

# World arts and cultures guide

## *School-based syllabus*

For first examination in 2010

Diploma Programme  
World arts and cultures—guide

This school-based syllabus guide was produced in 2008 by the United World College of the Adriatic,  
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.

Please note that school-based syllabuses are only available at standard level.

### 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, teachers at the United World College of the Adriatic, Italy.

## 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

World arts and cultures is the study of art objects and other cultural phenomena (for example, advertising, carpets, ceramics, literature, folk music, cinema, pop videos, paintings, architecture, sculpture, clothing) as a means of exploring aspects of cultural identity.

World arts and cultures uses a case study methodology the subject of which is an art object or other cultural phenomenon. This world arts and cultures case study methodology involves a three-stage process of investigation:

1. Look, think and ask questions
2. Research, more thinking, more questions
3. Discoveries about the nature of cultural identity (synthesis and evaluation)

World arts and cultures freely draws on insights from disciplines including anthropology, archaeology, art history, economics, historical geography, history of science, political science and social history, in order to investigate how art objects or other cultural phenomena reveal aspects of cultural identity.

World arts and cultures develops students' critical awareness of their own cultures and understanding of other cultures and their claims. This promotes inter-personal, inter-cultural and international understanding and dialogue. It also encourages an international perspective on historical and current affairs.

## Prior learning

The world arts and cultures 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 world arts and cultures 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 world arts and cultures. 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 world arts and cultures course. Analytical and investigative skills developed in the MYP humanities course are augmented and expanded through the world arts and cultures course.

## World arts and cultures and theory of knowledge

World arts and cultures poses a series of fundamental questions throughout the course that share with Theory of Knowledge (TOK) a concern for the foundations of knowledge. The world arts and cultures methodology begins with observation - a direct engagement with a cultural phenomenon - and encourages students to ask questions about the making and meaning of an art object or cultural phenomenon and its connection with a particular social, economic and political context.

An art object or cultural phenomenon is created by a specific culture; as such it embodies and reflects certain aspects of that culture. World arts and cultures investigates the art object or cultural phenomenon itself and places it in its social, economic and political contexts. This provides a rich opportunity to examine and assess knowledge claims of both cultural and artistic interest. The world arts and cultures course therefore complements the TOK aims of

- developing a fascination with the richness of knowledge as a human endeavour
- developing an awareness of how knowledge is constructed, critically examined, evaluated and renewed, by communities and individuals
- encouraging an interest in the diversity of ways of thinking and ways of living.

### Examples of linking questions

- Why are the arts important? Why do they appear in all known cultures throughout history and across the world?
- What are the standards by which we judge art? Do they vary across cultures? Can we agree that some standards are “better” than others? Is it meaningful to judge the art of another culture by the standards of our own?
- What role does aesthetic judgment play in using works of art to explore the nature of culture?
- What are the merits of the concept that beauty is culturally-based versus the idea that there are universal standards of beauty?
- How was earlier people’s knowledge of the universe reflected in the artwork they created?
- How does our knowledge of the universe affect the creation of works of art today?
- Does the empirical methodology of world arts and cultures make it a social science?
- Are globalization and the maintenance of cultures mutually exclusive?
- Might it be argued that other hexagon subjects (literature, mathematics, physics, etc.) are cultural artefacts and hence could be studied within world arts and cultures?



## 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.

### World arts and cultures aims

The aims of the **world arts and cultures** course at standard level are to encourage students to:

7. encounter a range of art objects or other cultural phenomena
8. ask questions about aspects of cultural identity reflected by art objects or other cultural phenomena
9. understand that different societies have different ways of seeing and experiencing art objects or other cultural phenomena
10. develop critical and intercultural insights into the nature of cultural identities
11. develop an awareness in the student that human attitudes and opinions are widely diverse and that a study of cultural identities requires an appreciation of such diversity.

## Assessment Objectives

There are six assessment objectives for the standard level Diploma Programme world arts and cultures course.

Having followed the world arts and cultures course candidates will be expected to:

1. observe art objects or other cultural phenomena carefully and critically and then ask appropriate questions
2. find, evaluate and use appropriate resources to contextualise and analyse art objects or other cultural phenomena
3. demonstrate knowledge and understanding about a range of art objects or other cultural phenomena
4. analyse significance of art objects or other cultural phenomena in relation to cultural identity
5. recognize the impact of cultural interactions on cultural identities as reflected in art objects or other cultural phenomena
6. discuss the nature of cultural identity and the role played by art objects or other cultural phenomena in its formation and perpetuation.

## Syllabus outline

### Part 1: Prescribed Topics

40 hours

30%

A minimum of **three** topics must be chosen for study from the following list of six prescribed topics:

1. The Kingdom of Benin c1500 – 1900 CE – focus: royal art
2. Native Americans of the Pacific Northwest – focus: visual arts
3. Japan during the Tokugawa Shogunate (1603– 1868) – focus: woodblock prints
4. The European avant-garde 1880 – 1939 CE – focus: revolutions in art forms
5. Egypt: the Amarna period, its origins and heritage – focus: monumental and funerary art
6. India 500 – 1500 CE- focus: sculpture

### Part 2: Intercultural studies

55 hours

35%

**Three** case studies of the interactions between cultures that explore the way such interactions influence conceptions of cultural identity must be chosen for study. Part 2 case studies must not repeat examples used in part 1.

Although other case studies are equally acceptable, examples of case studies that have been successfully used include:

Turkey and China: Iznik and Ming ceramics

Europe and Mexico: Mexican muralists

Hinduism and Buddhism: Angkor Wat temple complex and its sculptures

Japan and America: cinema: “The seven samurai” and “The magnificent seven”

Buddhism and Hellenism: Gandhara sculptures

Byzantium and Northern Europe: San Vitale and Aachen church buildings

African American and European American culture in New Orleans: Early jazz

### Part 3: Regional Study

55 hours

35%

Students must engage with a range of cultural phenomena through field-based study. (see assessment details on page 10 for an exemplar)

## Syllabus details

### Recommended teaching hours

World arts and cultures as a standard level course has a recommended teaching time of 150 hours. The syllabus is designed to allow sufficient time for in-depth analysis, research and consolidation of learning.

The following is a guide to time allocation that teachers should have in mind when planning their course.

	Hours
Prescribed topics	40
Intercultural studies	55
Regional study and written report	55
<b>Total hours</b>	<b>150</b>

### Approaches to teaching and learning

All parts of the world arts and cultures syllabus must be taught through the use of the following:

- a case study methodology, in which the focus of each case study is a specific art object or other cultural phenomenon. These case studies must be supported by academic literature<sup>1</sup>
- a three-stage process of investigation of art objects or other cultural phenomena.

### The three-stage process of investigation

The teacher normally selects the art object or other cultural phenomenon that will be the starting point for investigation of a prescribed topic, an intercultural study and a regional study.

The three stages in the process are:

- Look, think and ask questions (engagement)
- Research, more thinking, more questions (research)
- Discoveries about the nature of cultural identity (synthesis and evaluation)

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<sup>1</sup> These two approaches combine to provide a structured framework for the teaching of world arts and cultures. These approaches are based on the work of Selma Wassermann, and published in *Introduction to Case Method Teaching*. Teachers' College Press, Columbia University, NY (1994) and are reproduced with permission.

### Look, think and ask questions (engagement)

Students can be introduced to a cultural phenomenon in a number of ways. The teacher can make a presentation illustrated with reproductions of works of art or artistic performances. Students can attend a live performance of an artistic event or visit a museum or exhibition. The teacher should encourage students to respond orally or to record their initial observations and reactions, however uninformed, in short written format.

### Research, more thinking, more questions (research)

Research into the literature and body of knowledge of the particular art object or other cultural phenomenon.

### Discoveries about the nature of cultural identity (synthesis and evaluation)

Students discuss discoveries about the nature of cultural identity arising from the investigation process.

# 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.

## Assessment outline

	External assessment		Internal assessment
	Paper 1	Paper 2	Regional study
<b>Syllabus content</b>	<b>Part 1</b> Four prescribed topics, from a choice of six	<b>Part 2</b> Three intercultural studies	Engagement with cultural phenomena through field-based study outside the classroom.
<b>Assessment objectives</b>	3,4,6	3,4,5,6	1,2,4,6
<b>Method</b>	<b>Section A:</b> students answer three short answer questions from a choice of six. (10 marks each)	Students answer <b>one</b> essay question from a choice of three. (20 marks)	Written report with structured format: maximum 2000 words
<b>Total marks</b>	30 marks	20 marks	24 marks
<b>Component time</b>	1 hour	1 hour	Field study and class contact time 55 hours
<b>Weighting</b>	30%	35%	35%



## Assessment details

Paper 1 Test of Prescribed Topics (1 hour) 30%

Six short answer questions from which the candidate chooses 3.  
20 minutes/response.

Paper 2 Test of Intercultural Studies (1hour) 35%

Essay question.

Choice from 3 questions.

At least two case studies must be discussed in the answer.

IA Regional Study 35%

Students undertake three case studies focused on art objects or other cultural phenomena through which they investigate aspects of the cultural identity of the region in which the school is located.

Example of a regional study from a school in Northern Italy:

The three case studies are approached thematically around questions of cultural identity. The regional study is supported by field trips to Venice, Ravenna and Rome.

Students explore the idea of the Renaissance by each looking at work of 15th Century Florentine artists before making comparisons with Venetian painting in Venice from the Bellinis to Tintoretto.

Venice's Byzantine heritage is approached via an examination of the Pala d'Oro, San Marco and Byzantine mosaics in Ravenna. This element also involves discussion of origins of Christian art in late pagan antiquity.

Classicism is approached through representations of the male body in Greek and Roman sculpture and public architecture and power in Rome with specific reference to antiquity, the Renaissance and the Baroque.

While the students will undertake the regional study as a class group led by the teacher, the written report of each student must be undertaken independently. Teachers advise students on topics, and may encourage diverse approaches as long as they meet the assessment criteria.

### Format of the written report

Students prepare a written report not to exceed 2000 words (the annotated list is not included in the word count). Where the word limit is clearly exceeded the teacher's assessment of the work should be based on the first 2000 words.

### Annotated resources

The student must present a comprehensive list of resources with annotations. Detailed annotations must identify the origin and purpose of the source, assess its reliability and explain its usefulness to the study. All resources must be appropriately documented, including, field study trips to museums, performances or exhibitions. Internet and non-written resources should be cited in the appropriate way, including, for web sites, the URL and date of access.

The annotated bibliography is **not** included in the word count.

## Assessment criteria—Paper 2

Criterion A	Knowledge and understanding of art objects or other cultural phenomena	6 marks
Criterion B	Discussion of cultural interactions	6 marks
Criterion C	Understanding of aspects of cultural identity	8 marks
<b>Total</b>		<b>20 marks</b>

### Criterion A: Knowledge and understanding of art objects or other cultural phenomena (objective 3)

0 marks	The response does not achieve the standard described by the descriptors above.
1–2 marks	The response demonstrates superficial knowledge and understanding of a few art objects or other cultural phenomena of marginal relevance.
3–4 marks	The response demonstrates some knowledge and understanding of a range of art objects or other cultural phenomena in limited detail.
5–6 marks	The response demonstrates detailed knowledge and understanding of a range of art objects or other cultural phenomena.

### Criterion B: Cultural interactions

#### (objective 5)

0 marks	The response does not achieve the standard described by the descriptors above.
1–2 marks	The response includes limited description of relevant cultural interactions with no more than superficial references to the impact of these on art objects or other cultural phenomena.
3–4 marks	The response includes limited discussion of the impact of cultural interactions on relevant art objects or other cultural phenomena.
5–6 marks	The response includes detailed discussion of the impact of cultural interactions on the selected art objects or other cultural phenomena.

## Criterion C: Understanding of aspects of cultural identity

(objectives 4 and 6)

- |           |  |
|-----------|--|
| 0 marks   | The response does not achieve the standard described by the descriptors above.   |
| 1–2 marks | Attempts to relate art objects or other cultural phenomena to aspects of cultural identity are superficial and unconvincing. |
| 3–4 marks | There are limited attempts to relate art objects or other cultural phenomena to aspects of cultural identity.                |
| 5–6 marks | Aspects of cultural identity are implicitly addressed in relation to art objects or other cultural phenomena.                |
| 7–8 marks | Aspects of cultural identity are explicitly discussed in relation to art objects or other cultural phenomena.                |

## 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 individual assignment.

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 research dossier, they are required to work independently of each other.

## Time allocation

Internal assessment is an integral part of the world arts and cultures course, contributing 35% 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 35 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 criteria (regional study)

### Observation and initial questions [6 marks]

- 1 - 2 marks      There is no explicit statement of intention.  
Observations are superficial and fragmentary.  
Questions superficial.
- 3 - 4 marks      The intention of the regional study is expressed but not sharply focused.  
Observations are detailed.  
Questions are too general or not clearly formulated.
- 5 - 6 marks      The intention of the regional study is clearly expressed and sharply focused.  
Observations are detailed.  
Questions are well-chosen/formulated.

### Research and analysis [8 marks]

- 1 - 2 marks      A limited range of relevant resources are selected.  
  
The commentary offered is descriptive rather than analytic and does not address the connection between the art object or cultural phenomenon and the context in which it was created.  
  
A list of relevant resources is provided, without annotations.
- 3 - 4 marks      A limited range of relevant resources are selected.  
  
The analysis is not consistently focused on the connection between the art object or cultural phenomenon and the context in which it was created. The analysis is limited.  
  
A list of relevant resources is provided, with limited annotations.
- 5 - 6 marks      A range of relevant resources are selected.  
  
The analysis is focused on the connection between the art object or cultural phenomenon and the context in which it was created. The analysis generally addresses the questions.  
  
A list of relevant resources is provided, with appropriate annotations.
- 7 - 8 marks      A range of well-chosen resources are selected.  
  
The analysis is closely focused on the relationship between the art object or cultural phenomenon and the context in which it was created. The analysis specifically addresses the questions.  
  
A comprehensive list of relevant resources is provided, with detailed annotations.

## Synthesis and evaluation [10 marks]

1-2 marks	Arguments are superficial and inconclusive.
3-5 marks	Arguments are limited and not well substantiated. Conclusions are drawn without reference to cultural identity.
6-7 marks	Arguments are substantiated. Extrapolations are made including cross-cultural connections. Conclusions are drawn about cultural identity.
8-10 marks	Arguments are well substantiated, while acknowledging the possibility of other interpretations. Extrapolations are made including cross-cultural connections. Conclusions are drawn about cultural identity while recognizing other points of view.



## Grade descriptors

### Grade 7      Excellent performance

In the context of world arts and cultures the student demonstrates knowledge and understanding of a range of art objects or other cultural phenomena and the ability to analyse these as manifestations of cultural identity.

When applying the world arts and cultures method, the student makes detailed observations and asks insightful questions.

The student demonstrates critical awareness of the strengths and limitations of the sources and that a cultural phenomenon can be explained in more than one way.

The student demonstrates an ability to make connections including cross-cultural comparisons. The student is able to construct arguments which are well substantiated, while acknowledging the possibility of other interpretations and points of view.

The student demonstrates awareness of the tentative nature of conclusions that can be drawn about cultural identity and that information may emerge that causes these conclusions to be reassessed.

### Grade 4      Satisfactory performance

In the context of world arts and cultures the student demonstrates secure knowledge and understanding of art objects or other cultural phenomena going beyond the mere citing of isolated, fragmentary, irrelevant or 'common sense' points; an ability to interpret data or to solve problems and some ability to engage in analysis and evaluation.

When applying the world arts and cultures method, the student demonstrates knowledge and understanding which is more descriptive than analytical and some ability to compensate for gaps in knowledge and understanding through rudimentary application or evaluation of that knowledge.

The student demonstrates some ability to structure answers but with insufficient clarity and possibly some repetition. The student demonstrates an ability to express knowledge and understanding in terminology appropriate to world arts and cultures.

The student demonstrates some understanding of the way facts or ideas may be related and embodied in principles and concepts and some ability to develop ideas and substantiate assertions.

### Grade 3      Mediocre performance

The student demonstrates some knowledge and understanding of art objects or other cultural phenomena.

There is a basic sense of structure that is not sustained throughout the student's answers. The student demonstrates a basic use of terminology appropriate to world arts and cultures.

The student demonstrates some ability to establish links between facts or ideas and some ability to comprehend data or to solve problems.

## Glossary of command terms

### Command terms with definitions

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below.

<b>Analyse</b>	AO2	Break down in order to bring out the essential elements or structure.
<b>Compare</b>	AO3	Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.
<b>Compare and contrast</b>	AO3	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
<b>Contrast</b>	AO3	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
<b>Demonstrate</b>	AO2	Make clear by reasoning or evidence, illustrating with examples.
<b>Describe</b>	AO1	Give a detailed account.
<b>Discuss</b>	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.
<b>Evaluate</b>	AO3	Make an appraisal by weighing up the strengths and limitations.
<b>Examine</b>	AO3	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
<b>Explain</b>	AO2	Give a detailed account including reasons or causes.
<b>Identify</b>	AO1	Provide an answer from a number of possibilities.
<b>Outline</b>	AO1	Give a brief account or summary.
<b>Suggest</b>	AO2	Propose a solution, hypothesis or other possible answer.
<b>To what extent</b>	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.