



Art history guide

School-based syllabus

First assessment 2010



Diploma Programme
Art history—guide

This school-based syllabus guide was produced in 2008 by the St George's School in Rome, in conjunction with the IB

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Introduction

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 school-based syllabus guide is not a published sales item—copies are made freely available by the IB (contact IB Answers). This guide will be made available on a page dedicated to the school-based syllabuses (SBSs) on the online curriculum centre (OCC) at <http://occ.ibo.org>, a password-protected IB website designed to support IB teachers.

Additional resources

Additional resources such as specimen and past examination papers and markschemes, student sample work and grade descriptors will also be made available on the OCC. In the meantime, please contact IB Answers to enquire about these.

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, where the IB expects schools 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 given contact details of the host school for their SBS in their letter of authorization.

Acknowledgment

The IB wishes to thank the educators and associated schools for generously contributing time and resources to the production of this guide, and, in particular, Helen Wilford at St George’s School, Rome.

School-based syllabuses—regulations

Please note:

- school-based syllabuses are only available at standard level.
- school-based syllabuses may only be offered by schools 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.

First examinations 2010

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 hexagon

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; 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.

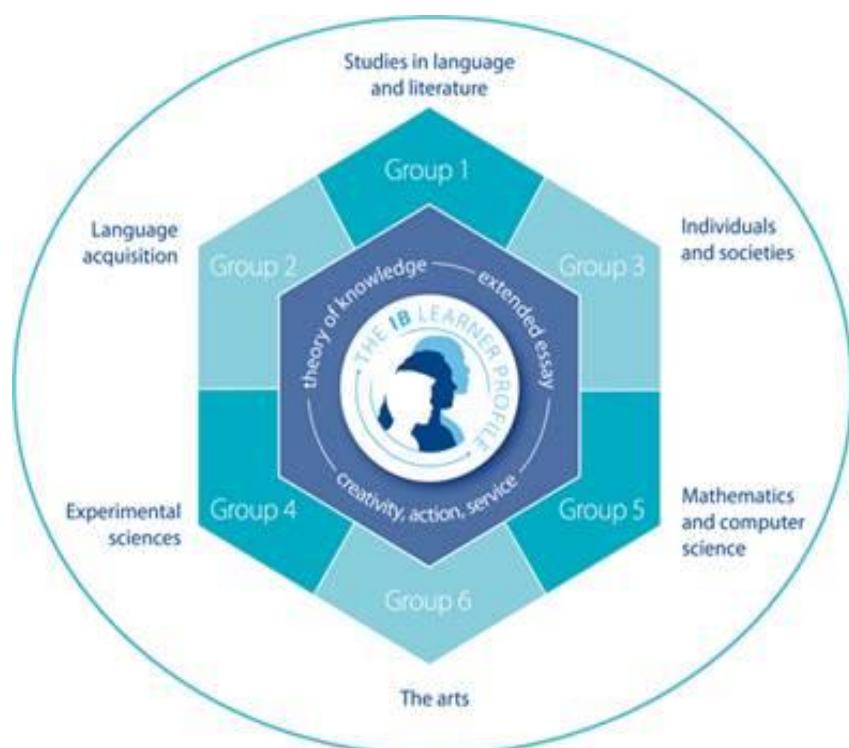


Figure 1
Diploma Programme model

Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can choose a second subject from groups 1 to 5 instead of a group 6 subject. 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 courses are available for examinations in English, French and Spanish, with the exception of groups 1 and 2 courses where examinations are in the language of study.

The core of the hexagon

All Diploma Programme students participate in the three course requirements that make up the core of the hexagon. Reflection on all these activities is a principle that lies at the heart of the thinking behind the Diploma Programme.

The theory of knowledge course encourages students to think about the nature of knowledge, to reflect on the process of learning in all the subjects they study as part of their Diploma Programme course, and to make connections across the academic areas. The extended essay, a substantial piece of writing of up to 4,000 words, enables students to investigate a topic of special interest that they have chosen themselves. It also encourages them to develop the skills of independent research that will be expected at university. Creativity, action, service involves students in experiential learning through a range of artistic, sporting, physical and service activities.

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 fulfil 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.

Nature of the subject

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 costume and body art, has found expression in human cultures from the earliest times, and has been determined by a range of functions. The art historian is concerned with the formal appreciation of these works and the understanding of their meaning 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 forms an option in group 3, individuals and societies. The discipline is fundamentally about how individuals and social groups have responded to and represented aspects of their world and experience, creating a visual response which is simultaneously that of the individual and their society. The works produced may have meaning for different sections of that society. Works are studied from a variety of approaches, 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 how these works were originally intended, or how societies have viewed other cultures, those societies are brought closer to us and our own appreciation of the works is enhanced.

At both school and university level, art history has for many years been taught as a discrete subject, with its own history and critical literature. As part of the I.B. diploma programme, art history is complementary to other areas of study. It is closely related to subjects in the Humanities and Arts fields. The Sciences 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, the art market, architecture, picture research and the media, as well as tourism.

The art history syllabus will provide students with a historical, social and cultural perspective on artistic production across and within particular 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 will 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 will be required to research independently and in groups, make presentations in class, contribute to class discussion and submit written papers throughout the course. The study of art history can contribute immensely to our appreciation of our own culture and foster respect and understanding for other cultures. Many students go on to develop a lifelong interest in this fascinating discipline.

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

The concepts of Middle Years Programme (MYP) humanities can provide a useful foundation for students who go on to study Diploma Programme art history. An understanding, developed through the MYP humanities course, of the concepts of time, place and space, change, and global awareness is developed further within the art history course. Analytical and investigative skills developed in the MYP humanities course are augmented and expanded through the art history course.

Aims

Group 3 aims

The aims of all subjects in group 3, 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 to both the culture in which the student lives, and the culture of other societies
5. develop an awareness in the student that human attitudes and opinions are widely diverse and that a study of society requires an appreciation of such diversity
6. enable the student to recognize that the content and methodologies of the subjects in group 3 are contestable and that their study requires the toleration of uncertainty.

Art history aims

The aims of the **art history** course at standard level are to encourage students to:

7. develop visual awareness and understanding
8. promote an interest in and critical understanding of the artistic production of human societies within their historical, political, social, economic and cultural contexts, as a means to enjoying and benefiting from our cultural heritage and fostering an understanding and sensitivity towards other cultures
9. encourage an appreciation of art history as a discipline, with an awareness of its various methods and interpretations.

Assessment Objectives

There are four assessment objectives for the standard level Diploma Programme art history course.

Having followed the art history course at standard level, candidates will be expected to:

1. describe specific works of art, architecture and design, and analyse and discuss them through clear and well-constructed arguments
2. demonstrate a broad knowledge and understanding of the cultural, social, political and economic context within which specific works of art and architecture have been produced, and analyse and evaluate the impact of that context
3. make use of a range of art historical texts, art theory, criticism and documentary sources, as well as their own awareness of art and architecture, to develop informed critical responses and personal opinions
4. research, plan and present an evaluative study of the specific aspect of art history chosen for the guided coursework project, including references, bibliography and illustrations.

Syllabus outline

The art history SBS is available at standard level only. It is recognized as a group 3 (individuals and societies) subject.

The 150 class hours will be devoted to:

- developing skills and methodologies appropriate to the course,
- the study of two chosen topics from the range of approaches in the core curriculum,
- the coursework project.

The syllabus consists of eight topics and the guided coursework project.

Candidates are required to study **two** topics. They should undertake one guided coursework project on an art history subject of their choice, which need not be syllabus related.

Topics

| | |
|---------|---|
| Topic 1 | The art and architecture of Ancient Greece |
| Topic 2 | Rome—Republic and Empire |
| Topic 3 | The Middle Ages |
| Topic 4 | Romanesque and Gothic art and architecture |
| Topic 5 | The art of the Renaissance |
| Topic 6 | The Baroque Age - Art and architecture of 17th-century Europe |
| Topic 7 | The “Age of Reason” to “Romanticism” |
| Topic 8 | Experiments in 19th- and 20th-century art |

Guided coursework project

A 2000-word, illustrated cross-cultural investigation

Syllabus details

The SBS in art history consists of a core curriculum of themes that are explored in depth through the two chosen topics: style and formal qualities, iconography and meaning, historical context and function, artistic production and patronage, techniques and materials.

The course is offered at standard level and involves **150** teaching hours.

Teachers are required to design a course of study that includes two topics from a choice of eight. The selection should be made according to the location of the school and the expertise of the teacher.

Candidates are required to develop a detailed knowledge of two art historical topics.

Topics

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

Topic 1 The art and architecture of Ancient Greece

- Cultures of the prehistoric Aegean
- Influence of Egypt and the Near East
- Social and political life in Ancient Greece
- Development of the orders of Greek architecture
- The Greek pantheon and religious life
- Archaic and Classical sculpture
- Greek painting and vase painting
- Hellenistic art

Topic 2 Rome—Republic and Empire

- Etruscan art and society
- Influence of Greek culture
- Social and political life of Ancient Rome
- Developments in architecture
- Developments in sculpture and painting
- Art in service to the State
- Portraiture
- The Rise of Christianity and division of the Roman Empire
- Early Christian sculpture and painting in the catacombs

Topic 3 The Middle Ages

Political and social history of the Late Roman Empire
“Barbarian” cultures
Development of Christian architecture
Christian iconography
Painting and mosaics—narrative cycles
History of Constantinople—icons and iconoclasm—traditions in Byzantine art
Development of Islamic art and architecture
Spread of Christianity in Northern Europe

Topic 4 Romanesque and Gothic art and architecture

Social and political history of late Medieval Europe and the Middle East
Christian iconography and the importance of the Church in Medieval Europe
Romanesque architecture in Northern Europe and Italy
Romanesque painting and sculpture
Trade, travel and conflict
The Islamic World and Islamic Spain
Manuscript illumination
Development of Gothic architecture, painting, sculpture
Stained glass

Topic 5 The art of the Renaissance

Social and political history of Renaissance Europe
Humanism and the rise of the artist
Trecento and *quattrocento* painting and sculpture in Italy
Early Ottoman art and architecture
15th-century painting in the Low Countries
Architecture of the Italian Renaissance
The High Renaissance
The Reformation—16th-century art in Northern Europe Mannerism

Topic 6 The Baroque Age—Art and architecture of 17th-century Europe

Social, religious and political history of 17th-century Europe
Baroque architecture and decorative schemes
Baroque painting in Italy, France and Spain
17th-century sculpture in Italy
17th-century Dutch and Flemish painting

Topic 7 The “Age of Reason” to “Romanticism”

Social and political history of 18th- and 19th-century Europe and its impact on art
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 8 Experiments in 19th- and 20th-century art

The impact of social and political history of late 19th- and 20th-century Europe on the art of the time
Realism and Impressionism
Modern movements in art and architecture up to 1939 in Europe and America
The impact of WWII
Post-war art and architecture in Europe and America 1946-2000

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 assessment is 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*.

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.

[Markschemes](#)

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.

Assessment outline

Assessment will be by two examination papers and a guided coursework project. All components are internally assessed and externally moderated.

| | | |
|----------------|-------------------|---------------------|
| Paper 1 | 45 minutes | 20% of marks |
|----------------|-------------------|---------------------|

Two compulsory *short answer* questions, to be answered with reference to **one** picture source/image per topic, provided in the resource booklet given out at each exam. The images in the resource booklet will have been chosen from the lists of works for each topic given in the yearly *Art History List of Works for Examination in Paper 1*.

Candidates are required to answer **both** questions in relation to their chosen topic image.

Lists of works for possible examination in paper 1 are circulated yearly to schools.

| | | |
|----------------|---------------------------|---------------------|
| Paper 2 | 2 hours 15 minutes | 48% of marks |
|----------------|---------------------------|---------------------|

Three *extended response* questions to be answered, each one from a different one of the five thematic question sections. Each section has a choice of two questions.

Candidates must answer two thematic questions with reference to works and artists/architects from only **one** of their chosen topic areas, and the third thematic question with reference to works and artists/architects from **another** topic area. They should only refer to one topic area within each essay.

| | |
|----------------------------------|---------------------|
| Guided Coursework Project | 32% of marks |
|----------------------------------|---------------------|

The guided coursework project allows candidates to use the skills and knowledge they have built up during the course to research a particular aspect of art history of their choice. It should take the form of a 2000-word, illustrated cross-cultural investigation which includes references and bibliography.

N.B. The term cross-cultural is understood in a broad sense to indicate different national or international cultures (or subcultures within those) from specific historical eras. Thus the investigation could compare works across historical eras, and/or across geographical, political or social boundaries.

Assessment model

As an integrated approach is required for the study and assessment of art history, there is some overlap of the assessment objectives across assessment components.

| | Paper 1 | Paper 2 | Guided coursework |
|------------------------------|--|---|--|
| Assessment objectives | 1*,2* | 1,2*,3 | 1,2,3*4* |
| Syllabus content | Eight topics, of which two chosen | Eight topics, of which two chosen | Open |
| Method | Source-based short answer questions on one topic | Three extended response questions covering two topics | 2,000-word, illustrated cross-cultural investigation |
| Component time | 45 minutes | 2 hours 15 minutes | approx. 20 hours |
| Assessment weighting | 20% | 48% | 32% |

* indicates main assessment objectives

Assessment details

Candidates' work is assessed according to how it meets up to the assessment objectives.

Marks are allocated to the various assessment components according to the following weighting scheme.

| Allocation of marks | | Assessment objective 1 | Assessment objective 2 | Assessment objective 3 | Assessment objective 4 |
|---------------------|-------|------------------------|------------------------|------------------------|------------------------|
| | | (26%) | (48%) | (18%) | (8%) |
| Paper 1 | (20%) | 10 | 10 | | |
| Paper 2 | (48%) | 12 | 30 | 6 | |
| Coursework | (32%) | 4 | 8 | 12 | 8 |

Descriptors will be used as guidelines for the award of marks and markband criteria.

Candidates will be encouraged to use these descriptors to develop a critical awareness of their own work.

External assessment

| | | |
|---------|--------------|--------------|
| Paper 1 | (45 minutes) | 20% of marks |
|---------|--------------|--------------|

The *short answer* question paper consists of two questions and a series of 8 images of works of art and architecture, chosen from the list of works for examination in that year for the eight topics of the syllabus. Each image of a work is accompanied by details of the artist, location, and date, or approximate date, of production. Candidates are required to answer **both** questions in relation to **one** of the works. Each question is worth 10 marks.

Questions will require students to comment on the formal, stylistic and technical qualities of a specific work of art or architecture, and to show an understanding of the meaning and function of the work within its historical context.

Question (a) relates to assessment objective 1 and requires visual analysis and use of art historical terms relating to form, style and technique.

Markbands for Paper 1 Question (a). There are 10 marks available.

- 0 The answer falls below the standard described in markband 1.
- 1-2 Poor level of visual analysis and inaccurate use of art historical terms relating to form, style or technique in description of work.
- 3-4 Adequate attempt at visual analysis but inconsistencies in understanding and use of art historical terms relating to form, style or technique in description of work.
- 5-6 Good level of visual analysis and understanding and use of art historical language relating to form, style or technique in description of work.
- 7-8 High level of visual analysis and understanding and use of art historical language relating to form, style or technique in description of work
- 9-10 Excellent visual analysis with very high level of understanding and use of art historical terms relating to form, style and technique in description of work.

Question (b) assessment relates to assessment objective 2 and requires understanding and communication of the meaning of works of art and architecture within their historical, social, political or economic context, and evaluation of the impact of that context (see overleaf for the markbands for question [b]).

Markbands for Paper 1 Question (b). There are 10 marks available.

- 0 The answer falls below the standard described in markband 1.
- 1-2 Purely descriptive, narrative approach with no understanding of meaning and function of work in its historical, social, political or economic context.
- 3-4 Some attempt to define context of work and candidate moving away from purely descriptive approach towards an analysis of meaning and function, although analysis lacks depth and arguments are not backed up by adequate evidence.
- 5-6 Sound understanding of meaning and function of work within its historical, social, political or economic context, with a good standard of analysis.
- 7-8 High level of understanding and communication of the historical, social, political or economic context of art work, with good analysis of meaning and function within that context.
- 9-10 Excellent level of understanding and analysis of the meaning and function of the work, and clear and incisive communication of the historical, social, political or economic context.

Paper 2 (2 hours 15 minutes) **48% of marks**

This Extended Response paper is based on an in-depth knowledge and analysis of broad art historical issues with examples taken from the two topics chosen from the syllabus outline. The examination paper consists of questions grouped into five thematic sections, with two questions in each section:

- A. Style and formal qualities
- B. Iconography and meaning
- C. Historical context and function
- D. Artistic production and patronage
- E. Techniques and materials

Candidates are required to answer three questions, each one from a different section. The questions are worded in such a way as to be accessible to candidates who have studied different topics. Candidates respond to the questions using their own choice of examples. They should not duplicate material used in other components, and they should ensure that they have answered at least one question with reference to a different topic from that referred to in the other two questions.

Questions require an essay-type response. Candidates decide what material is relevant and how the essays are to be structured.

The assessment relates to assessment objectives 1, 2 and 3. There are 16 marks available per question.

A candidate who fails to answer with reference to two topics over the three questions will receive marks for the best two of their three answers. The maximum mark available for the paper in these circumstances will be 32.

Markbands for Paper 2

- 0 The answer falls below the standard described in markband 1-3.
- 1-3 Purely descriptive, narrative approach with little understanding of the question. Limited understanding of the meaning of works within their historical, social, political or economic context. Little visual analysis and poor understanding and use of art historical terms relating to form in description of works.
- 4-6 Some attempt to define context of works and candidate moving away from purely descriptive approach towards some understanding of the question. Weak visual analysis and inconsistencies in understanding and use of art historical terms relating to form, but candidate attempting to communicate ideas. Personal opinions may be expressed, but lacking in interpretation.
- 7-9 The demands of the question are understood and there is basic understanding of meaning of works in context, although analysis lacks depth at times and arguments are not always backed up by adequate evidence. Candidate demonstrates adequate level of visual analysis and understanding and use of art historical terms relating to form. Candidate seeking to evaluate work by comparison with other works.
- 10-12 The demands of the question are effectively addressed with the candidate showing a good level of understanding of meaning of work and communication of the historical, social, political or economic context, combined with perceptive analysis. Good level of visual analysis with clear understanding and appropriate use of art historical terms relating to form. Evaluation and interpretation based on careful observation and critical understanding of evidence. Views demonstrate independence of thought.
- 13-16 The question is very effectively addressed in a well-structured essay. Wide-ranging knowledge and communication of the broad context of works, with clear understanding of meaning within context. High level of visual analysis and understanding and use of art historical terms relating to form. Written work clearly expresses complex ideas. Reference to a range of appropriate sources as evidence with a critical approach to source material, leading to thoughtful and well-reasoned interpretation, qualified by different points of view, including personal opinion.

Internal assessment

Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for 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.

Guidance and authenticity

The dossier 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. However, if a student could not have completed the work without substantial support from the teacher, this should be recorded on the appropriate form from the Handbook of procedures for the Diploma Programme.

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.

As part of the learning process, teachers can give advice to students on a first draft of the internally assessed work. This advice should be in terms of the way the work could be improved, but this first draft must not be heavily annotated or edited by the teacher. The next version handed to the teacher after the first draft must be the final one.

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 malpractice. Each student must sign the coversheet for internal assessment to 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 to a teacher (or the coordinator) for internal assessment, together with the signed coversheet, it cannot be retracted.

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 requirement for teachers and students to sign the coversheet for internal assessment applies to the work of all students, not just the sample work that will be submitted to an examiner for the purpose of moderation. If the teacher and student sign a coversheet, but there is a comment to the effect that the work may not be authentic, the student will not be eligible for a mark in that component and no grade will be awarded. For further details refer to the IB publication *Academic honesty* and the relevant articles in the *General regulations: Diploma Programme*.

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

Group work

Group activities, e.g. fieldtrips may be undertaken by students. However each student **must** individually write up his or her own guided coursework project.

The presentation, analysis and annotation of data must always be undertaken on an individual basis. If two or more students choose the same aspect for the cross-cultural comparison, they are required to work independently of each other.

Time allocation

Internal assessment is an integral part of the art history course, contributing 32% to the final assessment. 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 at least 20 hours 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
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

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. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent.
- 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

Guided Coursework Project

32% of marks

The *Guided Coursework Project* allows candidates to apply skills and knowledge they have built up during the course, to research a particular aspect of art history of their choice. The investigation will bring into comparison works from different cultures and/or historical periods. It should take the form of a 2000-word, illustrated cross-cultural investigation. 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 hours' time allocation for the coursework project includes time for consultation between the teacher and candidate.

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 aristocratic burial practices and funerary art in Ancient Egypt and Ancient China.

Internal assessment criteria

There are 32 marks available for this component. The markbands (assessment criteria) for the Guided Coursework Project are divided into four sections corresponding to the assessment objectives. Assessment relates to assessment objectives 1, 2, 3 and 4.

Criterion 1: Visual Analysis

- 0 The answer falls below the standard described in markband 1-4.
- 1 Little understanding and poor use of art historical terms relating to form.
- 2 Inconsistencies in understanding and use of art historical terms
- 3 Candidate shows an adequate level of visual analysis and understanding and use of art historical terms relating to form.
- 4 Good level of visual analysis with understanding and appropriate use of art historical terms relating to form.

Criterion 2: Context and Evaluation

- 0 The answer falls below the standard described in markband 1-8.
- 1-2 Purely descriptive, with no understanding of context of works and meaning within that context.
- 3-4 Some attempt to define context of works and candidate moving away from purely descriptive approach towards a greater understanding of meaning.
- 5 Basic understanding of meaning within context, although analysis lacks depth at times and arguments are not always backed up by adequate evidence.
- 6-7 Good level of understanding and communication of the historical, social, political or economic context and meaning within that context, combined with perceptive analysis.
- 8 Wide-ranging knowledge of meaning and communication of the broad context of works.

Criterion 3: Evaluation of Sources

- 0 The answer falls below the standard described in markband 1-12.
- 1-3 Inadequate reference to sources. No evaluation of views put forward and minimal expression of personal opinion.
- 4-5 Reference to a limited range of sources. Personal opinions expressed, but lacking in interpretation.
- 6-7 Good reference to a range of sources. Some degree of analysis in approach. Expression of personal interpretations.
- 8-10 Evaluation and interpretation based on careful observation and drawing on a range of sources. Views demonstrate independence of thought.
- 11-12 Written work clearly expresses complex ideas. Reference to a range of appropriate sources as evidence with a critical approach to source material, leading to thoughtful and well-reasoned interpretation, qualified by different points of view, including personal opinion.

Criterion 4: Research, Planning and Presentation

- o The answer falls below the standard described in markband 1-8.
- 1-2 Inadequate scope to investigation. Lack of a systematic approach to research. Poor level of presentation with inadequate references.
- 3-4 Some effort to plan research with an attempt to develop a cross-cultural comparison. Basic level of presentation.
- 5 Research undertaken in a systematic way, with an adequate attempt to develop a cross-cultural analysis. Adequate level of presentation with reference to sources, bibliography and illustrations.
- 6-7 Well-planned and researched with successful development of a cross-cultural comparison. Good level of presentation with reference to sources, bibliography and use of appropriate illustrations.
- 8 Very well-planned and thoroughly researched with a complex analysis of the cross-cultural aspects. Excellent level of presentation with evaluation of sources, full bibliography and effective use of illustrations.

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 occasionally 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. |
| Identify | AO1 | Provide an answer from a number of possibilities. |
| 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. |