



VISUAL ARTS

ATAR course examination 2021

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, describe how Zemer Peled has utilised the elements and principles of art to compose her ceramic sculpture, *Under The Arch* (2016).

Description	Marks
Description of the elements and principles of art in the artwork	
Discerning use of art terminology with a comprehensive description of how the elements and principles of art have been utilised.	9–10
Detailed use of art terminology with a concise description of how the elements and principles of art have been utilised.	7–8
Appropriate use of art terminology with a sound description of how the elements and principles of art have been utilised.	5–6
Some use of art terminology and a superficial description of how the elements and principles of art have been utilised.	3–4
Insufficient use of art terminology and limited description of how the elements and principles of art have been utilised.	1–2
No description of the elements and principles of art and no use of art terminology.	0
Total	10
<p>Answers could include the following information:</p> <p>Elements of art</p> <p>Line</p> <ul style="list-style-type: none"> • multiple linear white porcelain shards protrude from a black internal core • geometric barbs repeated in rows act as contour lines • the placement of the shards creates numerous 360° leading lines capturing the viewer's attention from every angle • the short, blunt white shards at the base of the sculpture echo the drawing technique of pointillism • 3-dimensional hatching created by the length and direction of the porcelain barbs • cluster of barbs similar in length and placement provides a line around the outer edge and contains the artwork • strong directional line evident in the placement of the barbs • overall shape of the sculpture is a thick sinewy line folding in on itself • application of fine, evenly spaced black lines on some of the barb structures • lines on the edges of repeated organic forms • repeated curved lines, creates unity and pattern • strong directional lines evident • overlapping arrangement of shards suggesting movement and form, bold leading lines • application of fine, evenly spaced black lines on shard structures <p>Colour</p> <ul style="list-style-type: none"> • natural white porcelain shards contrast with the glazed black inner core (armature) • limited palette of natural whites and black • the dark glaze underneath creates a dark skin-like feature to the piece enhancing the pale natural colour of porcelain • glazed black striations evident on selected porcelain shards • dominant neutral monochrome colour scheme • a limited colour range created by materials • dominant colour is white consistently applied throughout the composition • black colour accents appear on tips of shards and appear as shadows 	

Shape

- additive sculpture utilising hundreds of porcelain barbs, uniform in shape and size
- carefully juxtaposed barbs create rhythmic shapes that emulate nature
- amorphous in nature yet recalls the shapes and shallow movements of coral
- artwork is organic, alluring, and sharp
- free-flowing organic arches created by the spiralling twisted barbed coil
- a combination of organic and geometric shapes is utilised to create interest
- overlapping barbs follow and accentuate the inner armature in a concentric radial composition that creates a spiraling optical effect
- repeated long thin forms of porcelain, at the base of sculpture suggest organic growth and strength

Space

- constricted and “spiky” dense use of space
- negative space filters through and around the outside of the sculpture
- tiny spaces between each porcelain barb allowing the black inner armature to be visible
- free-form negative space in the centre creates balance against the intense, busy surface
- spaces formed by overlapped porcelain barbs
- constricted mass comprising of dominant white overlapping barbs that pierce the surrounding space
- circular, negative space in the centre creates balance against the intense, busy surface
- the top half of the sculpture appears to be more projected than the lower half, due to the increased number of overlapping protruding curvilinear shapes

Texture

- smooth, sharp texture
- a sense of softness despite a sharp actuality
- delicate organic construction of porcelain barbs defies their actual sharp, hardened nature
- painted black striations imply a feather-like texture
- convey a sense of organic softness with the addition of sharp accents
- simulated coral texture
- the porcelain barbs echo the fur of an animal
- countless spikes and oblongs inserted into a black amorphous armature
- the shards at the base have no sharp points
- curvilinear barbs that are both delicate (smooth surface) and severe (sharp tips)
- sharp spiky points of the spike-like curvilinear shape

Value/Tone

- a limited tonal range created by the arrangement of multiple porcelain barbs
- shadows dissipated by the lack of a solid form
- value pattern created through the confined placement of overlapping porcelain barbs
- the lighting is evenly distributed thus value changes occur due to the overlapping and distribution of barbs
- strong tonal contrast is evident between the white porcelain barbs and the black inner structure
- a limited tones evident created by materials
- shadows cast by the sculpture
- gentle cast shadow over the lower half of the artwork emphasizes its rounded profile

Form

- form complexly ordered from the inside out, bulging with geometric barbs
- form echoes complex topiaries
- form is not static
- numerous porcelain barbs that mass into organic forms
- amorphous form bristles with porcupine barbs
- organic formation of the structure – a whole created from multiple shards

Question 1 (continued)

- form appears weightless, like a passing breeze may intentionally disrupt the organic shapes
- the porcupine-like spikes are similar in shape and are placed on top of each other to create visual weight
- the artwork is heavy and dense
- three-dimensional form of the object appears to be very tactile
- three dimensional and visible from all sides
- utilises interpenetration of forms within the sculpture
- all over pattern created through the repetition of white porcupine-like needle fronds
- a sense of overlapping radial placement of the white and black ceramic barbs converge towards the central axis

Principles of art

Emphasis

- the entire surface of the sculpture is emphasised
- emphasis is placed on the repeated barb-like structures as they curve inwards and outwards to create a protective shield
- the lack of focal point creates an ambiguous visual environment
- contrast emphasises the black ends of barbs
- barb placement creates a moving-like effect, as if the sculpture is under water

Pattern

- inspired by a sweep of feathers
- placement of ceramic shards creates a repeating pattern
- black striped pattern with the natural colour of porcelain, creating a soft feathery quality
- simple in its motif but intricate in its overall placement creating a pattern filled with tension and excitement
- the work spirals outwardly in rhythmic patterns
- otherworldly piece which echoes the structure of nature's rhythmic patterns
- the overall placement of ceramic objects has been carefully considered following a tight formal pattern
- repeated white porcupine-like barb shapes that overlap and converge towards the central axis line

Repetition

- repetition of blunt barbs arranged in a tight linear sequence form the base of the sculpture
- predictable rhythm incorporating proportional transitions provides a flow to the artwork
- cohesive mass achieved through the systematic repetition of porcelain barbs
- even distribution and repetition of barb-like shapes creates a uniform rhythmic pattern
- repeated shapes, lines, texture, materials used and directions of forms

Balance

- porcelain shapes arranged to form overall balanced and tight composition
- all over pattern (crystallographic balance) established by the constant repetition of similar porcelain barbs
- simplification of materials and motif creates an overall balanced feeling to the artwork
- porcelain shapes arranged to form overall balanced composition
- selection of materials creates an overall balanced feeling to the artwork

Contrast

- white coloured porcelain shards contrast with black porcelain internal support
- alien object appears delicate and soft luring the viewer to touch yet is sharp and dangerous
- the placement and careful glazing of the delicate barbs appears to sway which contrast with the sculpture's intrinsic stagnant nature

- conflation of the foreign and the familiar creates a frenzied dislocation
- the quieter contemplative play of circular shape in the base contrast with the aggressive staccato porcelain barbs that writhe in restlessness
- pointed edges of each barb directly contrasting the soft fleshy plants found in nature
- the use of white porcelain contrasts with black shadows that emanate from its dark inner core
- white porcelain shards contrast with black ends
- white coloured porcelain shards contrast with black porcelain sections
- juxtaposition of soft smooth ceramic shard surface for pointed, sharp, angular shapes
- the use of colour, although limited, contrasts with black shadows/low lit shapes

Movement

- visual dance of sharp ceramic barbs conveys a sense of movement
- the sculpture appears to shift and change in shape as you move around it
- sculpture recalls the shapes and shallow movements of ocean corals
- overlapping arrangement of shards suggesting flowing movement
- echoes centrifugal motion whereby the inner core appears to force out the porcelain barbs
- transcendental three-dimensional mandala-like movement leading the viewer deep into the black 'soul'
- quiet movement is contained within the base
- feather-like barbs appear to be in constant slow movement because of the angled placement of the porcelain barbs
- varied spacing and distribution of porcelain barbs suggest movement of underwater organism or plant life
- pulsating visual pathway created by the ceramic shards creates a sense of movement
- staccato movement is achieved through the repetition of overlapping ceramic, porcelain shards
- alternatively, the base with its blunt circular shards suggests a feeling of weight and density with little movement
- porcelain shards are attached to the base structure and curve and protrude outwards in a curved manner.

Unity

- unified by an overall cohesiveness of material, colour, and shape
- repetition of colour and shape creates a predictable and controlled unified composition
- multiple porcelain shards unite into a curious sculpture that looks part coral
- the limited colour palette and even placement of the material throughout the artwork creates a sense of unity
- the deliberate and purposeful placement of the shards creates continuous flowing movement
- arrangement of close, dense interlocking shards to create overlapping form unifies the sculpture
- repeated colours, textures, forms and directions create unity

Accept other possible answers

Question 2

(10 marks)

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

Using art terminology, describe how painter Kim Dorland has utilised the elements and principles of art to create his artwork, *New Home*, (2006).

Description	Marks
Description of the elements and principles of art in the artwork	
Discerning use of art terminology with a comprehensive description of how the elements and principles of art have been utilised.	9–10
Detailed use of art terminology with a concise description of how the elements and principles of art have been utilised.	7–8
Appropriate use of art terminology with a sound description of how the elements and principles of art have been utilised.	5–6
Some use of art terminology and a superficial description of how the elements and principles of art have been utilised.	3–4
Insufficient use of art terminology and limited description of how the elements and principles of art have been utilised.	1–2
No description of the elements and principles of art and no use of art terminology.	0
Total	10
<p>Answers could include the following information:</p> <p>Elements of art</p> <p>Line</p> <ul style="list-style-type: none"> • straight confident architectural lines describe the caravan • the small dog is painted in a naive manner, with more gestural strokes • strong simple lines of the trees fill almost half of the canvas • the foreground and mid ground are dominated with irregular but well-placed horizontal lines • implied lines are evident in the drips of the purple paint • the bold and confident use of line denotes features in a simplified way • little detail is evident in the landscape and its feature • the caravan is the focal point and line has been used in more detail to render form • straight vertical black lines in the top half suggest burnt trees • horizontal brushstroke lines create depth of field in lower half of the painting • horizontal lines in top half of the painting suggest sky and landscape in the far background • stark white caravan is described with economical use of line • lines of drips in the layers underneath show movement of materials • lines on the caravan suggest window edges and detailing • vertical lines in the foreground suggest blades of green grass or regrowth • central horizon line divides the composition • thick bold black gestural vertical lines denote a burnt forest • thin geometric cross-contour lines define the caravan shape • application of grey paint washes in broad horizontal bands • the dripping of the grey wash in the background creating flowing vertical lines • in the middle and foreground an orange and grey diluted wash of paint has been applied, using horizontal gestural brushstrokes • the horizon line is established by the adjacent application of semi-translucent washes • delicate bleeding of vertical dripping lines of paint are visible in the orange, grey wash • use of economical line to suggest a dog and garden chair • application of thick forest green paint in rapid and erratic horizontal brushstrokes • thin sweeping lines in the foreground indicate plant life • a diagonal implied line is suggested by the blue jug-like shape in the foreground and the blue garden chair in the middle-ground 	

Colour

- overall the composition is dominated by the grey and orange murky underlay wash of paint
- black impasto paint to suggest burnt trees and a charred landscape
- pops of fluorescent pink and orange appear underneath the caravan creating an aura and separating it from its surrounds
- the windows of the caravan emit a pale lemon yellow and grey light which is echoed in the colors of the dog
- the stark white caravan contrasts with the dark seared landscape
- visual connection made between the blue object in the foreground and the blue garden chair in the middle ground
- organic blobs and dashes of black paint suggestive of burnt plants and grass
- lurid use of green that contrast in a jarring way with the fluorescent orange underpainting
- the use of secondary colours such as purples, green and orange dominates the colour palette
- fluorescent pink contrasts against the shadow cast by the caravan
- cobalt blue object in the foreground adds balance and is repeated in the chair in the background
- the grey and black background provide a silent backdrop to the busy mid and foreground of the painting
- dark top section of the painting suggests damage from recent bushfire
- bright white central caravan subject contrasts its surroundings
- yellow emanating from the caravan windows suggest a light source and someone inside
- fluorescent pink colour outlines the central subjects creating a halo effect
- warm coloured underpainting distinguishes the earth area from sky in the composition
- colours of dog suggest a German shepherd type of breed
- use of complementary colours red-orange and green in the painting

Shape

- objects are distilled to simple shapes
- the rectilinear shape of the caravan contrasts with the organic vertical burnt trees and the void used to denote the burnt undergrowth
- biomorphic dark green shapes are suspended above the orange-grey wash applied to the canvas
- geometric shape of the blue container, the dog and chair visually connect them to the caravan
- the actual portrait shape of the format enhances the verticality of the composition
- the strong geometric shape of the caravan is the focal point
- repeated vertical thick brush strokes suggest tree shapes
- geometric shapes create three-dimensional caravan form
- organic shapes of green imply areas of regrowth

Space

- dark coloured shadow creates space under the caravan
- space between patches of green in the foreground suggest there was a recent bushfire
- there is a feeling of space as the image is roughly sketched over orange under painting allowing the image to almost appear lightly attached to the earth
- the rendering of detail is sketchy which contributes to a feeling of airiness
- space is clearly articulated through the use of horizontal bands of green paint visible in the foreground and the grey and black muted value of the charred background

Question 2 (continued)

- the inclusion of a vivid blue object in the foreground which is larger in scale when compared to the dog and chair provides the illusion of depth/space
- lack of colour and detail in the background reinforces the notion of space
- the position of the caravan within the picture plane provides the illusion of depth
- the distinct use of a horizon line creates depth
- space between blackened tree trunks create desolate bushland
- brush strokes decreasing in length from the foreground to the midground create depth of field

Texture

- thick impasto application of paint provides the two-dimensional artwork with visceral texture that creates lumps and shadows cast by its material
- the watery fluid washes of paint contrast with the thick application of impasto paint
- there is a grubbiness evident in the application of paint

Value/tone

- overall dark grey tones suggest low lighting and/or night time or dawn is approaching
- varying grey tones on the caravan suggest depth and three-dimensional form
- grey tonal values in the sky add to desolate atmosphere of bushfire aftermath
- colour has been used boldly to denote tone
- strong contrast in tonal values evident
- overall dark tonal (nocturnal) value of the composition which is interrupted by the stark white caravan
- slight gradation of the grey water wash applied to the background

Form

- contained form of the caravan enclosed by the surrounding forest
- implied forms indicated by thick gestural application of paint
- reflective shine on the raised thick black paint shows actual three-dimensions
- shadows under caravan, dog and chair imply three-dimensional form
- different shades of grey on the caravan suggest depth and three-dimensional form
- scale and proportions of objects suggests perspective, e.g. chair in the distance and blue object (toy) in the foreground
- layers of paint and underpainting create depth

Principles of art**Movement**

- the dog appears suspended in motion, calmly staring out across the area
- the scene appears eerily still with the stark presence of the caravan in the charred remains of the forest
- brushstrokes imply movement and suggest rapid application of paint
- drips suggest movement of liquid and watery underpainting
- evidence of the texture of paint formed by directional brushstrokes
- overlapping areas of thick paint create raised texture
- drips in the layers underneath the paint

Emphasis

- fluorescent pink colour draws attention and emphasizes the caravan, dog and chair in the midground
- the small blue car, dog and blue shape in the foreground are all points of visual interest
- visual tension exists between the blue object in the foreground and the large white geometric caravan each vying for attention
- the overall muted palette places emphasis on the high-key white caravan

Repetition

- strong black vertical lines anchor the image and create leading lines for the viewers vision into the composition
- allover pattern created by the bleeding drips of semi-translucent paint
- the repetition of vertical black lines creates a calligraphic rhythm
- green horizontal brushstrokes of differing weights are smeared across the foreground
- the desaturated green is repeated throughout the fore and midground
- repeated vertical strokes of black create a pattern
- repeated horizontal strokes create pattern
- repetition of striations visible in the background application of aqueous paint
- repetition of tiny dots of colour dart across the foreground

Balance

- asymmetrical balance – point of focus is the caravan which is placed slightly left of the central axis
- the horizon line divides the canvas into two equal halves
- the blue shape in the foreground and blue chair help to balance the composition
- the stark white caravan is softened due to the colours such as oranges and pink tying it into the landscape.
- the composition is divided into halves, with the vertical trees balancing the vibrant horizontal lines evident in the foreground of the painting
- central position of caravan creates balance
- black used around the caravan and creates visual balance
- the central horizon line equally divides the arrangement

Contrast

- the broad black organic vertical lines contrast with the crisp geometric polychromatic lines seen in the caravan
- the overall low-key colour palette contrasts with the bursts of neon pink, blue and orange
- the vertical black trees contrast with the horizontal green brushstrokes
- stark white shape of the caravan contrasts against the greys and blacks of the upper part of the image and the fluorescent oranges and pinks of the mid and foreground
- fluorescent pink colour contrasts dark tones with the surrounding
- warm orange underpainting in the bottom section contrasts with the grey sky
- blue coloured objects contrast warm dark surroundings
- green horizontal brush strokes contrast against the vertical black brush strokes
- dark grey horizontal brush strokes contrast the vertical strokes layered in the sky
- geometric man-made shapes of the caravan, chair and foreground object contrast with the natural surrounds
- warm glow of caravan window light source contrasts with the dark grey surrounds

Unity

- unity is established through the use of loosely applied washes
- consistent use of black paint throughout unifies the composition
- unity is achieved through the repetition of black vertical lines
- use and reuse of colours creates unified composition
- repeated style and direction of brush strokes creates unity
- areas of underpainting unite sections of the composition
- the image is unified by the strong black lines of the repeated trees, framing the busy mid and foreground
- the green slashes of colour are repeated throughout the image and create perspective and unity

Accept other possible answers

Section Two: Compare and contrast essay

40% (40 Marks)

Question 3

(40 marks)

Refer to **Sources 3** and **4** in the Source Booklet.

Sources 3 and **4** both suggest a relationship between humans and the environment. Compare and contrast the two artworks and analyse how the artists communicate their viewpoint. Justify your opinion with evidence from the two artworks.

In your response include the following:

- use of art terminology and visual analyse of the two artworks (10 marks)
- describe the similarities and differences between **Sources 3 and 4** (10 marks)
- analysis of how the artists communicate their viewpoint (10 marks)
- justification of your personal response, with evidence of how the artists communicate their viewpoint. (10 marks)

Description	Marks
Use of art terminology and visual analyse of the two artworks	
Discerning use of art terminology and insightful visual analysis of the two artworks.	9–10
Detailed use of art terminology and considered visual analysis of the two artworks.	7–8
Appropriate use of art terminology and sound visual analysis of the two artworks.	5–6
Superficial use of art terminology and rudimentary visual analysis of the two artworks.	3–4
Limited use of art terminology and inadequate visual analysis of the two artworks.	1–2
No use of art terminology and no visual analysis of artworks.	0
Subtotal	10
Describe the similarities and differences between the two artworks	
Comprehensive and/or discerning comparison of the similarities and the differences between the two artworks.	9–10
Detailed and/or considered comparison of the similarities and the differences between the two artworks.	7–8
Sound and/or appropriate comparison of the similarities and the differences between the two artworks.	5–6
Superficial and/or rudimentary comparison of the similarities and the differences between the two artworks.	3–4
Limited and/or inappropriate statements made about the similarities and/or differences.	1–2
No reference to the similarities and the differences in artwork.	0
Subtotal	10
Analysis of how the artists communicate their viewpoint	
Comprehensive and/or discerning analysis of how the artists communicate their viewpoint.	9–10
Detailed and/or considered explanation of how the artists communicate their viewpoint.	7–8
Sound and/or appropriate explanation of how the artists communicate their viewpoint.	5–6
Superficial and/or rudimentary explanation of how the artists communicate their viewpoint.	3–4
Limited and/or inappropriate explanation of how the artists communicate their viewpoint.	1–2
No explanation of meaning and/or purpose evident.	0
Subtotal	10

Justification of your personal response with evidence of how the artists communicate their viewpoint	
Comprehensive and/or thoughtful justification of personal response with evidence supporting how the artists communicate their viewpoint.	9–10
Detailed and/or in-depth justification of personal response with evidence supporting how the artists communicate their viewpoint.	7–8
Appropriate and/or suitable justification of personal response with evidence supporting how the artists communicates their viewpoint.	5–6
Superficial and/or rudimentary justification of personal response with evidence supporting how the artists communicate their viewpoint.	3–4
Insufficient and/or limited justification of personal response with evidence supporting how the artists communicate their viewpoint.	1–2
No justification with no personal response of how the artists communicates their viewpoint.	0
Subtotal	10
Total	40
<p>Answers could include information:</p> <p>Visual analysis of both artworks Source 3</p> <ul style="list-style-type: none"> • the hunched figure clothed in denim jeans, shirt and beanie straddles a river • the clothing and proportions suggest the figure may be male • the figure's head is completely encased with the facial expression obscured • repeated transparent pentagons and polygon shapes around the figure's head appear similar to a space helmet • the central figure is standing bent over carrying three cargo ships on his back • the position of legs and feet suggests the figure may be moving along the river • repeated lines around the figure's shoe suggest impact on the ground • a red diagonal line extends from the cargo ships and disappears out of the composition • contrast between the figure's vertical legs and the horizontal alignment of objects and the landscape creates tension • the overall blue palette contrast with the colourful containers • the green landscape appears luscious, pristine and untouched • repeated green textures and patterns suggest the landscape continues into the distance • the expansive background is accentuated by the low horizon line • bright coloured, stacked, geometric and rectangular cubes represent common cargo shipping containers • four shipping containers lie scattered next to the river behind the figure, suggesting they have fallen from one of the ships and reinforce movement of the figure • the clear cloudless sky is dominated by the larger-than-life hunched over male figure filling the composition • a stable composition reinforced by the use of repetitive horizontal lines in the landscape, the hunched position of the figure and the container ships • strong triangular shapes of the solid blue legs and ships • exaggerated scale and proportions of central figure contrasts the realistic natural surroundings and creates tension within the artwork • the figure is disconnected from the landscape appearing almost alien-like in the natural environment • the cargo ships balanced precariously on the figure's back creates a sense of tension • the figure appears burdened and seems to struggle with the weight of the heavy cargo vessels on figure's back • a claustrophobic feeling in caused by the figure's head covered in a bubble-like helmet or breathing apparatus 	

Question 3 (continued)

Source 4

- a hunched over figure carries a woven basket filled with sunflowers on their back
- the male figure glances exhausted towards the viewer but may or may not directly meet the viewers' gaze
- the figure's face and posture appears almost contorted turning towards the viewer
- the figure's face appears a little anxious or pre-occupied
- the figure's body faces towards the left
- predominant khaki green and muted brown colour palette
- bright green in the background suggests daylight
- dabs of blues and pinks seen in the background suggests sky and clouds
- a bright orange colour outlines the sunflowers at the top right of the composition
- a shift in colour separates the foreground from the background
- repeated use of mid-tones, brush strokes and textures suggest an outdoor working environment
- red shoulder straps and a head strap secure the basket
- standing in a partial clearing, the figure rests next to a red container
- the red container projects into the picture space from the bottom of the canvas
- the way the paint has been applied to describe his skin suggests the figure has abrasions or bruises as a result of hard work and/or strenuous exercise
- figure's posture implies the heavy weight of the basket, reinforced by the contents piled high extending out of the top of the composition
- the heavy basket appears to be pulling on his neck as the figure balances himself, resting one hand on a red box in the foreground and holding on to what appears to be foliage
- application of paint is crude with directional strokes visible
- angled brushstrokes at ground level lead the viewer into the composition and towards to central figure
- the figure is separated from the background by a row of vertical sunflowers
- a textured fence is visible on the left of the composition forming a barrier
- the short horizontal marks seen in the basket are repeated in the fence
- right side of the composition is layered, overlapping and textured suggesting a variety of plants may grow wild here
- the left of the composition has more space and sunflowers are planted in straight lines, with plants more controlled in demarcated areas ready for harvesting
- contrast between the regular pattern of the basket weave, fence and row of trees and the scrub encroaching the picture space on the right
- title of *Ripe*, suggests the figure is harvesting plants that have completed their growing cycle

Similarities and Differences

Similarities

- both are paintings
- both feature a centred, singular figure
- both figures are stooped over in a similar posture with something on their backs
- both depict a figure hunched over carrying an uncomfortably heavy load
- both figures look towards something beyond the picture
- both figures do not engage with the viewer
- both are fairly closely framed in the image
- both are Western or Caucasian in appearance
- both are dressed casually
- both are in what appears to be a rural landscape
- both figure's are similar ages
- both figure's bodies face towards the left of the composition
- both are carrying or transporting aspects of industry
- both feature a horizon line in the lower third
- both secure their cargo in place with a red strap

- both figure's appear to be involved in a work-related activity
- both sources explore the relationship that man has with industry and the environment
- both sources have captured a figure pausing as if taking a moment to gather their strength
- both images depict an image at work during the day, their loads extending beyond the picture frame

Differences

- Source 3 is an oil on canvas and Source 4 is an acrylic on linen
- Source 3 is rectangular proportions, whereas Source 4 is square proportions and larger in actual size
- Source 3 depicts a figure balancing three container ships on their back, whilst Source 4 depicts a figure carrying a woven basket on his back, filled with sunflowers
- Source 4 shows the figure's hands and in Source 3 they are hidden
- the whole figure is shown in Source 3, whereas in Source 4 we cannot see his feet
- the figure in Source 3 appears to have a phone or rectangular object in his back pocket
- Source 4 reveals emotion in the figure's face, whereas the figure in Source 3 is anonymous with their face obscured by the helmet-like, transparent polygon shapes
- the figure's posture in Source 3 leaves his back almost horizontal attempting to keep the cargo ships in place, the figure in Source 4 is more upright
- the figure in Source 3 appears to dress for colder weather wearing a long-sleeved denim shirt, jeans and beanie, whilst Source 4 wears tired old work clothes and a short sleeve t-shirt
- Source 4 features the goods the figure is carrying, whereas Source 3 it is unknown with only the cargo containers shown
- the figure in Source 4 appears more embedded within the landscape, whereas the figure in Source 3 towers above the pristine, uninhabited natural landscape, dominates and appears disconnected inside a helmet
- Source 3 has imagined aspects such as scale, proportions and polygon shapes around the figures head, whereas Source 4 portrays a realistic scene
- Source 3 uses a greater variation of colours and Source 4 a more limited colour palette
- Source 3 uses vibrant, crisp intense colours
- Source 4 uses a desaturated colour palette
- the use of vibrant primary colour appears restricted to the top third of Source 3
- polychromatic saturated hues with cool blue overtones are dominant in Source 3, whereas muted khaki green and browns, with hints of pink and blue are seen in Source 4
- Source 3 features a photo realistic rendering of form
- Source 4 uses a gestural application of paint in a grainy, sketchy, unfinished manner
- controlled and refined paint application and meticulous attention to detail is evident in Source 3, which contrasts with the expressive, gestural and rudimentary application of paint used to depict the image and his surrounding vegetation seen in Source 4
- the painting style is realistic in keeping with the surrealistic subject matter in Source 3, whilst Source 4 is expressionistic and descriptive of emotion

The meaning and purpose of artworks

Source 3

- extreme use of scale to emphasise the impact that humans have on the environment
- the figure wears contemporary clothing making the image more relatable
- a healthy green landscape surrounds the oversized figure, but in this imagined world humans tower over the landscape and yet they appear unable to breathe safely within it
- there is an eerie stillness evident in the artwork
- the figure appears detached and does not seem to have an emotional connection to their environment, but rather is just moving through it
underneath the helmet-like breathing tank, the figure wears added protection – a face mask and woollen beanie, which could indicate that the air is toxic and freezing
containers are falling off the figures back, and four have landed in a field, perhaps this is a sign that his search is over – the straps supporting the ships are loosened, ready for dismounting

Question 3 (continued)

Source 4

- the figure is burdened by the load on the figure's back – the straps around his arm and head appear taut, indicative of a heavy load, yet the basket contains sunflowers which are comparatively light in weight
- the figure is harvesting the crop alone, there is no evidence of other harvesters or technological advanced farming equipment to assist the figure
- the surrounding vegetation starts to become unruly as it encroaches in on the picker, as they tries to keep it at bay
- the cleared cultivated landscape on the left contrasts with the wild vegetation on the right
- the khaki green and murky browns add to the sombre mood of someone who works the land, dirt, grime
- the figure appears contorted and twisted with the basket pulling on his head, making the viewer feel uncomfortable
- although the figure's mood is not visibly happy, they appear connected and entrenched in their working environment as though this working activity is familiar
- the figure reaches out to hold what appears to be foliage to support his balance
- the figure appears to be an inextricable part of the environment as the foreground envelops the figure
- the grubbiness of the image implies struggle and grit
- the sketchy, raw, unfinished nature of the paint application creates energy and unrest
- the repeated use of colour in Source 4 on the figure's apron, the box in the foreground and the basket suggest the figure is working for a company

Viewpoint

Source 3

- the responsibility of the figure is to industrialise new territory, a new planet similar in typography to earth
- the multi-coloured sea containers will have everything required to rebuild a new world and conquer the unknown
- the figure, symbolic of figure's need to explore new and better frontiers – the search for utopia
- the figure is working alone, appears oblivious to the few containers that have fallen from figure's back and may leave the fallen cargo behind
- the sea containers appear to be too large to be set afloat in the river that flows between the figure's feet.
- the figure remains faceless, this could denote that the figure is symbolic of all mankind
- low point of view looking up towards the figure carrying three container ships, who towers above in the sky
- absence of humans or human impact in the surrounding environment is reinforced by the title *Shore for the Unmanned*
- a futuristic world without human society as we know it
- a Biblical reference to Noah and the Ark – the waters have subsided
- the giant figure precariously balancing container ships on the figure's back straddles a river that meanders through untamed forests and fields. The figure bends over in search of the "perfect spot" to offload the ships
- the viewer is below the giant central figure emphasising the size and proportions
- the audience viewpoint is above the ground and removed from the scene
- the figure is wearing ordinary relatable clothing that is commonly worn when socialising
- the shapes around the figure's head are unfamiliar and the face inside unrecognizable
- the figures strange shaped face profile inside the helmet may not be human
- metaphor for humans overpowering the environment leading to climate crisis
- the helmet may represent damage done to the environment making it unlivable and leaving the *Shore Unmanned*, as the title suggests

- the heavy load, forward leaning posture and ropes tethered over the figure's shoulders may be a metaphor for unhealthy dependence on big industry and globalisation.
- Source 3 appears futuristic

Source 4

- a feeling of isolation dominates the composition, there is no connection with the rest of the world
- anxiously staring at the viewer, the harvester tries to hasten, they are running out of time, even the vegetation is closing in on the figure
- Source 3 shows an extensive and vast untamed landscape with endless vivid blue sky, whereas in Source 4 the surrounding vegetation is encroaching on the figure creating a claustrophobic feeling
- the heavy load that the figure supports with their head and neck appears strained suggesting that they are underpaid and over worked in poor work conditions
- the figure may be a migrant worker?
- there is no escaping, the row of plants and the fence hem the harvester in, keeping them metaphorically trapped – they will not be able to sustain this type of manual work
- Source 4 more reminiscent of working on a farm in the past
- a solo figure works hard in a dirty, dusty environment
- the wild plants and vegetation contrast the cultivated industry being harvested
- the ordered rows of crops suggest human care and farming practices
- the figure is connected to the landscape, cultivating it and knows when it is *Ripe*, as the title suggests
- the emotional content of the work is directed at the viewer, we feel empathy and concern for the figure.
- The figure gazes towards the audience, physically exhausted hoping for some relief

Accept other possible answers

Section Three: Essay based on research/investigations

40% (40 Marks)

Question 4

(40 Marks)

For copyright reasons this text cannot be reproduced in the online version of this document.

- (a) With reference to the above statement, examine how your research/investigation artist(s) commentaries and/or points of view have prompted you to consider alternative viewpoints. Using art terminology, refer to more than **one** artwork to support your personal response. (20 marks)

Description	Marks
Personal response to how research/investigation artist(s) commentaries and/or points of view have prompted you to consider alternative viewpoints with reference to the statement	
Comprehensive and/or discerning personal response to how your research/investigation artist(s) has prompted alternative viewpoints with reference to the statement.	9–10
Considered and/or detailed personal response to how your research/investigation artist(s) has prompted alternative viewpoints with reference to the statement.	7–8
Sound and/or appropriate response to how your research/investigation artist(s) has prompted alternative viewpoints with some reference to the statement.	5–6
Superficial and/or rudimentary personal response to how your research/investigation artist(s) has prompted alternative viewpoints with superficial reference to the statement.	3–4
Limited and/or inadequate personal response to how your research/investigation artist(s) prompted alternative viewpoints with limited reference to the statement.	1–2
No personal response to how your research/investigation artist(s) has prompted alternative viewpoints. No reference to the statement.	0
Subtotal	10
Use of art terminology	
Discerning use of art terminology to describe the artwork.	5
Detailed use of art terminology to describe the artwork.	4
Sound use of art terminology to describe the artwork.	3
Superficial use of art terminology to describe the artwork.	2
Limited use of art terminology to describe the artwork.	1
No use of art terminology to describe the artwork.	0
Subtotal	5
Visual analysis of artwork	
Discerning visual analysis of more than one artwork.	5
Detailed visual analysis of more than one artwork.	4
Sound visual analysis of more than one artwork.	3
Superficial visual analysis of artwork.	2
Limited visual analysis of artwork.	1
No visual analysis of artwork.	0
Subtotal	5
Total	20
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

- (b) Discuss how contextual factors have shaped the meaning and/or purpose and inspired the choice and application of media and/or materials in your research/investigation artist(s) art practice. (20 marks)

Description	Marks
Discuss how contextual factors have shaped the meaning and/or purpose	
Comprehensive and/or discerning discussion about how contextual factors have shaped the meaning and/or purpose of research/investigation artist(s) art practice.	9–10
Considered and/or detailed discussion about how contextual factors have shaped the meaning and/or purpose of research/investigation artist(s) art practice.	7–8
Sound and/or appropriate discussion about how contextual factors have shaped the meaning and/or purpose of research/investigation artist(s) art practice.	5–6
Superficial and/or rudimentary discussion about how contextual factors have shaped the meaning and/or purpose of research/investigation artist(s) art practice.	3–4
Limited and/or inadequate discussion about how contextual factors have shaped the meaning and/or purpose of research/investigation artist(s) art practice.	1–2
No discussion of contextual factors that have shaped the meaning and/or purpose of research/investigation artist(s) art practice.	0
Subtotal	10
Discuss how contextual factors inspired your research/investigation artist(s) choice and application of media and/or materials.	
Comprehensive and/or discerning discussion about how contextual factors inspired the choice and application of media and/or materials in your research/investigation artist(s) art practice.	9–10
Considered and/or detailed discussion about how contextual factors have inspired the choice and application of media and/or materials in your research/investigation artist(s) art practice.	7–8
Sound and/or appropriate discussion about how contextual factors have inspired the choice and application of media and/or materials in your research/investigation artist(s) art practice.	5–6
Superficial and/or rudimentary discussion about how contextual factors have inspired the choice and application of media and/or materials in your research/investigation artist(s) art practice.	3–4
Limited and/or inadequate discussion about how contextual factors have inspired the choice and application of media and/or materials in your research/investigation artist(s) art practice.	1–2
No discussion of contextual factors that have influenced your research/investigation artist(s) art practice.	0
Subtotal	10
Total	20
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

Question 5

(40 marks)

One of the most fundamental and practical aspects of art is the importance of materials. The stuff that artists use when they make a work of art influences both form and content. Every material brings something special to the creative process and the finished work.

Infinite Dictionary

- (a) With reference to the above statement, discuss how your research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process. Using art terminology, refer to more than **one** artwork to support your response. (20 marks)

Description	Marks
Discussion of how research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process.	
Comprehensive and/or discerning discussion of how research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process. Makes reference to the statement.	9–10
Considered and/or detailed discussion of how research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process. Makes reference to the statement.	7–8
Sound and/or appropriate discussion of how research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process. Makes some reference to the statement.	5–6
Superficial and/or rudimentary discussion of how research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process. Makes superficial reference to the statement.	3–4
Limited and/or inadequate discussion of how research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process. Makes limited reference to the statement.	1–2
No discussion of how research/investigation artist(s) selects and manipulates materials, media, style and/or techniques as part of their creative process. Makes no reference to the statement.	0
Subtotal	10
Use of art terminology	
Discerning use of art terminology to describe the artwork.	5
Detailed use of art terminology to describe the artwork.	4
Sound use of art terminology to describe the artwork.	3
Superficial use of art terminology to describe the artwork.	2
Limited use of art terminology to describe the artwork.	1
No use of art terminology to describe the artwork.	0
Subtotal	5
Visual analysis of artwork	
Discerning visual analysis of more than one artwork.	5
Detailed visual analysis of more than one artwork.	4
Sound visual analysis of more than one artwork.	3
Superficial visual analysis of artwork.	2
Limited visual analysis of artwork.	1
No visual analysis of artwork.	0
Subtotal	5
Total	20
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

- (b) Discuss how contextual factors (social, cultural and/or historical) have influenced the opinions of your research/investigation artist(s) commentaries and/or points of view. Provide a personal response to evaluate the effect that these factors have made upon your research/investigation artist(s) art practice. (20 marks)

Description	Marks
Discussion of how contextual factors (social, cultural and/or historical) have impacted the ideas and/or opinions of your research/investigation artist(s)	
Comprehensive and/or discerning discussion of how contextual factors have influenced the ideas and/or opinions of your research/investigation artist(s).	9–10
Considered and/or detailed discussion of how contextual factors have influenced the ideas and/or opinions of your research/investigation artist(s).	7–8
Sound and/or appropriate discussion of how contextual factors have influenced the ideas and/or opinions of your research/investigation artist(s).	5–6
Superficial and/or rudimentary discussion of how contextual factors have influenced the ideas and/or opinions of your research/investigation artist(s).	3–4
Limited and/or inadequate discussion of how contextual factors have influenced the ideas and/or opinions of your research/investigation artist(s).	1–2
No discussion of how contextual factors have influenced the ideas and/or opinions of your research/investigation artist(s).	0
Subtotal	10
Personal response to evaluate and justify the effect of contextual factors on your research/investigation artist(s) art practice	
Comprehensive and/or discerning personal response to evaluate and justify the effect of contextual factors on your research/investigation artist(s) art practice.	9–10
Considered and/or detailed personal response to evaluate and justify the effect of contextual factors on your research/investigation artist(s) art practice.	7–8
Sound and/or appropriate personal response to evaluate and justify the effect of contextual factors on your research/investigation artist(s) art practice.	5–6
Superficial and/or rudimentary personal response to evaluate and justify the effect of contextual factors on your research/investigation artist(s) art practice.	3–4
Limited and/or inadequate personal response to evaluate and justify the effect of contextual factors on your research/investigation artist(s) art practice.	1–2
No personal response to evaluate and justify the effect of contextual factors on your research/investigation artist(s) art practice.	0
Subtotal	10
Total	20
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

ACKNOWLEDGEMENTS

- Question 4** Quote adapted from: Wright, S. (2013). *The art of life: How arts and culture affect our values*. Retrieved April, 2021, from <http://www.missionmodelsmoney.org.uk/re-think/>
- Question 5** Quote from: Infinite Dictionary. (2017). *Art and the importance of materials: Part 1*. Retrieved April, 2021, from <http://infinitedictionary.com/blog/2017/07/20/art-and-the-importance-of-materials-part-1/#:~:text=One%20of%20the%20most%20fundamental,process%20and%20the%20finished%20work>

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