



MARKSCHEME

May 2012

ART HISTORY

Standard Level

Paper 2

*This markscheme is **confidential** and for the exclusive use of examiners in this examination session.*

*It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of IB Cardiff.*

Paper 2 is an extended-response paper 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 thematic section A–E.

Candidates should refer to one topic in one of their answers, and to a different topic in their other two answers. If they have studied three topics, they may answer each question with reference to a different topic: this is perfectly acceptable.

Candidates who answer the three questions with reference to only one topic should receive marks for the best two out of their three answers. **The maximum mark available for the paper in these circumstances will be 32.**

Assessment is carried out with reference to the markband descriptors, below, which relate to assessment objectives 1, 2 and 3 of the Art history syllabus (pp.14–15).

There are **[48 marks]** available: **[16 marks]** per question.

Expect a wide range of arguments, examples and points of view from candidates.

Marks	Level descriptor
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.
