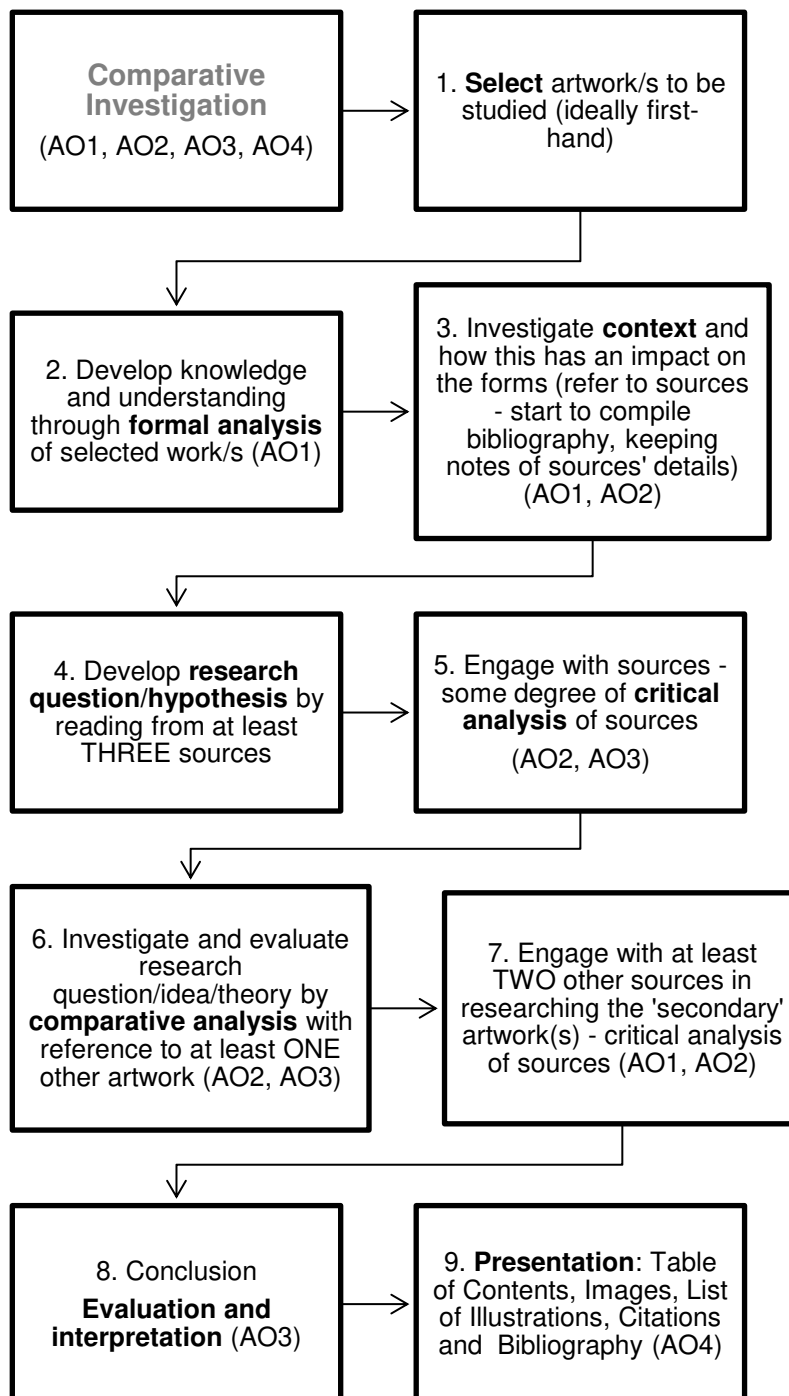
Internal assessment details

Comparative investigation

Duration: 20 hours

Weighting: 30%

Requirements and recommendations:



The comparative investigation allows candidates to apply skills and knowledge they have acquired during the course to research independently a particular aspect of art history of their choice. The investigation should involve a comparative approach and therefore a minimum of two works of art or architecture should be discussed. Students should refer to a minimum of five sources. These could include, for example, exhibition catalogues, monographs, textbooks, scholarly essays, articles, museum websites etc. The completed investigation should take the form of an illustrated essay with a maximum length of 2000 words.

The choice of title and scope of the essay is decided by the student, although it is expected that the teacher will give advice and guidance on the choice of subject and relevant sources. The teacher may advise on the first draft. The 20-hour time allocation for the comparative investigation includes time for consultation between the teacher and candidate.

Candidates can investigate, for instance, the works of artists or architects, art movements, art historical issues, or themes, or make studies of art forms that they may not have encountered in other parts of the course. They may wish to research interdisciplinary links with, for example, film, science, etc.

Examples of suitable subjects:

- *To what extent, and how, was Pablo Picasso's Blue Period influenced by Classical and Hellenistic grave stelai?*
- *How and to what purpose was Napoleon influenced by Roman imperial art?*
- *How does Rome's mosque combine the traditions of Islamic art and architecture with the cultural heritage of its situation in Rome?*
- *A comparison of the portrayal of women in the works of Jenny Saville and Artemisia Gentileschi.*
- *The changing role of the Archangel Michael in Christian art.*
- *How has the art of tattooing allowed different gangs to create distinctive cultural identities for themselves?*
- *A comparison of Japanese manga and American comic art.*
- *How has chemistry played a role in the investigation into the origins of the Lupa Capitolina?*
- *How has Caravaggio's work influenced images of martyrdom by Bill Viola?*
- *How do Hogarth's 'Rake's Progress' and Grayson Perry's "The Vanity of Small Differences" reflect and comment on class and the social life of their times?*

The comparative investigation requires candidates to demonstrate skills of formal analysis. Ideally, they will have first-hand knowledge of the work/s of art under discussion, but this is not essential.

The discussion should place work/s of art within their historical, social, political or economic context and should seek to evaluate the impact of that context.

Students combine their own analysis with arguments gathered from academic sources. As this is a piece of research, at least five sources should be referred to. In order to achieve the higher-grade bands, there should be an evaluation of the sources referred to; candidates should acknowledge the difference between fact, interpretation and opinion. Only sources cited within the essay should appear in the bibliography.

In embarking on the comparative investigation, the student should:

- develop a clear method of inquiry;
- develop the title of the essay in the form of a research question or hypothesis
- construct a carefully planned, and well-organised essay based on the research question;
- draw on appropriate sources to support arguments which should lead to an insightful conclusion;

- adhere to the word count;
- ensure that illustrations are good quality, colour reproductions;
- include a table of contents, a list of illustrations, and a bibliography. These are not included in the word count.
- ensure that the work of others is acknowledged in an appropriate, academic manner.

Internal assessment criteria

Comparative investigation

Overview of criteria

Criterion	Detail	Marks awarded	Assessment objective
A	Knowledge and context	6	AO1
B	Application of knowledge	8	AO2
C	Comparison and evaluation	10	AO3
D	Research skills and organization	10	AO4
Total		34	

A Knowledge and context

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below
1-2	Lists characteristics of the selected works of art or architecture. No knowledge and understanding of the specific art history contexts for the selected works is evident. There is some use, but poor understanding of art historical terms relating to form.
3-4	Some knowledge and understanding of at least one of these specific contexts of the selected works of art or architecture is evident: social, political, cultural, economic. Some knowledge and understanding of the place of the selected artworks or architecture within the historical development of art forms is evident. Art historical terms relating to form are used, and some understanding of these terms is evident.

Marks	Level descriptor
5-6	<p>A good level of knowledge and understanding of at least one of these specific contexts of the selected works of art or architecture is evident: social, political, cultural, economic.</p> <p>A good level of knowledge and understanding of the place of the selected artworks or architecture within the historical development of art forms is evident.</p> <p>Art historical terms relating to form are used well, and clear understanding of these terms is evident.</p>

B Application of knowledge

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below
1-2	<p>The research question/hypothesis is poorly developed.</p> <p>There is very little engagement with sources.</p> <p>There is superficial discussion of the impact of the context of the artworks or architecture on forms.</p> <p>The investigation/essay is descriptive rather than analytical.</p>
3-4	<p>The research question/hypothesis is achievable and has been developed with some reference to appropriate sources.</p> <p>The investigation/essay demonstrates some engagement with appropriate sources.</p> <p>There is some relevant discussion of the impact of the context of the artworks or architecture on forms.</p> <p>The investigation/essay is largely descriptive, but does contain some analytical elements.</p>
5-6	<p>A clear, achievable research question/hypothesis has been developed with reference to appropriate sources.</p> <p>The investigation/essay is informed and supported by the application of knowledge from well chosen, appropriate sources.</p> <p>There is good discussion of the impact of the context of the artworks or architecture on forms.</p> <p>The investigation/essay demonstrates visual analysis of the selected works of art or architecture.</p>

Marks	Level descriptor
7-8	<p>A clear, achievable research question/hypothesis has been developed with reference to appropriate sources.</p> <p>The investigation/essay is informed and supported by the application and interpretation of knowledge from well chosen, appropriate sources.</p> <p>There is excellent discussion of the impact of the context of the artworks or architecture on forms.</p> <p>The investigation/essay demonstrates excellent visual analysis of the selected works of art or architecture.</p>

C Comparison and evaluation

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>Similarities and, where appropriate, the differences between at least two works of art or architecture are mentioned.</p> <p>There is little appraisal of the research findings and no relevant connections made to the sources used.</p> <p>Any conclusions reached lack interpretive qualities and are descriptive in nature.</p>
3-4	<p>Some account is given of the similarities and, where appropriate, of the differences between at least two works of art or architecture.</p> <p>There is some appraisal of the research findings or the sources used.</p> <p>Conclusions demonstrate some interpretive qualities but are descriptive in parts.</p>
5-6	<p>An account is given of the similarities and, where appropriate, of the differences between at least two works of art or architecture, referring to both (all) works throughout.</p> <p>Research findings and sources used are appraised.</p> <p>Conclusions demonstrate some interpretive qualities and some analysis is evident.</p>
7-8	<p>A good account is given of the similarities and, where appropriate, of the differences between at least two works of art or architecture, referring to both (all) works throughout.</p> <p>Research findings and sources used are appraised, with strengths and limitations addressed clearly.</p> <p>Valid conclusions are independently interpreted and the product of analysis.</p>

Marks	Level descriptor
9-10	<p>An excellent account is given of the similarities and, where appropriate, of the differences between at least two works of art or architecture, referring to both (all) works throughout.</p> <p>Research findings and sources used are thoughtfully and clearly appraised, with strengths and limitations addressed clearly.</p> <p>Valid conclusions are independently interpreted and the product of excellent analysis.</p>

D Research and presentation

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>The scope of the investigation is not clear.</p> <p>Research lacks a systematic approach.</p> <p>Presentation is disorganized and some elements (images, list of illustrations, citations, bibliography) are absent.</p> <p>Sources are not evident, or poorly selected.</p>
3-4	<p>The scope of the investigation is difficult to achieve within the parameters of the task.</p> <p>There is evidence of some systematic research.</p> <p>All elements (images, list of illustrations, citations, bibliography) of the investigation/essay are present, but some disorganization is evident.</p> <p>Sources are evident, but these number less than five and some are poorly selected.</p> <p>An attempt is made to compare at least two works of art or architecture.</p>
5-6	<p>The scope of the investigation is suitable for the parameters of the task, but has not been entirely achieved.</p> <p>The research is systematic.</p> <p>All elements (images, list of illustrations, citations, bibliography) of the investigation/essay are present, but quality is lacking in some areas.</p> <p>Sources are evident, including three initial and two subsequent sources, but quality is lacking in of some of the sources.</p> <p>At least two works of art or architecture are compared.</p>

Marks	Level descriptor
7-8	<p>The scope of the investigation is suitable for the parameters of the task and has been achieved.</p> <p>The research is systematic and of good quality.</p> <p>All elements (images, list of illustrations, citations, bibliography) of the investigation/essay are present, integrated, and of good quality.</p> <p>Sources are evident, including three initial and two subsequent sources, and these are well selected.</p> <p>The comparison of at least two works of art or architecture is good.</p>
9-10	<p>The scope of the investigation is suitable for the parameters of the task and has been achieved in an exemplary manner.</p> <p>The research is systematic and excellent.</p> <p>All elements (images, list of illustrations, citations, bibliography) of the investigation/essay are present, integrated and of excellent quality.</p> <p>Sources are evident, including three initial and two subsequent sources, and these are well selected.</p> <p>The comparison of at least two works of art or architecture is excellent.</p>

Glossary of command terms

Command terms for art history

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below. Although these terms will be used frequently in examination questions, other terms may be used to direct students to present an argument in a specific way.

Command term	Assessment objective level	Definition
Analyse	AO2	Break down in order to bring out the essential elements or structure.
Compare	AO3	Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.
Compare and contrast	AO3	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
Contrast	AO3	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
Demonstrate	AO2	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	AO1	Give a detailed account.
Discuss	AO3	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Evaluate	AO3	Make an appraisal by weighing up the strengths and limitations.
Examine	AO3	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	AO2	Give a detailed account including reasons or causes.
Explore	AO3	Undertake a systematic process of discovery.
Identify	AO1	Provide an answer from a number of possibilities.
Outline	AO1	Give a brief account or summary.
State	AO1	Give a specific name, value or other brief answer without explanation or calculation.
Suggest	AO2	Propose a solution, hypothesis or other possible answer.

To what extent

AO3

Consider the merits or otherwise of an argument or concept. Opinions and conclusions should be presented clearly and supported with appropriate evidence and sound argument.