INTERNATIONAL BACCALAUREATE

ART HISTORY
School-based Syllabus

May 2010 Examination Session onwards

Notes
1. This document should be read in conjunction with the *Handbook of procedures for the Diploma Programme* School-based Syllabus (SBS) section.
2. As an SBS, Art History may be offered only by schools authorised by IBO to do so prior to the commencement of the course.
3. An SBS may not be combined within the same Diploma with a pilot programme or another SBS.
4. Any queries arising from this documentation should be directed in the first instance to the Subject Manager, via IB Answers.
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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.
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, political, economic and social environments; 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, analyse and interpret complex data and source material and to test hypotheses

4. 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

5. enable the student to recognize that the knowledge and methodologies of the subjects in group 3 are contestable and that their study requires the acceptance of uncertainty

The aims of the **Art History** course at standard level are to:

1. develop visual awareness and understanding

2. 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

3. encourage an appreciation of Art History as a discipline, with an awareness of its various methods and interpretations.
ASSESSMENT OBJECTIVES

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

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 and 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 OUTLINE

Assessment will be by 2 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 based on picture sources taken from the eight topics of the syllabus. Candidates are required to answer both questions in relation to one of the topics.

Lists of works for possible examination in paper 1 are circulated yearly to schools. The May 2014 list of works is attached to this guide (Appendix 1).

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

Three *extended response* questions to be answered. Candidates choose three from five thematic sections and answer one question from each. Each section has a choice of two questions. Candidates must answer two questions on one of their chosen topics and one question on the other topic.

**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.

<table>
<thead>
<tr>
<th></th>
<th>Paper 1</th>
<th>Paper 2</th>
<th>Guided coursework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment objectives</td>
<td>1*,2*</td>
<td>1,2*,3</td>
<td>1,2,3<em>4</em></td>
</tr>
<tr>
<td>Syllabus content</td>
<td>eight topics, of which two chosen</td>
<td>eight topics, of which two chosen</td>
<td>open</td>
</tr>
<tr>
<td>Method</td>
<td>source-based short answer questions on one topic</td>
<td>three extended response questions covering two topics</td>
<td>2,000-word, illustrated cross-cultural investigation</td>
</tr>
<tr>
<td>Component time</td>
<td>45 minutes</td>
<td>2 hours 15 minutes</td>
<td>approx. 20 hours</td>
</tr>
<tr>
<td>Assessment weighting</td>
<td>20%</td>
<td>48%</td>
<td>32%</td>
</tr>
</tbody>
</table>

*indicates main assessment objectives

ASSESSMENT OBJECTIVES

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 area chosen for the guided coursework project, including references, bibliography and illustrations
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.

<table>
<thead>
<tr>
<th>Allocation of marks</th>
<th>Assessment objective 1 (26%)</th>
<th>Assessment objective 2 (48%)</th>
<th>Assessment objective 3 (18%)</th>
<th>Assessment objective 4 (8%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper 1 (20%)</td>
<td>10</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper 2 (48%)</td>
<td>12</td>
<td>30</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Coursework (32%)</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>8</td>
</tr>
</tbody>
</table>

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.
Paper 1

(45 minutes)  
20% of marks

The short answer question paper consists of two questions and a series of photographs of works of art and architecture taken from the eight topics of the syllabus outline. Each photograph is accompanied by details of the artist, location and date. Candidates are required to answer both questions in relation to one of the works. Questions carry equal 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.

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

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The answer falls below the standard described in markband 1.</td>
</tr>
<tr>
<td>1-2</td>
<td>Purely descriptive, narrative approach with no understanding of meaning and function of work in its historical, social, political or economic context.</td>
</tr>
<tr>
<td>3-4</td>
<td>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.</td>
</tr>
<tr>
<td>5-6</td>
<td>Sound understanding of meaning and function of work within its historical, social, political or economic context, with a good standard of analysis.</td>
</tr>
<tr>
<td>7-8</td>
<td>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.</td>
</tr>
<tr>
<td>9-10</td>
<td>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.</td>
</tr>
</tbody>
</table>
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 each of the chosen topics.

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

The assessment relates to assessment objectives 1, 2 and 3.

There are 16 raw marks available per question. 

A candidate who fails to answer on both topics 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

Internal assessment (the guided coursework) is an integral part of the course and is compulsory for all 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 internal assessment coursework 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 an extended essay.

**Time allocation**

The internal assessment research project 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 approximately 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.

**Guided Coursework Project**

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 influence by Classical and Hellenistic Grave Stelai?*

*How and to what purpose was Napoleon influence 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.*
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 levels of achievement 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, such as 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 level of achievement in relation to one criterion will not necessarily attain high levels of achievement in relation to the other criteria. Similarly, a student who attains a low level of achievement 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.

There are 32 marks available for this component.

The markbands (assessment criteria) for the Guided Coursework Project are divided into 4 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

0  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.
Appendix 1

INTERNATIONAL BACCALAUREATE
SCHOOL-BASED SYLLABUS

ART HISTORY
STANDARD LEVEL
Paper 1
May 2014

The following is a list (updated September 2012) of works of art and architecture with which candidates are expected to be familiar for the 2014 examination. This list is almost identical to that published for the May 2013 examination. However, one additional work has been added to each topic; the revised addenda for May 2014 have been highlighted. It is, of course, a given that those works of art that appear in due course in the May 2013 examination paper will not be re-examined in 2014. Where possible, inventory numbers of works of art are indicated between parentheses. This list is for Paper 1 alone; it is anticipated that candidates will continue to answer Paper 2 with reference to a wide selection of examples of their own choice.

Topic 1  The art and architecture of Ancient Greece


Dying Warrior (‘Laomedon’) (c. 505-500 BC). Figure from the Temple of Aphaia, Aigina. Glyptothek, Munich (Inv. 85).

Temple of Aphaia, Aigina (5th century BC). Exterior.


Anonymous (‘The Niobid Painter’), Heracles and the Gathering of the Argonauts (or Heracles in Marathon?) (c. 460-450 BC). Attic red-figure calyx krater. Musée du Louvre, Paris (G 341).


Nike (un)fastening her Sandal (‘Sandalbinder’) (c. 420-410 BC). Relief from the Temple of Athena Nike, The Acropolis, Athens. The Acropolis Museum, Athens (973).

Boxer at Rest (‘Quirinal Boxer’ or ‘Terme Boxer’) (c. 330 BC). Bronze. Palazzo Massimo alle Terme, Rome (Inv. 1055).

Pergamon Altar (2nd century BC). Photograph of the entire structure and ground-plan, as reconstructed in the Pergamonmuseum der Staatliche Museen zu Berlin.

**Topic 2 Rome – Republic and Empire**

*Alexander the Great fighting at the Battle of Issus against Darius III of Persia (‘The Alexander Mosaic’) (c. 100 BC).* Mosaic from the House of the Faun, Pompeii. Museo Archeologico Nazionale, Naples.

*Maison Carrée, Nîmes (c. 19 BC). Exterior.*


*Still-life with Peaches and a Glass Jar (c. 50 AD). Detail of fresco from Herculaneum. Museo Archeologico Nazionale, Naples.*

*Portrait of Vespasian (70-80 AD). Head from a marble statue. The British Museum, London (GR 1850.3-4.35).*

*Portrait of a Man (c. 100-20 AD). Mummy portrait from Hawara, Egypt; Roman period. British Museum, London (EA 74715).*

*Preparations for a Sacrifice (c. 100-25 AD). Marble; fragment from an architectural relief. Musée du Louvre, Paris (MNC 1786 or Ma 992).*

*Trajan’s Column, Rome (113 AD). Photograph of the entire monument.*

*Equestrian Portrait of Marcus Aurelius (161-80 AD). Bronze statue. Musei Capitolini, Rome (inv. MC3247).*

*Anonymous after Leochares(?), ‘Apollo Belvedere’ (c. 120-40 AD). White marble. Museo Pio-Clementino, Vatican City (B 92 or 1015).*

*Arch of Constantine, Rome (c. 312-315 AD). Photograph of the entire monument.*

**Topic 3 The Middle Ages**

*Women at the Tomb of Christ and the Ascension of Christ (‘Reidersche Tafel’) (c. 400 AD).* Ivory. Bayerisches Nationalmuseum, Munich (MA 157).

*Santa Sabina, Rome (5th century AD). Interior and ground-plan.*

*Areobindus presiding over Games in the Hippodrome (506 AD). Leaf from an ivory diptych. Musée national du Moyen Âge, Paris (Cl. 13135).*

*Emperor Justinian and his Attendants (c. 545-47 AD). Mosaic. San Vitale, Ravenna.*

*Christ and Abbot Mena (late 6th – early 7th century). Paint on sycamore fig wood. Musée du Louvre, Paris (E 11565).*

*Hagia Irene, Istanbul (6th century AD; repaired and expanded in subsequent centuries). Interior and ground-plan.*

*Symbols of the Four Evangelists (c. 800 AD). Folio 27v from the Book of Kells. Trinity College Library, Dublin (MS 58).*

*St Mark the Evangelist (c. 800 AD). Folio 71v from the Harley Golden Gospels. British Library, London (Harley 2788).*


*The Raising of the Widow’s Son from the Dead (‘Magdeburg Panel’) (962-68 AD). Ivory plaque. The British Museum, London (M&ME 1856,6-23,23).*

*David keeping his Flock (10th century). Folio 1v from the Paris Psalter. Bibliothèque Nationale, Paris (MS Grec 139).*
Topic 4 Romanesque and Gothic art and architecture

Roger of Helmarshausen, *Portable Altar* (c. 1100). Oak box, clad in partly gilded silver; gilded bronze feet. Cathedral, Paderborn.


Anonymous (‘Master of Tahull’), *Christ Pantoocrator* (c. 1123). Fresco transferred to canvas; from the apse of San Clemente, Tahull. Museu Nacional d’Art de Catalunya, Barcelona (015966-000).


Amiens Cathedral, France (begun 1294). Interior and ground-plan.


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Topic 5 The art of the Renaissance


Filippo Brunelleschi, Cappella dei Pazzi, Santa Croce, Florence (c. 1441-61). Interior and ground-plan.


Donato Bramante, Tempietto, San Pietro in Montorio, Rome (c. 1502-10). Exterior and ground-plan.


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


Rembrandt van Rijn, *‘The Jewish Bride’* (1667). Oil on canvas. Rijksmuseum, Amsterdam (SK-C-216).


Topic 7 ‘The Age of Reason’ to ‘Romanticism’


Topic 8 Experiments in 19th- and 20th-century art


Antoni Gaudí, Casa Vicens, Barcelona (1883-88). Exterior.


