



# **VISUAL ARTS**

## **ATAR course examination 2016**

### **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% (20 Marks)

## Question 1

(10 marks)

Refer to **Source 1** in the Source booklet.

Using art terminology, identify and describe how David Hockney has utilised the elements and principles of art to compose his artwork *Garrowby Hill* (1998).

Description	Marks
<b>Identify and describe the elements and principles of art in the artwork using art terminology</b>	
Identify with comprehensive description of elements and principles using discerning art terminology	9–10
Identify with concise description of elements and principles using detailed art terminology	7–8
Identify with sound description of elements and principles using appropriate art terminology	5–6
Identify with limited description of elements and principles using some art terminology	3–4
Identify with unsatisfactory description of elements and principles using superficial art terminology	1–2
No identification or description of the elements and principles with no use of art terminology	0
<b>Total</b>	<b>10</b>

Answers could include the following information:

**Colour**

- colour scheme is largely analogous with greens, blues and yellows creating harmony
- red-brown, violet and green hues are a triadic scheme as they are equidistant on the colour wheel
- colours are of largely muted intensity
- green is the dominant colour and is present as both secondary and intermediate hues throughout the different paddocks
- darker shades of red-brown occupy the left foreground space and dark shades of green are indicated under the tree canopy
- patchwork design of colour and texture
- use of complementary colours purple and yellow
- grey purple road leads viewer into the landscape
- vibrant red repeated lines hold attention and interest
- strong use of primary and secondary colours
- use of bright, primary colours in the foreground contrast with the subdued/desaturated blues and greens in the distance
- use of primary colours attracts the viewer's attention to points of interest

**Line**

- both organic and geometric lines have been used in contrast to one another
- road is a weighted organic line that arabesques diagonally from the foreground to the background
- line has been used to create directional force
- the road draws the viewer into the picture plane and is reinforced by the broken, parallel lines of the ploughed earth
- distant paddocks are delineated through the irregular placement of geometric lines
- treetops are created by broken lines
- curved, organic meandering road leads the eye down the hill towards the flat plain in the distance
- patchwork of lines delineate the structure of fields in the distance
- parallel lines following the shape of the curving road suggest recently furrowed ground

**Question 1** (continued)**Space**

- some depth due to atmospheric perspective with distant paddocks and trees having less detail and slightly lighter colours and values
- overlapping of the trees on the hill and paddocks create space
- definite foreground, middle-ground and background create space
- directional lines help to create illusion of depth in the landscape
- the illusion of distance achieved by the winding road diminishing in scale as it disappears into the distant horizon
- size of objects/forms/shapes diminish in size as they recede into the background
- detailed emphasis given to shapes in the foreground in contrast to those in the background
- high vantage point on the hill looks down onto a patchwork of fields – birds-eye view

**Shape**

- organic shapes are created through naturalistic elements such as the trees and ploughed earth
- distant paddocks are inferred by the blue outlines that create geometric shapes
- variety of organic and geometric shapes interlocking throughout the image
- blocks of shapes occur throughout the composition
- shapes are simplified/abstracted to create strong visual impact
- details are restricted to the foreground shapes and pared back to provide the minimum of information

**Texture**

- texture is created by the pattern of patchwork fields
- linear quality of the detailed areas in the foreground create a textural element in the description of form
- texture is implied in the treetops as leaves are suggested by broken lines of contrasting colours
- sense of a textured terrain is created in the use of loose, visible brushstrokes on the paddocks and alternating colours for the plough lines
- simplified application of paint with an impasto quality

**Value/tone**

- value gradation is not broad as both the darkest spectrum and the lightest spectrum of tones are not present
- values are fairly distinct with only some blending making the painting therefore reasonably flat
- this is a high key painting due to the use of middle and light values and the restricted use of dark values

**Form**

- form is implied in the trees through use of colour and tone
- simplification of form creates an abstracted view of the landscape

**Pattern**

- regular pattern is created in the repetition of lines in the plough marks and the tree trunks
- irregular patterns are created in the arrangement of trees and the paddocks
- simplified form distils the landscape into interlocking patterns
- areas of flat colour contrast with pattern to create balance in the composition
- unity through pattern
- variety of pattern present in leaves, red lines and patterned fields

**Emphasis/focal point**

- emphasis placed on the bright patchwork of fields in the central area of the painting providing a focal point
- choice of colour and distribution creates emphasis
- road is the initial focal point that leads you into the image
- emphasis is on the road due to the violet tint, its smooth texture and dominant flow of the line through the picture plane

**Question 1** (continued)**Repetition**

- patchwork of fields throughout the landscape create repetition
- repetition of lines in both vertical trees and curvilinear ploughed fields
- repetition of triangular and geometric shaped fields
- repetition of dots in the fields

**Balance**

- the composition has asymmetrical balance as most of the visual weight is in foreground
- the distribution of colours, particularly primary colours, are balanced throughout the composition
- asymmetrical composition – more dynamic as a result
- curve of the road as it makes its way down the hill provides the main structural balance in the composition
- jigsaw puzzle of interlocking shapes create strength in the composition
- use of vertical and horizontal lines to create balance

**Contrast**

- complementary colours contrast throughout the artwork
- geometric shapes of paddocks contrast with looser organic shapes in foreground
- contrast of different textures are evident in the fields
- contrast in detail in foreground differs to background
- the composition contrasts warm brown-red and yellow with the cooler greens and blues in the paddocks
- the strongest contrast is the smooth, violet tint of the road with the visible brushstrokes in the natural features
- stripes of red-brown and green are indicated in the ploughed land
- organic lines along the downhill descent contrast with the static, geometric arrangement of the paddocks

**Rhythm**

- road creates a dominant flowing rhythm through the picture plane
- composition has regular repetitions of striped lines of predictable spacing
- leaves create a staccato of energy creating an irregular rhythm

**Unity**

- strong sense of unity achieved through the balance of the composition
- unity created through similar repeated shapes, lines and colours
- dominant colour of green creates unity
- harmonious value system of largely light and mid tones create a sense of unity
- purple-blue colour used throughout the image, in the road, fields and horizon
- patchwork of lines and shapes provide a sense of unity and harmony

**Movement**

- strong curve of the road creates a winding movement
- placement of all adjoining lines flanking the road lead the eye further along the road towards the background
- paddocks in the background are static and give the eye a place to rest
- arrangement of the parts of the artwork, such as colour, lead the eye through into the distance
- movement creates vitality and interest, such as the meandering road moving rhythmically down the hill
- implied movement and speed with the shape of the road

Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.

**Question 2****(10 marks)**

Refer to **Source 2** in the Source booklet.

Line, shape, space, colour, texture, value/tone and form are the elements of art that artists use together with the principles of art to create artwork.

Using art terminology, discuss how John Olsen has applied the principles of art to at least **four** of these elements of art in his artwork *Sydney Sun* (1965).

Description	Marks
<b>Discussion of how the principles of art have been applied to the elements of art using art terminology</b>	
Comprehensive discussion of how the principles of art have been applied to at least four elements of art using sophisticated art terminology	9–10
Concise discussion of how the principles of art have been applied to at least four elements of art using detailed art terminology	7–8
Sound discussion of how the principles of art have been applied to the elements of art using appropriate art terminology	5–6
Limited discussion of how the principles of art have been applied to the elements of art using rudimentary art terminology	3–4
Unsatisfactory discussion of how the principles of art have been applied to the elements of art using art terminology	1–2
No discussion of how the principles of art have been applied to the elements of art and no art terminology	0
<b>Total</b>	<b>10</b>

Answers could include the following information:

**Elements****Line**

- use of dots and lines and various mark making techniques
- variety of lines used with varying thickness and quality
- organic use of line and shape
- line radiating out from the form
- line penetrating circular form
- line leads the eye around the image
- curvilinear line throughout the work
- wandering line radiating from the central area
- meandering tentacles radiate from the central circular shape
- the lines have different visual weights, being thick, thin, fluid and flowing

**Shape**

- appears like a cell – microscopic vision
- irregular use of shape
- irregular circle dominates the centre of the composition
- irregular, organic shapes are created by the flowing line work

**Space**

- entire canvas is covered with some form of mark making and continually overlaps
- flattened, shallow picture plane
- aerial perspective used in the composition
- rhythmic patterns suggest both landscape looking from above and the effects of the distorted sunlight looking from below
- no linear perspective but is taken from a bird's eye perspective

**Question 2** (continued)**Colour**

- all primary colours are used subtly
- complementary blue in background
- desaturated but intense colour palette
- 'egg yolk' colour dominates the composition
- analogous colour palette
- colour scheme is largely analogous with yellows, reds and red-brown creating harmony
- yellow is the dominant colour and red is an accent colour
- green and yellow-green dots are used repetitively over the yellow background

**Texture**

- repetition of dots, spots and lines creates varied texture

**Value/tone**

- value gradation is not broad as both the darkest spectrum and the lightest spectrum of tones are not present
- values are fairly distinct with only some blending making the painting therefore reasonably flat
- high key painting due to the use of middle and light values and the restricted use of dark values

**Form**

- there is no implied form and the image is flat

**Principles****Balance**

- many small and abstracted styled designs are equally placed around the artwork
- circular shape attached to edge of image by tentacles that anchor the form
- composition has radial balance as the lines and shapes radiate from the central yellow dot
- approximate symmetry because the panels are similarly weighted, but not identical in the composition

**Repetition**

- repetition of circular forms
- repetition of similar colours creates unity
- repetition in the use of lines and the overall linear structure
- circles and dots are repeated randomly over the composition

**Contrast**

- contrast of the large, saturated-yellow shape and the lighter background
- contrast of larger shapes and lines, and smaller shapes and lines

**Emphasis**

- areas divided into sections that contain detail
- emphasis is the central orb as it is darker in tone and loosely outlined
- scale of central orb

**Pattern**

- irregular patterns are created in the arrangement of random shapes and lines
- irregular use of shape
- intensity of pattern/density on right hand top corner

**Rhythm**

- is created through line and dots throughout the image
- central orb with radiating lines create an irregular rhythm over the composition

**Unity**

- unity is created through similar repeated shapes, lines and colours
- the dominant colour of yellow creates unity
- a harmonious value system of largely light and mid tones complete a sense of unity

**Movement**

- rhythmic movement of lines
- lines radiating from the outer edges to the middle creates a directional force to the central orb
- chaotic appearance of linear shapes and lines create movement
- movement is created by organic lines.

Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.

## Section Two: Compare and contrast essay

40% (30 Marks)

## Question 3

(30 marks)

Refer to **Source 3** and **Source 4** in the Source booklet.

Some artists explore contemporary issues within their artwork that affect culture.

The artworks *Big Head* (2004) by Tom Alberts and *The Text Message* (2016) by David Frazer are both narratives that reflect an individual's engagement with technology in their environment.

Using art terminology, compare and contrast **Source 3** and **Source 4**, referring to the following in your response:

- similarities and differences identified within the artwork
- the style, composition, technique and approach to subject
- the use of the elements and principles of art to convey meaning
- your personal response to the artists' interpretation of contemporary issues conveyed in the artwork.

Description	Marks
<b>Similarities and differences within the two artworks</b>	
Comprehensive identification and discerning commentary on the similarities and the differences within the artworks	9–10
Detailed identification and thorough commentary on the similarities and the differences within the two artworks	7–8
Sound identification and considered commentary on the main similarities and differences within the two artworks	5–6
Basic identification and some commentary on the similarities and differences within the two artworks	3–4
Limited identification and rudimentary commentary on the similarities and differences within the two artworks	1–2
No identification and no commentary on the similarities and differences within the two artworks	0
<b>subtotal</b>	<b>10</b>
<b>Interpretation of how style, composition, technique and elements and principles of art contribute to meaning using art terminology</b>	
Comprehensive interpretation of how style, composition, technique and elements and principles of art contribute to meaning with sophisticated use of art terminology	9–10
Detailed interpretation of how style, composition, technique and elements and principles of art contribute to meaning with discerning use of art terminology	7–8
Sound interpretation of how style, composition, technique and elements and principles of art contribute to meaning using appropriate art terminology	5–6
Basic interpretation of how style, composition, technique and elements and principles of art contribute to meaning using some art terminology	3–4
Limited interpretation of how style, composition, technique and elements and principles of art contribute to meaning using rudimentary art terminology	1–2
No interpretation of how style, composition, technique and elements and principles of art contribute to meaning or art terminology	0
<b>subtotal</b>	<b>10</b>



Description	Marks
<b>Support and justify personal responses with reference to visual evidence in the two artworks</b>	
Comprehensive reference to visual evidence in the two artworks to support discerning personal conclusions about the artworks	9–10
Detailed reference to visual evidence in the two artworks to support considered personal conclusions about the artworks	7–8
Sound reference to visual evidence in the two artworks to support clear personal conclusions about the artworks	5–6
Basic reference to visual evidence in the two artworks to support limited personal conclusions about the artworks	3–4
Limited reference to visual evidence in the two artworks to support rudimentary personal conclusions about the artworks	1–2
No reference to visual evidence in the artworks to support no personal conclusions about the artworks	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>30</b>
<p>Answers could include the following information:</p> <p><b>Source 3</b></p> <ul style="list-style-type: none"> <li>• in <i>Big Head</i>, Alberts has placed a seated figure wearing a white T-shirt on a long, soft covered bench/couch in front of a very large portrait of a young woman</li> <li>• to reinforce the urban context, the artist has placed another seated figure, with two shopping bags on the end of the bench.</li> <li>• neither of the figures are connected and suggest that they are not known to each other</li> <li>• dominating the shallow picture plane is the portrait head of a beautiful, young female featured prominently on a large poster/billboard</li> <li>• warmth in the painting radiates from the colour palette used in the poster and by the open, provocative, composure of the woman's face</li> <li>• male figure, however, seems unaware of this powerful, dominating backdrop and is instead engaged with his mobile phone, separated it seems from the world around him</li> <li>• the other seated figure to the left of the composition is also oblivious to his surroundings and seems isolated and disconnected from reality</li> </ul> <p><b>Source 4</b></p> <ul style="list-style-type: none"> <li>• in <i>The Text Message</i> the sense of isolation provides the basis/theme/meaning of the artwork</li> <li>• in <i>The Text Message</i> the artist has placed a male figure in a dry, parched landscape</li> <li>• the figure in the lower, central area of the composition acts as a focal point to the composition</li> <li>• sky line divides the picture plane horizontally across the lower third of the artwork</li> <li>• remaining two thirds are dominated by the sky which contains small, fluffy clouds</li> <li>• finely drawn horizontal lines across the sky deepen the tone of the sky and provides a contrast to the strong, stark, vertical shapes of the abstracted, scattered trees</li> <li>• trees vary in height to enhance the sense of depth</li> <li>• cold, bleak appearance of the landscape seems at odds with the figure who is engaged/engrossed with electronic communication</li> <li>• male figure is isolated/disconnected from his surrounding environment</li> <li>• by reducing the components in the composition to basic simplified forms, the artist has accentuated the bleakness of the unfamiliar landscape</li> </ul> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• two isolated men in an environment</li> <li>• both looking at mobile phones</li> <li>• both holding a mobile phone in same left hand</li> <li>• both environments are void of movement and life</li> </ul>	

**Question 3** (continued)**Similarities** (continued)

- men are young and similar in age
- both men are casually dressed
- both of western appearance
- similar look of concentration on face
- both deal with the theme of technology and communication
- both have a feeling of isolation or loneliness
- natural representations in each image, such as the human figures
- both compositions have approximate symmetry
- both have a spatial relationship owing to linear perspective and a particularly one-point perspective
- there is a distinction between the foreground and the background
- both men show social isolation
- male figures all look away from the viewer and are self-contained

**Differences**

- line is used as part of naturalistic representations in Source 3, such as in the fall of the woman's hair, whilst it is used as both outline and decorative repetition in Source 4
- colour is used naturalistically in Source 3 and the colour palette is dominated by red tints and shades and incorporates neutralised colour to create shadow
- absence of colour in Source 4
- implied form is created through value gradation in Source 3 and line and patterns in Source 4
- Source 3 has a broad value gradation but Source 4 is limited to black and white
- textures are smooth in Source 3 and implied through pattern in Source 4
- contrast is created through the distinct, stark difference between black and white throughout the picture plane in Source 4 whilst in Source 3 contrast is used in select areas, such as the cap, the shirt and the shopping bag, to create emphasis
- emphasis is on the figure texting in Source 4 and in Source 3, the emphasis is the gaze of the female in the billboard
- Source 3 is an interior in an assumed public space, whilst Source 4 is an exterior space
- both artworks, produced by male artists, portray a personal interpretation of the way the younger generation communicate with the world around them using mobile phone technology
- narrative in each artwork is similar but the contexts are clearly different
- two male figures are engrossed in sending/reading text messages and appear distracted/disconnected from their surrounding environment
- whilst the two figures who are engaged with their mobile phones provide a focal point, the surrounding environment in which they are placed dominate the pictorial space
- focus on the two principle characters is enhanced by compositional devices such as leading lines (the streak of loose hair across the young girl's forehead on the poster and the line/halo of white cloud across the horizon line in Frazer's work)
- strong verticals in both works frame the two figures
- verticals in each artwork are juxtaposed by a strong horizontal form across the base of the artworks
- the different sizes of the artworks
- the most striking difference is that one has an urban context (city) whilst the other is rural (landscape)
- shallow picture plane in *Big Head* contrasts with *The Text Message* which utilises perspective to enhance an illusion of depth
- oil on canvas utilising a warm palette is used to create a realistic portrayal of city life in *Big Head* whilst *The Text Message* employs the technique of linocut printing – black ink on white paper
- media – oil paint on board and lino print on paper
- media and marketing versus an emotive desolate landscape
- texture and pattern in artwork to denote tone and objects in print versus tonal/photographic realism

**Conclusions**

- both artists are demonstrating the irony of being connected by mobile phone, but still isolated from their surrounds
- both show social isolation within an environment, and in spite of another figure evident in Source 3, both seem disconnected
- figures in each image are anonymous, with the *Big Head* of the female seemingly engaging the viewer more than any of the male figures
- both images highlight that even though we may feel engaged with others whilst texting, to the onlooker a person texting appears isolated and unapproachable
- even though over a decade exists between the creation of both images, the subject matter of texting shows that it has remained pervasive in contemporary society.

Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.

## Section Three: Essay based on research/investigation

40% (40 Marks)

## Question 4

(40 marks)

Refer to **Source 5** in the Source booklet. Please note that you are **not** required to analyse the artwork.

Bruno Catalano has made decisions in his choice and manipulation of subject matter, style and technique in the artwork, *Le Grand Van Gogh* (circa 2013). The incomplete figure allows the landscape to become a part of the artwork to suggest the idea of a journey. His choices reflect how artists can make considered decisions about what they include or exclude in their artwork in order to communicate meaning.

With reference to **Source 5**, use art terminology to discuss how the research/investigation artist(s) you have studied this year made decisions in their artwork to communicate meaning.

In your response:

- refer to more than one artwork
- refer to style, subject matter and techniques
- refer to how the social, cultural and/or historical contexts informs the artwork
- provide your personal response to the artwork produced by your research/investigation artist(s) and make links to the choices made in **Source 5**.

Description	Marks
<b>Use of art terminology to describe research/investigation artist(s) artwork</b>	
Comprehensive description of the artwork and fluent use of art terminology	9–10
Detailed description of the artwork and discerning use of art terminology	7–8
Sound description of the artwork and adequate use of art terminology	5–6
Basic description of the artwork and rudimentary use of art terminology	3–4
Limited description of the artwork and unsatisfactory use of art terminology	1–2
No description of the artwork and no use of art terminology	0
<b>subtotal</b>	<b>10</b>
<b>Discusses how the social, cultural and/or historical contexts of the research/investigation artist(s) informs their artwork</b>	
Discerning discussion of how the contexts of the research/investigation artist(s) informs their artwork	9–10
Detailed discussion of how the contexts of the research/investigation artist(s) informs their artwork	7–8
Sound discussion of how the contexts of the research/investigation artist(s) informs their artwork	5–6
Basic discussion of how the contexts of the research/investigation artist(s) informs their artwork	3–4
Limited discussion of how the contexts of the research/investigation artist(s) informs their artwork	1–2
No discussion of how the contexts of the research/investigation artist(s) informs their artwork	0
<b>subtotal</b>	<b>10</b>

Description	Marks
<b>Discusses how research/investigation artist(s) have used subject matter, style and techniques to communicate meaning</b>	
Extensive discussion elaborating on the use of subject matter, style and techniques used by the research/investigation artist(s) to communicate meaning supported through insightful referencing in more than one artwork,	9–10
Detailed discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to communicate meaning supported through discerning referencing in more than one artwork	7–8
Sound discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to communicate meaning supported through clear referencing in more than one artwork	5–6
Basic discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to communicate meaning	3–4
Limited discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to communicate meaning	1–2
No discussion on the use of subject matter, style and techniques used by the research/investigation artists to communicate meaning	0
<b>subtotal</b>	<b>10</b>
<b>Personal response, choices made and reference to Source 5</b>	
Comprehensive personal response and choices made regarding the artwork produced by research/investigation artist(s), making insightful reference to Source 5	9–10
Considered personal response and choices made regarding the artwork produced by research/investigation artist(s), making meaningful reference to Source 5	7–8
Sound personal response to the artwork produced by research/investigation artist(s), making appropriate reference to Source 5	5–6
Basic personal response to the artwork produced by research/investigation artist(s), making some reference to Source 5	3–4
Limited personal response to the artwork produced by research/investigation artist(s), making cursory reference to Source 5	1–2
No personal response to the artwork produced by research/investigation artist(s), making no reference to Source 5	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>40</b>
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> <li>reference to appropriate artist(s) and artwork that deal with the theme of points of view/ commentaries</li> <li>connections made between the form of the artwork and the contextual meaning of content</li> <li>social, cultural and/or historical contextual information is included with an explanation of how it informs the artwork using art terminology</li> <li>personal response to research/investigation artist(s) use of subject matter, style and techniques with reference to Source 5</li> <li>candidates must refer to more than one artwork in their response.</li> </ul> <p>Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.</p>	

## Question 5

(40 marks)

Refer to **Source 6** in the Source booklet. Please note that you are **not** required to analyse the artwork.

Art is used to reflect the social, cultural and/or historical context in which artists live.

Chinese artists Zhu Weibing and Ji Wenyu have created the artwork *People holding flowers* (2007) that makes comment on the social and cultural context in which they live, through the use of visual symbols.

Use art terminology to respond to the following:

- discuss how the social, cultural and/or historical context of your research/investigation artist(s) has influenced the meaning in their artwork
- describe how subject matter, style and techniques are used by your research/investigation artist(s) to make comment on the time in which they live(d)
- provide your personal response to the artworks produced by your research/investigation artist(s) and the artwork in Source 6 in your answer.

Note: refer to more than one artwork from your research/investigation artist(s).

Description	Marks
<b>Use of art terminology to describe research/investigation artist(s) artwork</b>	
Comprehensive description of the artwork and fluent use of art terminology	9–10
Detailed description of the artwork and discerning use of art terminology	7–8
Sound description of the artwork and adequate use of art terminology	5–6
Basic description of the artwork and rudimentary use of art terminology	3–4
Limited description of the artwork and unsatisfactory use of art terminology	1–2
No description of the artwork and no use of art terminology	0
<b>subtotal</b>	<b>10</b>
<b>Discusses how the social, cultural and/or historical contexts of the research/investigation artist(s) has influenced the meaning within the artwork</b>	
Discerning discussion of the research/investigation artist(s) artwork to comprehensively explain how context influences the meaning of the artwork	9–10
Detailed discussion of the research/investigation artist(s) artwork to thoroughly explain how context influences the artwork	7–8
Sound discussion of the research/investigation artist(s) the artwork to adequately explain how context influences the artwork	5–6
Basic discussion of the research/investigation artist(s) artwork to make some links to how context influences the artwork	3–4
Limited discussion of the research/investigation artist(s) artwork with rudimentary links to how context influences the artwork	1–2
No discussion of the research/investigation artist(s) artwork or context	0
<b>subtotal</b>	<b>10</b>

Description	Marks
<b>Discusses how research/investigation artist(s) have used subject matter, style and technique to make comment on the time in which they lived</b>	
Extensive discussion elaborating on the use of subject matter, style and techniques used by the research/investigation artist(s) to make comment on the time in which they lived supported by insightful referencing of more than one artwork	9–10
Detailed discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to make comment on the time in which they lived supported through discerning referencing of more than one artwork	7–8
Sound discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to make comment on the time in which they lived supported through clear referencing of more than one artwork	5–6
Basic discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to make comment on the time in which they lived	3–4
Limited discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to make comment on the time in which they lived	1–2
No discussion on the use of subject matter, style and techniques used by the research/investigation artist(s) to make comment on the time in which they lived in artwork	0
<b>subtotal</b>	<b>10</b>
<b>Personal response and reference to Source 6</b>	
Comprehensive personal response to the artwork produced by research/investigation artist(s), making insightful reference to Source 6	9–10
Considered personal response to the artwork produced by research/investigation artist(s), making meaningful reference to Source 6	7–8
Sound personal response to the artwork produced by research/investigation artist(s), making appropriate reference to Source 6	5–6
Basic personal response to the artwork produced by research/investigation artist(s), making some reference to Source 6	3–4
Limited personal response to the artwork produced by research/investigation artist(s), making cursory reference to Source 6	1–2
No personal response to the artwork produced by research/investigation artist(s), making no reference to Source 6	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>40</b>
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> <li>reference to appropriate artist(s) and artwork that deal with the theme of points of view/commentaries</li> <li>social, cultural and/or historical contextual information is included with an explanation of how it influences the meaning of artwork</li> <li>personal response to research/investigation artist(s) use of subject matter, style and techniques with reference to Source 6</li> <li>using art terminology, candidates must refer to more than one artwork in their response.</li> </ul> <p>Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.</p>	

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