# VISUAL ARTS

# ATAR course examination 2023

# Marking key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

**Section One: Short answer**                                            **20% (32 Marks)**

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**Question 1**                                                              **(16 marks)**

Explain how artist Nyunmiti Burton has utilised **four** elements of art to create the artwork, *Seven Sisters* (2020*)*. Use art terminology in your response.

| Description | Marks |
|---|---|
| For each element (4 x 4 marks) | |
| Explains using discerning art terminology, how the element of art has been utilised to create the artwork | 4 |
| Describes using detailed art terminology, how the element of art has been utilised to create the artwork | 3 |
| Outlines using appropriate art terminology, how the element of art has been utilised to create the artwork | 2 |
| Makes a statement using insufficient art terminology, about how the element of art has been utilised to create the artwork | 1 |
| **Total** | **16** |

Answers could include:

Line:
- the use of line dominates the artwork, due to the dotted lines heavily repeated using a variety of curvilinear, organic and straight arrangements
- implied movement is used by the artist coupled with rhythm, through the use of fragmented lines (thin, thick and irregular), leading towards the cluster of circular motifs in the bottom left side of the artwork, which give an impression of vibrating leading lines
- leading lines and varying visual hierarchy of circular shapes have created a heavy weighting toward the left-hand side, which reinforce an asymmetrically balanced composition
- lines appear to radiate outward from circular shapes due to their close connection to the motifs, which fan out, leading to the edge of the canvas
- repetition of line creates a chaotic and dense effect due to almost every inch of the canvas being occupied, further reinforcing the feeling of a closed space
- strong directional lines lead the viewer's eyes outward towards the edge of the composition
- line is used to create textural effects – rough line effects in the background are created through uneven spacing and soft, organic lines within the circular shapes, which creates a strong textural contrast
- areas of thick application of colour are used to represent 'thick' linear areas within the circular shapes
- organic lines contrast with rigid/straight lines
- irregular lengths, thickness and direction of line creates variety
- circular areas of lightly tinted lines draw attention to selected areas in contrast to more saturated areas – creating the effect that the viewer's eyes bounce around the composition adding to the feeling of energy/explosion/chaos
- repetition of (outer) lines enhance the shapes – making them almost vibrate within the composition and making them a focal point in the piece
- repetition of line around the circular shapes make them appear as though they are in motion, moving/spinning across the picture frame from left to right.

Colour:
- colour palette of saturated and vibrant analogous chromas ranging from orange, red and pink shades create unity throughout an otherwise busy composition
- lines have been created using analogous colours of red, orange, and yellow which create harmony due to their close connection on the colour wheel
- bold saturated earthy hues have been used in contrast to an underlying dark/black background, which acts as a framing device for the dotted leading lines and circular motifs
- alternation of warm saturated colours of orange, red, yellow, pink and dark/black creates strong contrast and effectively creates emphasis on the areas of colour
- dark/dark/black background enhances the vibrant warm colour palette which assists in creating depth in the artwork
- areas of warm hues and cool white/light tints draw the viewer's eye across the frame (left to right), highlighting shapes and lines within the composition
- small areas of dark/black, dotted lines around the image, create a void-like effect (as if the background continues into infinity).

Shape:
- nuance of concentric circles starting with the largest shape in the bottom left-hand corner
- placement of clustered circular shapes and smaller concentric circles within each of the larger shapes that get smaller within, creating an alternating pattern and implied spiral through the use of leading lines
- repetition of circular shapes across the composition creates implied movement and visual interest due to the fragmented leading lines and contrast between shapes
- contrast of organic (circular) implied shapes against sharp, irregular lines in the background creates a sense of chaos/energy due to their vast difference and the clustered arrangement of the composition
- repetition of circular shapes creates a focal point on the left side of the composition due to their visual hierarchy and perceived weight in the asymmetric composition
- repetition of tightly painted lines have been employed to create circular and organic shapes and patterns in the background
- spiralling shapes within the seven circles, appear separate from the dark/black background defining them in the space
- contrast is created between concentric circular shapes and radiating lines
- repetition of circles fills the lower bottom left part of the artwork, and creates asymmetric balance.

Texture:
- repetition of dots in varying sizes create an implied contrasting textural element within the piece
- variety of different textures throughout the artwork, ranging from sharp, hard and soft dotted textures, within the circular shapes, creates visual interest in the piece
- sharper texture in the background contrasts to the softer, blended tones within the circular shapes and creates a distinction between foreground and background
- small, flat dark/black areas peek through from the background and contrast against the fragmented linear work which highlight the strong textural elements within the work
- lines within the circular shapes appear delicate and ethereal compared to the sharp, rough, and regimented lines in the background which create a juxtaposition between soft and rough textural marks, to create contrast and visual interest
- implied texture is created through the dense application of dots to create a pattern of repeated fragmented lines within the composition, accentuated by the surrounding colour palette of warm earthy hues.

**Question 1** (continued)

Form:
- slivers of dark/black in the background create a sense of infinity and depth in contrast to warm hues and light tints, which bring the circles forward
- dark/black lines around the circular shapes create shadows, making them appear almost spherical in appearance
- variation of colour tones creates implied form in the circular shapes
- curving lines create rounded (3D) forms in the background
- repetition of line creates a layered denseness in the background
- circular shapes overlapping linear work create implied form
- application of dot pattern sits on the surface of the composition and reduces the appearance of form
- flattened form is evident as tonal range is more decorative than descriptive of form.

Value/Tone:
- nuance of light orange and yellow hues and tints, which contrast to the darker shades of orange and orange-red
- varied tonal range from white through to reds, yellows, orange, and areas of dark/black create shadow effects and depth in the background
- areas of white create contrast and draw the viewer's eye to circular shapes on the left, then across the composition to the radiating lines on the right
- bold areas of light contrast against dark/black (in particular linear work in background)
- variation in tone within the various colours create contrast with the flat dark/black background
- limited tonal range within hues.

Space:
- flattened use of space – dark/black in the background areas create a void-like effect of infinite space
- negative space is created by small areas of dark/black that appear to filter through the bright slashes and dots of colour
- space is created by the placement/layering of circular shapes on top of the linear work and the use of dark/black lines around these circular shapes reinforcing depth
- highlighted areas of warm/cool white draw the circular shapes into the foreground
- repetition of line in the right side of the composition creates a sense of movement, moving away into the background
- aerial perspective creates a flattened plane, the image appears like a geographical map
- intense and dense use of space with the entire canvas covered in pattern – creating chaotic imagery and a sense of cramped space
- tiny areas of dark/black appearing through the chaotic coloured linear work creates an illusion of endless space in the background
- visual space is created by the crowded composition of circular shapes and linear work.

Accept other relevant answers.

**Question 2**            **(16 marks)**

Explain how artist David Moreno has utilised **four** principles of art to create his artwork, *Summary* (2022). Use art terminology in your response.

| Description | Marks |
|---|---|
| For each principle (4 x 4 marks) | |
| Explains using discerning art terminology, how the principle of art has been utilised to create the artwork | 4 |
| Describes using detailed art terminology, how the principle of art has been utilised to create the artwork | 3 |
| Outlines using appropriate art terminology, how the principle of art has been utilised to create the artwork | 2 |
| Makes a statement using insufficient art terminology, about how the principle of art has been utilised to create the artwork | 1 |
| **Total** | **16** |

Answers could include:

Emphasis:
- is created through a darker tone evident in the hollows of the eyes and nose which form the skull, emphasising a focal point at the mid-section of the artwork
- shadows created within doorways of the repeating A-frame forms emphasise the house-like structures
- thin steel rods on the top of the skull contrast against the densely placed rods at the front, creating the house structures
- lack of colour emphasises the appearance of decay and dissolution
- the use of negative space forms the implied skull eye sockets. This creates the impression of visual hierarchy due to it being the most heavily contrasted section of the artwork, reinforcing the emphasis on the 'eyes' of the skull.

Repetition:
- repetition of angled and vertical thin steel rods arranged to form house-like structures
- irregular-length of many steel rods create a frayed effect/pattern
- repetition of multiple individual thin steel rods forms an implied solid structure
- repetition of similar house shapes creates a wave motion across the surface of the skull, as if they are undulating
- repetition of similar rod shapes creates a uniform rhythmic pattern
- repetition of vertical lines creates movement across the surface of the skull form
- repetition of monochromatic colour throughout the artwork creates unity and harmony
- repetition of straight, rigid lines creates visual interest across the skull.

**Question 2** (continued)

Balance:
- repetition of thin steel rods creates a balanced sculptural skull form
- solid skull structure appears to be precariously balanced because of the juxtaposition of thin structures holding up the form
- varying sizes of the houses create balance within the artwork
- large and small house structures create the form of the skull and appear evenly balanced
- leading lines at the skull's base support and stabilise the artwork and create balance
- from View 3, it appears that the artwork utilises approximate symmetry due to being almost evenly weighted in the use of forms and lines on each side of the artwork
- there are leading lines at the skull's base, reminiscent of scaffold supports that stabilise the artwork and create balance
- tonal variation has been applied symmetrically, from View 3.

Contrast:
- textural contrast evident, through the placement of alternating lengths of the rods, creates a jagged appearance at the bottom of the artwork and the forms within
- textural contrast is emphasised through the uneven distribution of chroma on the wires which gives the appearance of old paint wearing away on painted timber boards
- repetition of steel rods creates a dense, solid form, contrasting with the thin, sparsely placed rods of the legs which give a precarious feel to the artwork
- the back of the skull appears incomplete due to the sparse placement of rods, which contrasts with the resolved structure of the front of the artwork.
- tonal contrast in the eyes and doorways of the shacks reinforces the skull's form
- fine horizontal ladder-like structure contrasts with the strong vertical shapes and lines
- density of the skull-like shape contrasts to the fine structure that supports it
- contrast of dark/black (shadows) and white houses creates depth/form.

Pattern:
- regular, uniform lines (rods) create a repeating pattern
- an irregular pattern of house structures creates skull's features and form
- strong use of repeated vertical lines dominates the creation of pattern
- placement of house-like structure creates a repeated pattern varying in size to demonstrate implied movement and rhythm
- single steel rods of the 'legs' create a delicate, almost fragile pattern on which the skull is precariously situated on
- geometric architectural pattern created through repeating forms
- regimented pattern throughout artwork creates movement/harmony/unity
- rough and jagged appearance of edges in the artwork create alternating pattern and contrast to the uniform vertical lines
- ladder-like structure creates pattern
- irregular scaffolding that holds the structure creates a lacework like pattern.

Movement:
- darker tonal areas create a visual movement up and around the skull structure
- straight, regimented, architectural lines create movement around the artwork
- repetition of singular lines (rods) in the legs draws the viewer's eyes up into the skull structure
- small horizontal rods on the house roofs add to the sense of movement within the artwork
- slight curving of the steel rods around the skull adds to a sense of implied movement
- little movement evident in the welded static form, due to its industrial nature
- contrast in density of the vertical lines and the curvilinear forms creates a sense of movement.

Unity:
- artwork is unified by overall colour, material, and cohesiveness
- singular colour (white) creates a controlled, unified composition throughout the artwork
- limited colour and repetition of similar elements unify artwork
- repetition of linear elements draws the eye around the 3D artwork, creating unity
- unity through consistent use of white/grey on all steel wires throughout the artwork.

Scale/Proportion:
- the artwork has a larger-than-life proportion which allows the audience to view it in detail, but also gives dominance to the artwork.

Rhythm:
- the arrangement of repeating steel rods assembled in an alternating pattern creates rhythm and visual interest in the artwork
- repetition of shack forms creates a ripple motion across the surface of the skull creating an alternating rhythm and visual interest.

Accept other relevant answers.

**Section Two: Compare and contrast essay** 40% (26 Marks)

**Question 3** (26 marks)

Compare and contrast **Source 3** *Self Portrait as Self-Conscious Left*, (2019) and **Source 4** *Self Portrait in Gingham no.2* (2019). Discuss in detail how the artists have communicated meaning and/or purpose and a viewpoint towards 'self' through their artwork.

In your response, use art terminology and include the following:
- a detailed comparison of the similarities and differences between **Sources 3** and **4** (8 marks)
- a discussion of the meaning and/or purpose of the **two** artworks (10 marks)
- a justification of how **both** artists communicate their viewpoint towards 'self'. (8 marks)

| Description | Marks |
|---|---|
| Comparison of similarities and differences between Sources 3 and 4 | |
| Discusses in detail the comparison of the similarities and differences between Sources 3 and 4, using relevant art terminology | 8 |
| Discusses the comparison of the similarities and differences between Sources 3 and 4, using relevant art terminology | 7 |
| Explains the comparison, the similarities and differences between Sources 3 and 4, using relevant art terminology | 6 |
| Describes the comparison, the similarities and differences between Sources 3 and 4, using appropriate art terminology | 5 |
| Outlines the comparison, the similarities and differences between Sources 3 and 4, using appropriate art terminology | 4 |
| Comments on the similarities and differences between Sources 3 and 4 using some art terminology | 3 |
| Makes a statement about the similarities and differences between Sources 3 and 4 using limited art terminology | 2 |
| Identifies a similarity and/or difference between Sources 3 and 4 | 1 |
| **Subtotal** | **8** |
| Discussion of how artists convey meaning and/or purpose for each artwork (2 x 5 marks) | |
| Discusses how the meaning and/or purpose have been conveyed in the artwork | 5 |
| Explains how the meaning and/or purpose have been conveyed in the artwork | 4 |
| Describes how the meaning and/or purpose have been conveyed in the artwork | 3 |
| Outlines how the meaning and/or purpose have been conveyed in the artwork | 2 |
| Comments on the meaning and/or purpose of the artwork | 1 |
| **Subtotal** | **10** |
| Justification about how each artist communicates their viewpoint (2 x 4 marks) | |
| Detailed justification of how the artist communicate their viewpoint | 4 |
| Appropriate justification of how the artist communicate their viewpoint | 3 |
| Some justification of how the artist communicate their viewpoint | 2 |
| Inadequate justification of how the artists communicate their viewpoint | 1 |
| **Subtotal** | **8** |
| **Total** | **26** |

Answers could include the following:

Comparison

Similarities:
- both are self-portraits
- both feature a central figure
- both reflect identity
- both incorporate bold colour and pattern
- both appear to have a shallow background (Source 3 is more chaotic) – focusing on the foreground information overlay
- both include texture – Source 3 is implied while Source 4 is real
- both have 'masks' covering their faces
- both artworks use 'the figure' to represent self-portraits
- both artworks feature women as the subject of the self-portrait and are created by female artists
- both artists have primarily used red, yellow and green as the main chromas in the works
- both artists have used a pattern to create textural contrast
- both artworks are 2D
- both artists have used leading lines to guide viewers' eyes towards the central figure.

Differences:
- Source 3 is a mixed media painting, Source 4 is a photograph
- Source 3 appears Caucasian, while Source 4 appears African
- Source 3 appears self-conscious, Source 4 appears confident
- Source 3 does not look at (interact) with viewer, Source 4 directly interacts with viewer
- Source 3 composition is chaotic, with numerous images, whereas Source 4's composition is quieter/controlled and direct
- Source 3's imagery is quite organic (flowing lines), whereas Source 4 is more geometrical (straight, crisp lines)
- Source 3 imagery is whimsical, whereas Source 4 is realistic
- Source 3 has two main figures featured with personified emoji faces and cartoon subjects around the main form compared to Source 4 which has only one figure
- Source 3's self-portrait has symbolism of being self-conscious and insecure as highlighted in the title, but also evident in the gestures of the face looking worried and overwhelmed and the crossed arm position to protect self
- Source 4 shows a very self-confident, calm person in a dominant pose, with their eyes confidently looking straight at the viewer with their hand up in a power position with open body language.

**Question 3** (continued)

Discussion of the meaning and/or purpose of the two artworks:

Source 3
- connotes feelings of unease and overload of the inner workings of own mind and self-sabotage as highlighted by the second figure creating a visual loop around the subject's head and whispering into the ear of the main subject. This could indicate that they tell themself negative things and hear negative thoughts about themself which causes their unease and insecurity
- the gestural hands and contour lines of a face in yellow which are cast over the figure in Source 3 could also symbolise that outside influences within their life, friends and family and their indifference to opinions and difficulty in confidently owning their own values when they are in their vicinity. This could further explain the title 'Self-conscious left', and could indicate that they hold left-wing opinions, but they feel they cannot share these with others
- the emoji faces and cartoon man pointing could symbolise how they feel laughed at and humiliated when they try to be themself and share their values
- the stylistic approach by the artist to use figurative and abstract approaches to art making could have been an intent by the artist to show the lack of clarity in their situation and by layering these different lines, marks and figures it shows that this is a very complex and layered topic of great importance to them and gives us clues into their own world and mind as they have chosen to portray themself in this way for a self-portrait
- Source 3 could show how groups of people and their opinions of us can overwhelm a person from being themselves and negatively affect their self-image shown in the layers of yellow contour lines on top of the main self-portrait, which shows the outlines of people.

Source 4
- shows a lack of people affecting them and how they have been able to become self-confident without people affecting their sense of self
- connotes body language of being open and confident in themself as seen in the arms being stretched and apart which is further reinforced through the artist choosing to have their eyes looking directly toward the lens and the audience. This demonstrates strength in oneself and could be an intent by the artist to show not being afraid of conflict
- the choice of background and dress being a gingham fabric, which although has oriental origins, is iconic to American 50s picnicware/clothing. The artist has perhaps placed themselves in this dress to show how they have found themselves in a place within western society and although confident in themself perhaps, they are still in part masking their cultural heritage. This is shown through surrounding themself in gingham and by the masking of their face in mid-green makeup
- the masking of green face paint could be symbolic of envy of others' confidence. To be seen as confident and successful they needed to give up parts of their heritage and assimilate with western ideals
- the symmetrical balance could be symbolic of stability and self-worth. Mirror image – reflection – content with all aspects of their life.

Justification of how both artists communicate their viewpoint:

Source 3:
- stance of standing figure suggests doubt/insecurity/self-consciousness
- figure in background with long neck appears to be looking at standing figure as though second-guessing/questioning
- garment/dress suggests femininity; however, overlay of linear drawing of face in standing figure suggests masculinity which may address issues related to gender and/or identity
- overlay of linear yellow heads and hands reaching towards figure may suggest feelings of insecurity, being torn in different directions, self-doubt, confusion
- flat areas of bright colour draw attention and contrast the intricate designs on the skirt
- comic images in the background surrounding the figures create confusion and interest
- motifs within the image reflect identity (moths, comics, question marks, hands and heads)
- lack of detail in the woman's hands, neck and face may reflect self-consciousness
- lack of detail could denote fading into background and/or being overlooked
- foreground and background overwhelms figure, creating feelings of confusion and tension
- white in the background draws attention to the bright figures and motifs
- each of the comic figures in background support the theme of self-consciousness, such as pointing fingers, laughing, crazy expressions
- all images appear as if from popular culture
- asymmetrical composition
- body stance with arms shielding stomach, slightly hunched shoulders and downward tilt of head promotes feelings of self-consciousness and insecurity
- multiple colours and confusing lines could represent personal confusion/turmoil
- bright, almost clashing colours add to the confusion
- comical figures in background with pointing fingers with one presenting a twirling finger possibly representative of an 'unstable person' and another points towards the viewer in an accusatory manner
- figure in bottom left corner appears to be laughing 'at' someone
- double figure – the self (front figure) and the inner self (figure behind)
- figure behind appears to be looming over and almost confronting the front figure, as though they are questioning themselves, doubting themselves
- scrawled question marks indicate that the subject could be questioning or second guessing themselves
- moth motifs could represent change and/or transformation
- bowed head could represent contemplation, depression or lack of confidence
- figure appears as if self-reflecting while the chaos of the world swirls around them.

**Question 3** (continued)

Source 4:
- figure displays a confident, full-frontal stance, with raised arms with staged, but relaxed hands
- direct gaze displays confidence and boldness
- contrasting colours create eye-catching composition with the viewer's eye drawn to the green face
- bold print on clothing and background that appears confident and eye-catching
- primary and secondary colour scheme
- mostly flat, bold colours used throughout the composition
- the green face paint and chair contrast with the red headdress, clothing and background
- gingham print could represent the working class and is reminiscent of the bright patterns of traditional African fabric/garment
- gingham pattern is a bold pattern and this mirrors the bold, confident posture of the woman
- symmetrical composition
- hair clips draw attention to face and similar shaped designs painted onto face
- large circular earrings accentuate the figure's neck and almost elongates it to make the figure appear regal and graceful
- red could represent power, confidence, while green is calm and in control
- image appears calm, confident, almost serene
- stance of figure creates a 'T' or 'cross' – with headdress almost religious in nature
- mask is usually used to conceal identity; however, in this instance it is used to enhance the character
- contrasting colours of the mask draw attention to the figure's face and confident expression
- bold colours denote confidence and power
- body language is bold, straight on to viewer
- this subject appears to know herself and is confident within herself
- the subject shows pride in herself and her dress as evident by the bold stance and costume choice
- eyes gaze directly at the viewer, they appear serene/calm and non-confrontational
- pattern on garment mimics background pattern, just on a smaller scale.
- this artwork uses photographic and post-production techniques, such as lighting, colour intensity and direct camera angles to assist in communicating meaning
- strong direct lighting, central pose and eye-level camera angles promote a sense of control and power.

Accept other relevant answers.

**Section Three: Essay based on research/investigations** 40% (26 Marks)

**Question 4** **(26 marks)**

(a) With reference to contextual factors that have influenced your research/investigation artist(s), discuss in detail how time and place have shaped their art practice. (8 marks)

(b) Discuss how your research/investigation artist(s) has used media or materials or techniques to purposefully construct and communicate meaning. Refer to **two** artworks in your response. (10 marks)

(c) Evaluate the effectiveness of your research/investigation artist(s) artwork in communicating a persuasive idea or issue. Support your opinion with specific examples from their artwork. (8 marks)

| Description | Marks |
|---|---|
| With reference to contextual factors that have influenced your research/investigation artist(s), discuss how time and place have shaped their art practice | |
| Discusses in detail how time and place have shaped the artist(s) art practice with reference to contextual factors | 8 |
| Discusses how time and place have shaped the artist(s) art practice with reference to contextual factors | 7 |
| Explains how time and place have shaped the artist(s) art practice with reference to contextual factors | 6 |
| Describes how time and place have shaped the artist(s) art practice with reference to contextual factors | 5 |
| Outlines how time and place have shaped the artist(s) art practice with reference to contextual factors | 4 |
| Makes general comments about how time and/or place have shaped the artist(s) art practice with reference to contextual factors | 3 |
| Makes a statement about how time and/or place have shaped the artist(s) art practice, with some reference to contextual factors | 2 |
| Identifies time and/or place which has shaped the artist(s) art practice, with limited reference to contextual factors | 1 |
| **Subtotal** | **8** |
| Discuss how your research/investigation artist(s) has used media or materials or techniques to purposefully construct and communicate meaning. | |
| Discusses how the artist(s) has used media or materials or techniques to purposefully construct and communicate meaning in the artwork | 7–8 |
| Explains how the artist(s) has used media or materials or techniques to purposefully construct and communicate meaning in the artwork | 5–6 |
| Describes how the artist(s) has used media or materials or techniques to purposefully construct and communicate meaning in the artwork | 3–4 |
| Makes a statement about the media or materials or techniques used in the artwork to purposefully construct and communicate meaning | 2 |
| Makes a statement about the media or materials or techniques used in the artwork | 1 |
| Reference to artworks | |
| Refers to two artworks | 2 |
| Refers to one artwork | 1 |
| **Subtotal** | **10** |

**Question 4** (continued)

| Evaluate the effectiveness of your research/investigation artist(s) artwork in communicating a persuasive idea or issue. Support your opinion with specific examples from their artwork. | |
|---|---|
| Evaluates how effective the artist(s) artwork is at communicating a persuasive idea or issue. Provides specific examples from the artist(s) artwork | 8 |
| Discusses how effective the artist(s) artwork is at communicating a persuasive idea or issue. Provides specific examples from the artist(s) artwork | 7 |
| Explains how effective the artist(s) artwork is at communicating a persuasive idea or issue. Provides specific examples from the artist(s) artwork | 6 |
| Describes how effective the artist(s) artwork is at communicating a persuasive idea or issue. Provides examples from the artist(s) artwork | 5 |
| Outlines how effective the artist(s) artwork is at communicating a persuasive idea or issue. Provides examples from the artist(s) artwork | 4 |
| Makes general comments about the effectiveness of the artist(s) artwork at communicating a persuasive idea or issue. Provides some examples from the artist(s) artwork | 3 |
| Makes a statement about the effectiveness of the artist(s) artwork at communicating a persuasive idea or issue. May provide an example from the artist(s) artwork | 2 |
| Identifies the persuasive idea or issue within the artwork. May provide an example from the artist(s) artwork | 1 |
| **Subtotal** | **8** |
| **Total** | **26** |
| Note: Markers should be prepared to accept alternative responses in candidates' answers, provided the responses appear reasonable and well supported. | |

**Question 5** **(26 marks)**

(a)  Discuss in detail, how contextual factors have shaped your research/investigation artist(s) response to a theme or point of view. (8 marks)

(b)  Discuss how your research/investigation artist(s) use of materials or style or technique has challenged attitudes, beliefs or values. Refer to **two** artworks in your response. (10 marks)

(c)  Provide a personal response evaluating how your research/investigation artist(s) artwork prompts the audience to consider a different point of view. Support your opinion with specific examples from their artwork. (8 marks)

| Description | Marks |
|---|---|
| Discuss in detail, how contextual factors have shaped your research/investigation artist(s) response to a theme or point of view. | |
| Discusses in detail how contextual factors have shaped the artist(s) response to a theme or point of view | 8 |
| Discusses how contextual factors have shaped the artist(s) response to a theme or point of view | 7 |
| Explains how contextual factors have shaped the artist(s) response to a theme or point of view | 6 |
| Describes how contextual factors have shaped the artist(s) response to a theme or point of view | 5 |
| Outlines how contextual factors have shaped the artist(s) response to a theme or point of view | 4 |
| Makes general comments about how contextual factors have shaped the artist(s) response to a theme or point of view | 3 |
| Makes a statement about how contextual factors have shaped the artist(s) response to a theme or point of view | 2 |
| Identifies a contextual factor that has shaped the artist(s) response to a theme or point of view | 1 |
| **Subtotal** | **8** |
| Discuss how your research/investigation artist(s) use of materials or style or technique has challenged attitudes, beliefs or values. | |
| Discusses how the artist(s) use of materials or style or technique has challenged attitudes, beliefs or values | 7–8 |
| Explains how the artist(s) use of materials or style or technique has challenged attitudes, beliefs or values | 5–6 |
| Describes how the artist(s) use of materials or style or technique has challenged attitudes, beliefs or values | 3–4 |
| Makes a statement about how the materials or style or technique has challenged attitudes, beliefs or values | 2 |
| Makes a statement about materials or style or technique OR attitudes, beliefs or values | 1 |
| Reference to artworks | |
| Refers to two artworks | 2 |
| Refers to one artwork | 1 |
| **Subtotal** | **10** |

**Question 5** (continued)

| Provide a personal response evaluating how your research/investigation artist(s) artwork prompts the audience to consider a different point of view. Support your opinion with specific examples from their artwork. | |
|---|---|
| Evaluates how the artist(s) artwork prompts the audience to consider a different point of view. Provides specific examples from the artist(s) artwork | 8 |
| Discusses how the artist(s) artwork prompts the audience to consider a different point of view. Provides specific examples from the artist(s) artwork | 7 |
| Explains how the artist(s) artwork prompts the audience to consider a different point of view. Provides specific examples from the artist(s) artwork | 6 |
| Describes how the artist(s) artwork prompts the audience to consider a different point of view. Provides examples from the artist(s) artwork | 5 |
| Outlines how the artist(s) artwork prompts the audience to consider a different point of view. Provides examples from the artist(s) artwork | 4 |
| Makes general comments about how the artist(s) artwork prompts the audience to consider a different point of view. Provides examples from the artist(s) artwork | 3 |
| Makes a statement about the artist(s) artwork prompting the audience to consider a different point of view. May provide an example from the artist(s) artwork | 2 |
| Identifies an idea that prompts the audience to consider a different point of view. May provide an example from the artist(s) artwork | 1 |
| **Subtotal** | **8** |
| **Total** | **26** |
| Note: markers should be prepared to accept alternative responses in candidates' answers, provided the responses appear reasonable and well supported. | |