



# **VISUAL ARTS**

## **ATAR course examination 2022**

### **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.

Describe how Katy Woodroffe has applied **two** elements and **two** principles of art in the mixed media artwork, *A Carona Dream* (2020). Use art terminology in your response.

Description	Marks
Describes how Katy Woodroffe has applied two elements and two principles of art.	
For each element (2 x 2 marks)	
Describes how the element of art has been applied.	2
Outlines how the element of art has been applied.	1
No description of how the element has been applied.	0
<b>Subtotal</b>	<b>4</b>
For each principle (2 x 2 marks)	
Describes how the principle of art has been applied.	2
Outlines how the principle of art has been applied.	1
No description of how the principle has been applied.	0
<b>Subtotal</b>	<b>4</b>
Use of art terminology	
Often uses relevant art terminology.	2
Occasionally uses relevant art terminology.	1
No use of art terminology.	0
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>10</b>

Answers could include:

#### Elements of art

##### Line:

- leading line seen in the red floor rug drawing gaze to the centre of the artwork
- contrast of heavy red horizontal line against thin, jagged textural lines used in feathers (conifer trees) in the central oval
- the work features horizontal, vertical, and diagonal lines which balances the artwork
- the artwork utilises sharp lines to describe shapes and objects
- implied lines are created by repeated patterns and shapes
- lines are broken and thin within objects, such as the plants and flowers
- there is a combination of organic and geometric lines within the work creating balance and contrast
- dark and light toned lines create contrast in the artwork
- horizontal lines divide the work into foreground, middle ground and background creating a sense of depth
- organic curved lines of the bowl, settee, and mirror contrast with the hard-edge lines of the rug, floor, and mantle.

##### Colour:

- deep, rich primary colours of red and blue and secondary colours of orange and warm purple are used in contrast to black and white
- red, blue, and yellow are tonally varied to show mid and dark tones
- colour creates balance between the strong black and white pattern
- red rug creates a leading line to the couch and oval mirror
- red, blue, and yellow are dominant colours and are repeated symmetrically within the work
- the darker tones of red and blue at the top of the work suggest depth

- hues of cadmium red, burnt sienna/red oxide, cadmium orange, ultramarine, and cerulean blue contrasted with black and white create balance through their orderly distribution.

**Form:**

- flattening of form reduces value through graphic shadows
- recognisable forms of mirror, vase, chandeliers, plants, sofa, bowl, flowers, birds
- 3-dimensional form created in objects through stylistic white highlights
- the vases on the shelf have a rounded form, shown by the dominant placement of white within the organic patterns
- the heavy outline of the vases and shapes suggests form and weight
- diminishing scale of the three-dimensional forms of the bowl in foreground, plants and settee in middle ground and urns on mantle in background suggest that they occupy space and imply depth and a sense of perspective.

**Shape:**

- geometric shape is seen in the creation of pattern and the central oval in the top third
- organic shapes are seen through the chandeliers, variety of vase shapes, leaf shape, birds, and flowers in the foreground bowl
- geometric, diamond shapes are repeated to create dominant achromatic pattern in bottom half of the artwork
- the representational shapes of the objects are simplified by block tones
- leaves, birds and flowers are placed in contrast against a block colour background, enhancing their shape.
- the central, dominant oval shape of the mirror in the background is balanced each side by the intricate details of the chandeliers
- shape is used to interrupt block colours and introduce balance in the work i.e. the vases on the shelf in the background
- shapes and objects are arranged to vertically lead the viewer's eye upwards
- an assortment of simple and complex shapes throughout the work creates variety, which contrasts with the orderly placement and repetition of objects
- repetition of shapes on the floor, rug and wallpaper forms a variety of patterns giving visual interest to these surfaces and emphasis to the objects placed upon them.

**Space:**

- linear perspective is utilised to create depth in the artwork
- atmospheric perspective is utilised in the central oval shape
- negative space is covered in a multitude of clashing patterns, forming a detailed composition
- the density of objects creates an ordered space and a packed artwork
- use of multiple perspectives within the composition
- flattening of perspective; the floor is seen from an aerial view, but the walls are not
- space within the artwork is divided using horizontal and diagonal lines on the walls and floor
- space is evenly distributed due to the symmetrical placement of the shapes and objects
- there is an even distribution of space between the objects
- contrast of the intricate white chandeliers emphasises the negative space of the red background surrounding them
- space is arranged systematically through the horizontal rectangles that divide the back wall, mantle, and floor
- the implied diminishing perspective created through the lines of the floor rug leading to the oval image in the background give space and depth, suggesting a vanishing point at the moon behind the trees.

**Question 1** (continued)

## Texture:

- texture is seen in the patterns on the surfaces of the chair vases, wall and floor spaces
- there is an implied texture on the carpet/rug through the use of two similar tones of red in its border and the shift in pattern and tone in its internal shape
- repetition of textured motifs such as the budgerigars in the foreground, planters in the middle ground, and urns in the background lead the eye to traverse the work.

## Value/tone:

- the artwork is dominated by heavy, dark tones of primary red and secondary orange, with blue and black
- strong contrast is seen in the black and white patterned floor
- strong contrast is seen in the feather (trees) like pattern within the oval in the top third
- high key contrast on the plant leaves, depicting them as over exposed
- there is a high value contrast within the work, with few mid tones
- the bowl containing the birds and flowers in the foreground offers the most tonal variety and detail, suggesting depth
- the use of patterned red and orange surfaces creates visual space, acting as a contrast to the high key patterning on the objects
- the use of block tones suggestive of the printmaking technique utilised.

## Principles of art

## Balance:

- symmetrical balance is created through a mirror image within the composition
- balance is seen through the methodical placement of colour. The red in the top third and the foreground rug, orange in the mid-section and foreground bowl and blue in the foreground birds and background vases
- balance is created in the artwork through symmetry
- the balance between the tonal contrasts of the work is assisted by the symmetrical placement of dark and light tones
- balance within a high contrast colour scheme has been achieved by the overlapping of light on dark tones, such as the chandeliers, and dark on light tones, such as the leaves of the plant on the orange wallpaper
- asymmetrical balance is seen in the bowl of flowers and birds in the foreground, the imagery of the settee, and the image of trees in the oval frame in the background.

## Contrast:

- high key contrast in achromatic values
- contrast in primary colour versus achromatic colour
- contrast of implied textures. Smooth glossy vase porcelain vs wallpapers, floor rugs
- contrast of patterns and of geometric and organic shapes. Contrast of pattern styles, floral vs diamond, chinoiserie vs geometric squares
- contrasting tonal range across the artwork
- there are contrasting organic and geometric patterns in the artwork
- contrast of the painterly representation of trees and landscape in the oval image against the block shapes, patterns and stylised tonal drop treatment of other pictorial elements such as the bowl of flowers and birds
- black and white create tonal contrast and are evenly distributed in the work.

## Emphasis:

- the enlarged scale of the bowl containing flowers and birds in the bottom third of draws emphasis within the artwork
- the geometric oval in the back third uses contrast of colour and painterly textures to draw emphasis
- the emphasis on colour, pattern and repetition in the artwork is evident
- block colours emphasises the dimensions and space within the room
- the use of symmetry emphasises a structured and organised artwork
- repetition of object shapes, textural treatments, and pattern to create an ordered work.

**Movement:**

- static movement
- implied movement is created by the use of diagonal lines on the floor rug culminating in the strong vertical lines within the oval shape on the wall
- strong directional lines of the floor rug emphasise the focal point of the bowl of birds and flowers which lead the viewer's eye through the work to a resting point at the landscape image in the oval frame
- the placement of the relative diminishing scale and unrepeated shapes of the bowl, settee and frame through the centre of the image draws the viewer into the work.

**Pattern:**

- recognisable patterns of chinoiserie, geometric, floral, and diamond are all seen in the artwork
- evenly spaced vases have created rhythmic pattern on the shelf
- optical pattern created through repeated shape of diamonds on the floor
- pattern is dominant in the artwork, both organic and geometric
- pattern is simplified down to bold, simple shapes
- the vertical trees within the oval frame mirrors the pattern of the vertical vases on the ledge
- pattern is utilised throughout, offering both high contrast and low contrast
- a range of patterns creates variety within large areas of shape such as the rug, floor and wallpaper.

**Repetition:**

- repetition of recognised forms such as vases and plants create symmetrical balance
- repetition of geometric forms creates pattern
- the artwork is based on a symmetrical arrangement of objects reliant on a repetitive mirroring of shapes and patterns
- the bold black and white diamond check pattern of the floor acts as a contrast to the block colours and muted patterns of the carpet and walls
- the cadmium orange and repetitive pattern of the wallpaper contrasts with the sharp black outlines of the objects
- repetition of the birds and flowers in the bowl create asymmetrical balance
- a combination of mirror repetition in the plant foliage and duplicate repetition in the vases disrupts the pattern of repetition present in other elements of the composition such as the chandeliers, which are a simple mirror of each other.

**Unity:**

- abundance of pattern, limited colour palette of blues, reds and oranges, strong overexposed contrast of white highlights, and the repetition of shape all contribute to creating unity with the artwork
- the artwork is unified through repetition of shapes and colour
- the visual symmetry in the placement of objects creates unity
- the placement of the colour blue is evenly balanced between the foreground and background of the artwork
- unity in the connection of unrepeated objects and therefore shapes through the centre of the work, framed by the mirrored objects and the spaces between them.

Accept other relevant answers.

## Question 2

(10 marks)

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

Describe how the artist Eko Nugroho has utilised **two** elements and **two** principles of art in the sculptural artwork, *Carnival Trap 1 and 2* (2018). Use art terminology in your response.

Description	Marks
Describes how Eko Nugroho has utilised two elements and two principles of art.	
For each element (2 x 2 marks)	
Describes how the element of art has been utilised.	2
Outlines how the element of art has been utilised.	1
No description of how the element has been utilised.	0
<b>Subtotal</b>	<b>4</b>
For each principle (2 x 2 marks)	
Describes how the principle of art has been utilised.	2
Outlines how the principle of art has been utilised.	1
No description of how the principle has been utilised.	0
<b>Subtotal</b>	<b>4</b>
Use of art terminology	
Often uses relevant art terminology.	2
Occasionally uses relevant art terminology.	1
No use of art terminology.	0
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>10</b>
<p>Answers could include:</p> <p>Elements of art</p> <p>Colour:</p> <ul style="list-style-type: none"> <li>vibrant polychromatic colour in garments</li> <li>the artwork is arranged in groupings of shapes and objects of the same colour</li> <li>to contrast the different sections within the garment complementary, monochromatic and analogous colour has been used in patches</li> <li>colour used to delineate different shapes and textures on the garment</li> <li>colour has been arranged on three-dimensional textures to create visual form</li> <li>colours are used as shades and tints to create depth in the artwork</li> <li>colours are predominately tints of high key colours</li> <li>rounded forms have been emphasised through the use of tints and tones applied to their surface, such as the bunches of red and pink fruit-like objects</li> <li>layered groupings of flat leaf-like structures have been treated with dual tones creating depth</li> <li>high key polychromatic hues contrast with black patterns and outlines.</li> </ul> <p>Form:</p> <ul style="list-style-type: none"> <li>individual components are repeated in geometric and organic shape to create the clusters (group of patterns) of colour and texture on the garment</li> <li>the garments' form resemble that of an anamorphic costume</li> <li>the repeated forms in the garment resemble fruit and seeds</li> <li>the sculptural forms have implied and actual weight</li> <li>the form appears imbalanced by the weighted mass over the small human legs, emphasising the abundance of the sculpted form</li> <li>the surface of the sculptural forms is layered and uneven the forms are organic and asymmetrical, they appear unbalanced – steadied by the spacing of the legs and feet of the figures within, the top half of the figures' faces are revealed through a small opening to the front, top-right-side of each of the forms</li> <li>the three-dimensional costumed figures occupy a white interior gallery space and are related to each other</li> </ul>	

- the forms cast shadows.

**Line:**

- stylistic black outlines used to define pattern and shape in the construction of the garment
- bold, graphic outlines feature in the patterned surface of the resin and recycled plastic objects
- line is used to separate and define colour and shape
- organic line is used for repetition and pattern
- repetitive line creates directional movement.

**Space:**

- space in and around the sculptural forms convey scale and form and provide opportunity for the viewer to move in and around them
- shadowing underneath the forms suggest both mass and negative space
- spaces between and within the textured surface of the sculptural forms provides visual interest
- two sculptural figures occupy space within the garments
- there is a density of colour, shape and form in the garment with the negative space removed for the eyeholes.

**Shape:**

- a combination of repeated geometric and organic shapes used in different patches on the garment are reminiscent of quilting
- garment shape is reminiscent of anamorphic costumes
- shapes are often visually defined by outlines
- the shape overflowing and overlapping is reminiscent of a garden or plant
- three-dimensional objects placed in groups create a surface for which shapes and lines are applied on the sculptural forms
- the overall shape of the main sculptures is organic and reminiscent of plant growth
- the repetitive layering of a variety of different shapes across each form creates a chaotic rhythm.

**Texture:**

- soft texture is implied through the repetition of rounded geometric shape
- the bold repetition of shape and the intensity of colour make the garment very tactile
- recognisable materials of pipes, disposable plates, plastic bottles suggest a light weight but firm texture
- there is a visual harmony between the uneven shapes of the sculptural forms covered by an even and consistent painted surface
- the texture of the sculptural forms is uneven and undulating
- the painted surface of the sculptural forms is matte, with some evidence of brushstrokes
- the texture of the painted resin surface of the figures' feet, lower legs and face resembles skin.

**Value/tonal range:**

- within each shape on the garment there is minimal contrast of value
- the artist has created a tonal range by using tints and shades of singular colours
- the artist has used a full tonal range in the artwork.

**Question 2** (continued)

## Principles of art

## Balance:

- even distribution of shape type and colour throughout the garment form creates asymmetrical balance
- the abundant sculptural forms balance on evenly spaced, small legs
- the artwork is balanced overall between high and low-key tones
- the placement of bunched shapes, colour and patterns across the surface of the forms creates asymmetrical balance.

## Contrast:

- strong contrast in the form and materials of the garment
- contrast of colour palette, intense polychromatic colour in garment
- smooth skin-like texture of human feet/face contrast with patterned garment
- the weight of the sculptural forms is evenly distributed
- the choice of objects contrast in shape and size.

## Emphasis:

- the vibrancy of colour, energetic shapes and repetition of eye-catching patterns make the garments the focal point of the sculptures
- the patterns and layers of textured surfaces in the sculptural forms emphasises abundance
- there is an emphasis of repetition in the figurative forms
- the contrast of the high-key polychromatic costumes give emphasis to the presence of the figures beneath, glimpses of flesh seen of feet and ankles below the voluminous form and through the holes created for the faces.

## Movement:

- implied movement in the function of the garment, as seen in the human feet protruding from the bottom of the garment
- movement is evident in the directional placement of the linear objects
- implied movement in the slightly staggered forward-facing placement of the two sets of feet.

## Pattern:

- organic patterns are repeated in the black outlined repeated shapes of the garment
- patterns clash against themselves with strong simple forms and use of complementary colour use
- pattern is organic in style, lacking uniformity
- patterns placed on the sculptural forms are reminiscent of nature and plant life
- patterns have been formed by grouping overlapping segments and surfaces
- there are both organic and geometric shapes used to form patterns
- patterns are created with organised placement of objects as well as in the painted surface of forms
- a variety of patterns are repeated in bunches of layered shapes and forms with some, such as the red fruit-like forms, arranged to lead the viewer's eye from one point to another across the form.

## Repetition:

- complementary colours are used throughout the two garments
- graphic, geometric shapes repeated in clusters to create organic shaped patches of pattern
- repetition is seen throughout the sculptural forms
- block colours are repeated throughout the individual clusters of pattern and the overall sculptural forms
- objects have been collected and arranged in a repetitive manner
- four pairs of feet, similar in form and placement.



## Unity:

- repetition of colour, form, pattern, and shape in the two garments creates unity
- unity is achieved by the overlapping of repeated shapes
- colour selection and distribution achieves unity
- there are defined segments of pattern to achieve an even and unified coverage of the sculptural forms
- repeated figures beneath costume garment and repetition of pattern, colour, shapes and overall form – gives a further sense of unity.

Accept other relevant answers.

## Section Two: Compare and contrast essay

40% (23 Marks)

## Question 3

(23 marks)

Using visual analysis, compare and contrast the two artworks and how the artists communicate their ideas.

In your response, use art terminology and include the following:

- a comparison of the two artworks by describing the similarities and differences between **Sources 3 and 4** (10 marks)
- discussion of the meaning and purpose of the two artworks (10 marks)
- justification of personal response to how both artists communicate their ideas. (3 marks)

Description	Marks
<b>Comparison of similarities and differences between Sources 3 and 4 using art terminology</b>	
Comprehensive comparison using art terminology describing the similarities and differences between Sources 3 and 4.	10
Detailed and considered comparison using art terminology describing the similarities and differences between Sources 3 and 4.	9
Considered comparison using art terminology describing the similarities and differences between Sources 3 and 4.	8
Explains the comparison using art terminology describing the similarities and differences between Sources 3 and 4.	7
Describes the comparisons using art terminology about the similarities and differences between Sources 3 and 4.	6
Outlines the comparisons using art terminology outlining the similarities and differences between Sources 3 and 4.	5
Makes comments using art terminology outlining the similarities or differences between Sources 3 and 4.	4
Provides a statement using no art terminology about the similarities or differences between Sources 3 and 4.	3
Identifies using no art terminology about the similarities or differences between Sources 3 and 4.	2
Lists a similarity or difference between Sources 3 and 4.	1
No discussion about the similarities and differences between Sources 3 and 4.	0
<b>Subtotal</b>	<b>10</b>
<b>Discussion of meaning and purpose of the two artworks</b>	
<b>For each artwork (2 x 5 marks)</b>	
Comprehensive discussion of the meaning and purpose of the artwork.	5
Detailed discussion of the meaning and purpose of the artwork.	4
Sound discussion of the meaning and purpose of the artwork.	3
Superficial discussion of the meaning and purpose of the artwork.	2
Inadequate discussion of the meaning and purpose of the artwork.	1
No discussion of meaning and purpose evident.	0
<b>Subtotal</b>	<b>10</b>
<b>Justification of your personal response to how the artists communicate their ideas</b>	
Insightful justification of personal response to how the artists communicate their ideas.	3
Appropriate justification of personal response to how the artists communicate their ideas.	2
Limited justification of personal response to how the artists communicate their ideas.	1
No justification and no personal response to how the artists communicate their ideas.	0
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>23</b>

Answers could include:

Similarities:

- focus on central figures surrounded by objects
- images of consumption
- objects that symbolised consumerism
- shallow background
- personified figures are dressed in clothing that suggests their age
- self-worth is depicted through objects
- representation of what we buy defining us
- both works convey visual connections between their figures and the objects
- both works contain objects presumably owned by the figures themselves
- both works are placed in a void, Source 3 is a background void whereas Source 4 is an empty space
- both works have bright colour palettes
- both works suggest we are defined by what objects we own/possess
- both works comment on consumerism
- symmetrical weighting.

Differences:

- types of sales, flea market/garage sale vs high end fashion stores/online shopping experiences
- searching to find unique artwork/books vs mass produced objects
- stylised painting vs hyper-realistic installation
- flattened stylised space vs gallery space
- subject is depicted differently – Source 3 is an animal/human hybrid and Source 4 is a hyper-realistic human
- Source 3 is stylised, where Source 4, being an installation, is organised and arranged
- Source 3 contains images and figures to denote youth and thirty somethings, whereas Source 4 suggests an older person
- Source 3 is a painting, Source 4 is an installation
- both sources come from different time periods
- Source 3 conceals the identity of the figures whereas Source 4 reveals the identity of the figure
- Source 3 has multiple figures, Source 4 has a solitary figure
- Source 3 depicts the figures engaging with the objects they possess, whereas Source 4 seems indifferent to the objects she no longer wants
- Source 3 the central figure gazes directly at the viewer with the two figures in the background looking into the distance
- Source 3 all figures appear to be actively going somewhere, perhaps school, work, shopping
- Source 3 implies movement, whereas Source 4 is a static scene
- the fun and dynamic theme of Source 3 contrasts against the more reflective and static theme in Source 4
- Source 3 the figures appear defined by status connected with the latest branded consumer objects
- Source 4 is surrounded by used items no longer wanted, or perhaps collected from discarded kerbside piles and being on sold.

## Question 3 (continued)

## Source 3:

- scattered, floating logos throughout the artwork's background (Gucci, Supreme, Snapchat, Twitter, Instagram, Amazon, Starbucks, Polo Ralph Lauren, Louis Vuitton, Nike, Chanel, Twitter, Adidas)
- bag on central figure is depicted as high-end fashion brand Louis Vuitton
- anthropomorphised figures represented with individualised sheep and goat heads
- symmetrically placed figures in the background float without shadows or relationship with an environment or space
- five iguana in various movement are placed at the feet of the main figures, surrounding them
- all three figures are riding scooters, with the central foreground figure dominant in the image through scale, positioning and its direct gaze
- the figures are represented as youthful through their attire and objects
- colour palette of objects and clothing are tinted primary colours creating a unified image, high key colour scheme
- tinted purple opaque background
- evenly distributed floating logos of luxury and popular culture branding and polka dots in opaque primary and secondary colours (aqua, purple, pink, red, blue, and orange)
- technology is represented through mobile phone, scooters and social media symbols
- background flattened with depth only inferred through shadows on forms and overlapping shapes, high/low placement, diminishing size of figures
- highly blended and softened paint tones create a sense of form and shape
- shirt logo on right hand figure is a reproduction of Shepard Fairey's *OBEY* artworks/clothing brand.

## Source 4:

- the figure is placed centrally, comfortably seated cross-legged in a plastic chair reading a newspaper surrounded by second-hand books and paintings
- the figure's attire is dated to the 1980/90s
- the figure is a middle aged hyper realistic sculpture of a woman
- the objects and figure are placed against a plain white gallery wall with even spacing between the stacked paintings and books stacked in small piles around the table and cross-legged figure
- aging, stained tones to objects
- handwritten sign on cardboard states 'books and art 1/2 off'
- paintings are of landscapes, still life and portraiture arranged in a haphazard display
- a small brown wooden table is to the right of the central figure stacked with books
- objects have been created/selected purposefully to connect with the figure
- the figure is the tallest form within the installation
- the figure has been created with similar colours to the objects surrounding her.

## Meaning and purpose:

- Source 3 representation of youth consumerism
- Source 3 represents freedoms allowed to youth such as spending, travel, technology, and communication; expensive lifestyle of youth
- Source 3's social media symbols represent the need to share/boast about brands
- Source 3 generation X, Y and Z representation, symbolism of following the crowd (sheep) – blindness to overconsumption through connection to technology/social media
- brand name consumption
- Source 3 symbolism of change and adaptability seen in the iguanas in Source 3
- generation of high-volume consumption of today's fashion
- Source 3 consumption connected with self-worth for generation X, Y and Z
- Source 4 representation of 'baby boomer', middle-aged people
- Source 4 represents consumerism of second-hand goods, sustainability of buying second-hand goods - conservation values of 'baby boomers'
- Source 4 lifestyle choice of recycling/reusing

- Source 4 'baby boomers' are a generation of sellers, as they age and downsize
- Source 4 comfort surrounded by pre-loved objects
- Sources 3 and 4 comment on the value we place on possessions
- both sources suggest objects/possessions define us; however, they convey different viewpoints
- the possessions owned by the youthful figures in Source 3 adorn them, whereas the possessions owned by the figure in Source 4 are on display around them
- there is a difference in how we view objects as we age
- Source 3 suggests purchasing of objects, Source 4 suggests selling of objects
- Source 3 places value on objects desirable by popular culture at the time, Source 4 contains objects that are more personal and collected over a longer period of time.

Accept other relevant answers.

## Section Three: Essay based on research/investigations

40% (28 Marks)

## Question 4

(28 marks)

- (a) Discuss in detail, the contextual factors that have influenced the choice of theme(s) by your research/investigation artist(s). (8 marks)
- (b) Using art terminology, discuss how the contextual factors have influenced commentary and use of style or technique/s or media or materials by your research/investigation artist(s). (10 marks)
- (c) With reference to **two** artworks, discuss how your research/investigation artist(s) has conveyed meaning and perspective. (10 marks)

Description	Marks
Discuss in detail, the contextual factors that have influenced the choice of theme(s) by your research/investigation artist(s).	
Comprehensive discussion of the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	8
Discusses the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	7
Explains the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	6
Describes the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	5
Outlines the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	4
Makes general references to the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	3
Limited references to the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	2
Makes a statement about the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	1
No description of the contextual factors that have influenced their research/investigation artist(s) choice of theme/s.	0
<b>Subtotal</b>	<b>8</b>
Discuss how the contextual factors have influenced commentary by your research/investigation artist(s).	
Comprehensive discussion about how the contextual factors have influenced commentary by their research/investigation artist(s).	5
Discusses how the contextual factors have influenced commentary by their research/investigation artist(s).	4
Explains how the contextual factors have influenced commentary by their research/investigation artist(s).	3
Describes how the contextual factors have influenced commentary by their research/investigation artist(s).	2
Outlines how the contextual factors have influenced commentary by their research/investigation artist(s).	1
No discussion of how the contextual factors that have influenced commentary by their research/investigation artist(s).	0
<b>Subtotal</b>	<b>5</b>

## Question 4 (continued)

Using art terminology, discuss how the contextual factors have influenced use of style or technique/s or media or materials by your research/investigation artist(s).	
Comprehensive discussion using art terminology about how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	5
Discusses using art terminology about how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	4
Explains using art terminology about how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	3
Describes using some art terminology about how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	2
Outlines how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	1
No discussion of how the contextual factors that have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	0
<b>Subtotal</b>	<b>5</b>
With reference to two artworks, discuss how your research/investigation artist(s) has conveyed meaning and perspective.	
For each artwork (2 x 5 marks)	
Comprehensive discussion of how their research/investigation artist has conveyed meaning and perspective in their artwork.	5
Explains how their research/investigation artist has conveyed meaning and perspective in their artwork.	4
Describes how their research/investigation artist has conveyed meaning and perspective in their artwork.	3
Outlines how their research/investigation artist has conveyed meaning and perspective in their artwork.	2
Makes superficial comment/s about how their research/investigation artist has conveyed meaning and perspective in their artwork.	1
No explanation of how their research/investigation artist has conveyed meaning and perspective in their artwork.	0
<b>Subtotal</b>	<b>10</b>
<b>Total</b>	<b>28</b>
Note: Markers should be prepared to accept alternative responses in candidate's answers, provided the response appears reasonable and well supported.	

## Question 5

(28 marks)

- (a) Discuss in detail, the contextual factors that have influenced the choice of theme(s) by your research/investigation artist(s). (8 marks)
- (b) Using art terminology, discuss how the contextual factors have influenced the points of view through the use of style or technique/s or media or materials by your research/investigation artist(s). (10 marks)
- (c) With reference to **two** artworks, discuss how your research/investigation artist(s) has challenged attitudes and values of the audience. (10 marks)

Description	Marks
Discuss in detail, the contextual factors that have influenced the choice of theme(s) by your research/investigation artist(s).	
Comprehensive discussion of the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	8
Discusses the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	7
Explains the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	6
Describes the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	5
Outlines the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	4
Makes general references to the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	3
Limited references to the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	2
Makes a statement about the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	1
No description of the contextual factors that have influenced the choice of theme(s) by their research/investigation artist(s).	0
<b>Subtotal</b>	<b>8</b>
Discuss how the contextual factors have influenced the points of view by your research/investigation artist(s).	
Comprehensive discussion about how contextual factors have influenced the points of view by their research/investigation artist(s).	5
Discusses how contextual factors have influenced the points of view by their research/investigation artist(s).	4
Explains how contextual factors have influenced the points of view by their research/investigation artist(s).	3
Describes how contextual factors have influenced the points of view by their research/investigation artist(s).	2
Outlines how contextual factors have influenced the points of view by their research/investigation artist(s).	1
No discussion of how contextual factors have influenced the points of view by their research/investigation artist(s).	0
<b>Subtotal</b>	<b>5</b>



## Question 5 (continued)

Using art terminology, discuss how the contextual factors have influenced use of style or technique/s or media or materials by your research/investigation artist(s).	
Comprehensive discussion using art terminology about how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	5
Discusses using art terminology about how the contextual factors influenced use of style or technique/s or media or materials by their research/investigation artist(s).	4
Explains using art terminology about how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	3
Describes using some art terminology about how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	2
Outlines how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	1
No discussion of how the contextual factors have influenced use of style or technique/s or media or materials by their research/investigation artist(s).	0
<b>Subtotal</b>	<b>5</b>
With reference to <b>two</b> artworks, discuss how your research/investigation artist(s) has challenged attitudes and values of the audience.	
For each artwork (2 x 5 marks)	
Comprehensive discussion of how their research/investigation artist(s) has challenged attitudes and values of the audience in their artwork.	5
Explains how their research/investigation artist(s) has challenged attitudes and values of the audience in their artwork.	4
Describes how their research/investigation artist(s) has challenged attitudes and values of the audience in their artwork.	3
Outlines how their research/investigation artist(s) has challenged attitudes and values of the audience in their artwork.	2
Makes superficial comment/s about how their research/investigation artist(s) has challenged attitudes and values of the audience in their artwork.	1
No explanation of how their research/investigation artist(s) has challenged attitudes and values of the audience in their artwork.	0
<b>Subtotal</b>	<b>10</b>
<b>Total</b>	<b>28</b>
Note: Markers should be prepared to accept alternative responses in candidate's answers, provided the response appears reasonable and well supported.	

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