



VISUAL ARTS

ATAR course examination 2020

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 Katherine Hattam's mixed media artwork, *The Divided Self* (2012), depicts a domestic interior through her application of the elements and principles of art.

Description	Marks
Description of the elements and principles of art in the artwork using art terminology	
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"> • repetitive black lines of equal width describe geometric and organic forms, creating unity • actual geometric grid constructed from glued pages from a text • a bold white, vertical and horizontal cross divide the picture plane into a structured network of perpendicular horizontal and vertical intersecting white lines which stabilises the composition • line is descriptive of shapes and objects • consistency of line weight throughout the image, creating a static composition • outlines flatten space and describe form without tonal variation • an equal balance of horizontal and vertical lines • line forms a visual break between colours • repetition of parallel lines creates rhythm • geometric white horizontal and vertical perpendicular lines contrast with the black organic outlines • zigzag lines across the composition • economical use of line • connecting the dots creates an implied leading line that pulsates across the composition • decorative line quality • cross-contour line used to articulate the surface of the can on the floor. <p>Colour</p> <ul style="list-style-type: none"> • dominant complementary colour scheme of blue and orange with a limited tonal range • interior background wall cerulean blue – semi translucent application • floor and sky rendered in cobalt/phthalo blue – semi translucent application • small areas of teal placed arbitrarily around the table • complementary orange accents distributed evenly across the picture plane creates a visual path • the use of large areas of white connects disparate objects – framed white geometric shapes on the wall, white tabletop, white kettle, white can and white reading glasses on the floor 	

- the use of the dominant blue palette flattens and compresses space
- colours are opaque and flat in parts
- high key complementary palette
- use of saturated and intense complementary hues
- use of dark blue in each of the corners of the work creates a stable and balanced composition
- the repetition of blocks of colour are used to define shapes and create pattern
- red and yellow blocks of colour are balanced throughout the work
- white is a contrasting tone to the dominant colours of blue and orange, creating balance
- contrast between warm (orange) and cool (blue/green) colour palettes
- movement created by scattered hints of colour, predominately orange shapes at the top and bottom of the artwork.

Shape

- multiple hanging organic shapes contrasts against the blue-toned block shapes of the background
- circular shapes of colour are used repetitively as decorative elements
- even distribution of geometric and organic shapes
- contrast between representational and arbitrary/non-representational shapes
- shapes are predominantly flat and lack form/tonal detail
- large white rectangle tabletop, centrally placed and is an area of focus
- interaction between the positive and negative shapes compresses the space
- the lack of variation in the scale of objects within the composition renders the artwork two-dimensional
- repeated rectangular shapes in the blue background create repetition and balance
- geometric composition
- rectilinear shapes of the windows, picture frames and the table
- solidity of shapes appear ambiguous.

Space

- harmonious relationship due to the equal spacing between objects
- limited/shallow space appears flat and two-dimensional
- the idea of inside and outside coexist on the same plane – creating tension
- negative space organised and unified through the grid collage
- overlapping of objects on the table create a limited sense of space
- diagonal placement of the remote on the floor and the two cans provides an illusion of depth
- lack of depth in the work due to the absence of form, rendering or shadows
- suggested space through the use of diagonal lines on furniture and structural frame within the image
- division of the image into panels suggests a flattened surface, devoid of depth
- lack of tonal blending within shapes and objects removes the illusion of space
- large diagonal shape in the foreground contrast with the smaller objects above suggests space and distance
- intimate figure-ground relationship renders the composition as flat and two-dimensional
- perspective of the table defies logic creating tension – the kettle balances precariously on the edge of the table
- application of vertical location references oriental art with the higher the object the further back it is assumed to be and thus provides a sense of depth
- the dominant parallel diagonal lines converge to the objects on the table mainly the kettle
- the dark blue in the foreground – denoting the floor has the same intensity as the blue used in the sky – flattens the image.

Question 1 (continued)

Texture

- tones of texture are defined by black outline
- actual layered pages utilised from books for example 'The Divided Self' are glued onto board
- the 'pooling' of blue paint visible in the background creates an uneven surface texture
- application of paint is mainly smooth with no evidence of brushstrokes in objects and shapes the dark bristles of the hairbrush create an implied rough texture
- application of paint on floor and wall is translucent revealing texture.

Value/tone

- limited tonal value in colour palette
- variation in the blue hues creates some depth with cool and warm colours receding and advancing
- no tonal modulation, objects lack volume and are flat
- some objects such as the mask, birds and reading glasses are rendered in small irregular dots of white, orange and blue indicating some volume
- varying subtle intensities of blue creates depth and variety.

Principles of art

Emphasis

- point of emphasis – coffee pot and kettle centrally placed adjacent to the intersecting lines of the white cross
- emphasis is on the central table, suggested by the block of white, contrasting with the dominant blue negative space behind
- stacked lines on the left of the image as well as the structural framework of the framed images and table legs emphasises the central white table
- emphasis on blue as the dominant colour
- the use of the background collage as a backdrop colour places emphasis on the high-key white tabletop.

Pattern

- collage of double-spread pages taken from books glued onto board utilising a stack bond tile pattern
- regular horizontal and vertical grid pattern – edges of the pages painted white
- regular pattern of the placement of objects creates a feeling of calm and order
- all over pattern created by the collaged journal pages.

Repetition

- repetition of pages from books glued onto the board – static and regular
- repetition of dots evenly distributed across the picture plane
- consistent rhythm created by the static, repetitive layout of the pages
- repetition of vertical and horizontal lines – implied and actual – static and calm
- lines are repetitive in their weight and quality
- repeated diagonal lines visible to the left and right of the composition creates some depth
- repeated dots and decorative elements seen in the mask, chickens and crow.

Balance

- symmetrical composition divided into four equal vertical rectangles, forming a bold white cross
- even distribution of visual weight within the composition
- underlying collage grid and cross renders the composition balanced
- approximate symmetry is created by the structural framing on the outside edges of the image and table
- the equal distribution of the colour blue creates balance
- precisely placed perpendicular horizontal and vertical lines creates overall balance

- balanced placement and usage of shapes creates unity.

Contrast

- contrast is evident between organic objects such as the mask, basket and birds and geometric table, window frame, laptop and books
- contrast between the uniform polka dots in the frame on the wall as opposed to the irregular daubs of paint seen in the mask, birds, cans and coffee mug
- contrast evident in the articulation of the black outline – lines curved as seen in coffee pot distinct from mechanical lines used to delineate the table and window frame
- incorporates simultaneous contrast – the use of complementary orange and blue intensifies the brilliance of each colour
- contrast between the two dominant tones, blue background and the muted collage of the background
- contrast between block, flat shapes and repeated and continuous lines
- contrast between the diagonal lines at the bottom of the work vs the more static, vertical lines at the top of the work
- contrast between cool and warm colours
- contrast creates visual tension between the kettle and coffee pot – adjacent to one another at the central point of the main vertical and horizontal axis
- coffee pot utilises black dots which form a visual contrast to the dominant use of black outlines.

Movement

- movement is suggested through a variety of lines
- lines that are used in a free flowing and gestural manner emphasise the natural curve of the bold shapes
- rectangular shapes created by the collaged pages evoke a subtle, defined yet regular movement
- circular movement created by the placement of small irregular dots that pulsate through the composition from the mask, to the birds, coffee mug, hens and reading glasses back to the mask
- perpendicular horizontal and vertical lines create a rigid underlying structure
- the negative spaces act as 'pauses' within the rhythm of the composition
- visual pathways create limited movement
- implied movement through the use of diagonal lines.

Unity

- unity created through the use of a limited complementary colour palette of blue and orange
- unity is achieved by the underlying grid created from pages of a book glued to board
- the typed text and diagrams seen in the glued pages unifies the composition
- unity established through the repeated dot pattern
- use of line is consistent and weighted equally throughout the work
- unity is created through the equal amount of horizontal and vertical lines
- the block white shape of the table balanced with the smaller white decorative elements equally distributed throughout the image unifies the composition.

Accept other relevant answers.

Question 2

(10 marks)

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

Site-specific artworks are designed for a particular place or location. Dale Chihuly's blown glass installation, *Ethereal White Persian Pond* (2018), in Kew Gardens interacts with its setting.

Using art terminology, discuss how the artist has utilised the principles of movement, unity, repetition, contrast and balance in his site-specific artwork.

Description	Marks
Discussion about how the selected principles of art have been used in the artwork, using art terminology	
Comprehensive discussion and discerning use of art terminology about how the selected principles of art have been utilised	9–10
Concise discussion and detailed use of art terminology about how the selected principles of art have been utilised	7–8
Sound discussion and appropriate use of art terminology about how the selected principles of art have been utilised	5–6
Superficial discussion and some use of art terminology about how the principles of art have been utilised	3–4
Limited discussion made with insufficient use of art terminology about how the principles of art have been utilised	1–2
No discussion of the principles of art and no use of art terminology	0
Total	10
<p>Answers could include the following information:</p> <p>Principles of art</p> <p>Movement</p> <ul style="list-style-type: none"> multiple viewpoints produce an inherent degree of variety – balanced with harmony markings and ribbings on the glass forms create gentle, implied movement ripples on the pond surface disturbs the reflection creating actual movement repeated organic, radial lines of the glass flowers create a dynamic and rhythmic movement static glass objects contrast with natural movement in the environment caused by air movement and water ripples movement through the floating/falling placement of glass forms above the pond sense of movement through the multiple directional line of the forms outline of black creates a rhythmic visual flow around each form outline of black on each form mimics water ripples from the pond below black outlines of forms mirror the white lines within each form with rhythmic repetition creating movement numerous repeated forms suggest movement and tension between them use of black lines on the outline of the form in combination with an implied black centre of the flower creates movement from the outside in. <p>Unity</p> <ul style="list-style-type: none"> unity is created by the organic flowing shapes of the glass forms resembling the natural plant forms in the garden unity is developed through the repetition of forms, lines and shapes of the water lilies found in the pond the repetitive pattern in the glass forms mirror the repetitive pattern found in the reflections on the water, creating a unified sense of movement in the work the dominant colour of green, depicted in a variety of shades, creates unity in the work the use of white throughout the artwork creates unity 	

- unity is created through the repetition of the glass stalks, visually mimicking the naturally occurring stems of plants in the garden
- the rippled edge quality of the glass forms is evident throughout the artwork and creates unity
- the limited colours evident in the artwork in the installation's environment create unity
- unity is created by the consistent spacing and placement of the flower forms with each other, and the waterlilies below
- the artists' limited colour palette creates a sense of unity in the work
- the consistency of shape in both the glass forms and the plants in the pond create unity in the work
- the rising glass forms utilise the space in a thoughtfully composed way creating unity and balance
- the forms in the work are visually connected through size, placement and scale, creating a unified and harmonious image
- the shapes of the glass forms are reflected in the shape of the lily pads creating unity
- the unity of the composition is reinforced by the similarity in shape, texture and transparency of each unique organic glass form
- boundaries between nature and glass become unified as the viewer circumnavigates the installation and experiences a physical and visual connection with the artwork
- the careful spiral arrangement of organic semi-translucent glass forms emulating lily pads echoes the curvilinear structure of the pond creating a unified composition
- all glass forms are similar in shape and size creating unity
- glass forms are placed in small clustered groups within the pond, which creates unity
- the shapes and placement of the glass forms are mirrored in the taller leaves and stalks in the pond, creating unity.

Repetition

- repetitive arrangement of organic semi-translucent forms emulates lily pads
- repetition of elements (line, shape, colour, texture, value) helps establish unity, adding to the visual flow
- the repeated shape of the glass forms mimicking the lily pads creates a dynamic relationship within the space of the environment
- the black outlines of the flowers are repeated
- the repetition of the roof framework contrasts with the repeated glass flowers
- repetition between the rippled surfaces of the glass forms replicates ripples on the surface of the water
- repeated colours of green and white create a vibrant and busy environment
- repetition of ripples on the forms creates organic movement
- repetition of soft rippled glass creates rhythm
- repeated shapes, colours and textures
- repetition of curvilinear shapes echo an art nouveau style reflected in the soft, flowing shapes found in nature.

Contrast

- hierarchy evident with the focal point established in the centre of the installation
- scale of lily pads larger than the natural lily pads
- natural soft green lily pads visible through the solid white glass flowers
- contrasting play of colour and light
- heavy objects appear weightless, hovering above the water
- contrast between the solid forms and their reflection in the murky pond water
- rippling of the water distorts the shapes creating contrast between defined form and shattered reflections
- contrast between the dominant, repeated colours of white and green
- contrast between the radial lines, the outlines and the lines created by the rippled surface of the glass flowers

Question 2 (continued)

- contrast between the organic forms of the glass flowers, garden and the architectural geometric structure of the roof
- contrast between the white ripple effect on the glass and the smooth and flat surface of the lily pads
- the glass flowers face in different directions, contrast is created through opposing directional movement
- texture is contrasting, surface of the glass vs the natural surfaces of water, plant life
- contrast between the light translucent glass and darker, opaque green flora and water
- contrast between static forms and actual movement of the natural environment.

Balance

- atectonic composition is open
- radial balance is spherical, arranged in clusters around a focal point, a tower of overlapping forms placed on top of each other reaching for the roof
- lines radiate from convergent focus
- asymmetry and irregularity of forms
- balance created by the consistent height, shape and visual weight of the glass flowers
- balance is created by the repeated lines and shapes of the glass forms
- balance is created by the repeated surface and colour of the glass forms
- there is a balance between the organic and man-made structural elements
- balance between the light of the glass forms and the darker tones of green of the environment
- balance is created by the repeated linear elements in the artwork.

Accept other relevant 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 make comment on the relationship between humans and their environment. Compare and contrast the two artworks and evaluate how the artists communicate their viewpoint. Justify your opinion with evidence from the two artworks.

In your response consider the following:

- art terminology and visual analysis of the two artworks (10 marks)
- similarities and differences between **Sources 3** and **4** (10 marks)
- the meaning and purpose of the two artworks (10 marks)
- personal response of how the artists communicate their viewpoints. (10 marks)

Description	Marks
Art terminology and visual analysis	
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
Limited use of art terminology and superficial visual analysis of the two artworks	3–4
Insufficient 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
Similarities and differences in the two artworks	
Comprehensive and discerning comparison of the similarities and the differences between the two artworks	9–10
Detailed and considered comparison of the similarities and the differences between the two artworks	7–8
Sound and appropriate comparison of the similarities and the differences between the two artworks	5–6
Superficial and rudimentary comparison of the similarities and the differences between the two artworks	3–4
Limited and inappropriate statements made about the similarities and/or differences	1–2
No reference to the similarities and the differences	0
Subtotal	10
The meaning and purpose of the two artworks	
Comprehensive and discerning explanation of meaning and purpose evident in two artworks	9–10
Detailed and considered explanation of meaning and purpose evident in the two artworks	7–8
Sound and appropriate explanation of meaning and purpose evident in the two artworks	5–6
Superficial and rudimentary explanation of meaning and purpose evident in the two artworks	3–4
Limited and inappropriate explanation of meaning and/or purpose	1–2
No explanation of meaning and purpose evident	0
Subtotal	10

Question 3 (continued)

Personal response with evidence of how the artists communicate their viewpoints	
Discerning personal response of how the artists communicate their viewpoint with comprehensive evidence	9–10
Considered personal response of how the artists communicate their viewpoint with detailed evidence	7–8
Sound personal response of how the artists communicates their viewpoint with appropriate evidence	5–6
Superficial personal response of how the artists communicate their viewpoint with limited evidence	3–4
Limited personal response of how the artists communicate their viewpoint with insufficient justification.	1–2
No personal response of how the artists communicates their viewpoint with no justification.	0
Subtotal	10
Total	40
<p>Answers could include the following information:</p> <p>Visual analysis of both artworks</p> <p>Source 3</p> <ul style="list-style-type: none"> • repeated shapes in the background visible in the cobble stones, windows and architectural features in water reflection • shapes of the background environment are reflected in the water • colours are muted, skin tone and low-key greys • contrast between the organic/fluid water in surrounding environment and geometric/static shapes of the figures • different heights of figures and crowded placement suggest chaos and movement • water reflections suggest movement • sculpture is unified through its grouped composition • space is compressed within the group of figures • aerial viewpoint • figures are representational • form of figures partially exposed • implied tone is created by changing outdoor lighting • depth created by altering heights of sculptural figures • circular movement is created by the placement of the figures • low-contrast colour scheme • diminutive stature of the figures causes the viewer to assume dominance and height over the sculpture • subdued colours within the surrounding architecture unifies the artwork • the environment through the water, intertwines and interacts with the sculpture. <p>Source 4</p> <ul style="list-style-type: none"> • high contrast tonal range • repeated shapes in the water ripples and in the check pattern on the blanket • solitary, isolated figure • strong horizontal and vertical lines interrupt the vast landscape • eye level viewpoint • receding subdued hills suggests/creates atmospheric perspective • fluid, organic waves suggest kinetic, horizontal and diagonal movement • contrast between artificial warm yellow light in the phone box and natural soft light in the background • soft and fluid implied textures of the human figure, blanket and waves contrast with the static/geometric telephone booth • representational painting 	

- balance between vertical and horizontal lines, created by the phone box shape
- rectangular shape creates a frame around the human figure, creating emphasis
- contrast between cool colours, evident in the blue water and green hills, and warm hues of red, yellow and orange in the blanket and light in the telephone booth.

Similarities

- both figures are in a landscape
- both suggest a predicament
- both are faced by a flooding situation
- both sources are narratives within a natural setting
- both sources suggest themes of communication
- both incorporate water as integral part of the composition
- both sources provide images of thought-provoking commentary, focusing possibly on global issues
- the gaze of the subject matter is downward with limited eye contact with the audience.

Differences

- Source 4 depicts a solitary figure standing inside a telephone booth, whilst Source 3 shows a group of figures huddled together
- different use of art forms, Source 4 is a painting and Source 3 is a cement cast installation
- Source 4 is viewed traditionally in a gallery, whilst Source 3 is a site-specific installation accessible to the passerby
- Source 4 depicts a figure wearing a hoodie and has a blanket draped over their shoulders, the bottom of their jeans is barely visible, while the figures in Source 3 appear to be all wearing grey suits, white shirts and black ties
- In Source 4 the figure's hair is partially covered by the hoodie (which is indicative of their age), whilst the figures in Source 3 are all grey and balding
- the figures in Source in 3 appear to be in positions of power in contrast to the subject in Source 4 who appears powerless
- urban vs natural landscape
- figures submerged with top half of bodies visible unlike Source 4 which shows a full figure.

The meaning and purpose of artworks

- Source 3 demonstrates a sense of tension and argument
- Source 3 could possibly suggest the group's inability to deal with important issues effectively and in a timely manner
- figures depicted in Source 3 appear unaware of their environment
- bureaucracy interfering with urgent matters
- Source 3 portrays a group decision that has no resolution
- Source 3 depicts a group of people in a predicament and who appear unaware of the rising water levels
- Source 3 is placed within an urban environment that appears established, possibly in a first world city
- The figure in Source 4 is solitary, lonely, vulnerable and in a predicament
- the water symbolises imminent danger
- in Source 4 the figure tries to use the telephone although it seems hopeless
- unrecognisable figure who looks homeless and dressed like a refugee/vulnerable person
- negative consequences of inaction and apathy towards environmental issues
- vignettes of every day scenes bordering on the absurd which could be indicative of our helplessness to act against climate change
- reliance on money, power to provide a solution
- consequences of a 'sinking' society
- rising sea levels, a direct result of global warming
- depiction of the absurdity of human behaviour at times

Question 3 (continued)

- superficial conversation/communication pensively waiting for someone else to think, act and lead.

Viewpoint

Source 3

- placement of the group in Source 3 in a city environment reflects the place in which they would typically meet
- the artist has been able to convey the irony and frustration of the situation, snapshot of political disharmony
- the placement of the sculpture in a puddle that reflects the buildings surrounding it, creates meaning and provides context
- installation of cast cement miniature figures in an urban landscape
- ephemeral and partially submerged installation comprising of concentric circles of figures in grey business suits
- limited detail in features of the figures and in a limited colour palette
- some of the figures in the outer circle are completely submerged below the water, their heads barely visible
- figures who are placed above the water line create points of interest
- the placement of the figures in a radial composition creates an intimate scenario/vignette
- the viewer is excluded and forced to observe the debate from a distant bird's eye viewpoint
- there is tonal variation present in the grey suits
- although the figures are clustered closely together, it is only at the centre that the figures have a physical connection
- rising seas are implied with the waters engulfing the figures filling their mouths and presumably eventually covering them completely
- a metaphor for climate change inaction.

Source 4

- a figure in a seascape portrayed in a portrait format, creating contrast/juxtaposition
- the image is portrayed as a cinematic narrative
- the detailed painting depicts a solitary young figure standing inside a public telephone booth
- the casually dressed youth is recognisable and relatable
- the blanket comprising of warm analogous colours that is draped over the figures shoulders, appears comforting
- the telephone booth is located on the beach and the waves are gently washing into and beyond it, creating a surreal image
- the figure is barefoot and the figures feet and corners of the blanket dangle in the water creating a juxtaposition of clothing and environment
- the lower half of the telephone booth is open to the elements, whilst the upper half has glass windows for protection and privacy
- an electric light source visible in the phone booth shines down onto the phone console
- green hazy rolling hills are visible in the distance highlighting the figure as the central focus of the artwork
- the sky above is overcast/polluted with barely visible patches of desaturated orange, pink, purple and blue
- the placement of the telephone booth is slightly off centre to the left of the central axis, whilst the figure is to the right of the central axis, creating visual tension
- the austere vertical and horizontal linear construction of the telephone booth contrasts with the swirling water and undulating hills of the surrounding seascape
- the application of paint is smooth and controlled with little implied texture in the majority of the painting
- the sea looks dark and murky-ominous

- the telephone booth frames the figure, isolating and physically separating the figure from the surrounding landscape
- use of symbolic elements such as the telephone booth for communication and the blanket for comfort and/or homelessness and displacement
- the use of water swirling around the base of the telephone booth suggests a predicament, familiar objects placed in an unusual setting suggest the normal is now unfamiliar
- the emotional content of the work is directed at the viewer, we feel empathy and concern for the figure.

Accept other relevant answers.

Section Three: Essay based on research/investigations

40% (40 Marks)

Question 4

(40 Marks)

- (a) With reference to the social, historical and/or cultural context of your research/investigation artist(s), discuss how time and/or place has shaped their viewpoint. In your personal response reflect on the impact these contextual factors have on their art practice. (20 marks)

Description	Marks
Discussion about how contextual factors (social, historical and/or cultural) have shaped the viewpoint of research/investigation artist(s)	
Comprehensive and discerning discussion about how contextual factors have shaped the viewpoint of research/investigation artist(s)	9–10
Considered and detailed discussion about how contextual factors have shaped the viewpoint of research/investigation artist(s)	7–8
Sound and appropriate discussion about how contextual factors have shaped the viewpoint of research/investigation artist(s)	5–6
Superficial and rudimentary discussion about how contextual factors have shaped the viewpoint of research/investigation artist(s)	3–4
Limited and inadequate discussion about how contextual factors have shaped the views of research/investigation artist(s)	1–2
No discussion of contextual factors that have shaped the viewpoint of research/investigation artist(s)	0
Subtotal	10
Personal response to the impact these contextual factors had on research/investigation artist(s) art practice	
Comprehensive and discerning personal response to the impact these contextual factors had on research/investigation artist(s) art practice	9–10
Considered and detailed personal response to the impact these contextual factors had on research/investigation artist(s) art practice	7–8
Sound and appropriate response to the impact these contextual factors had on research/investigation artist(s) art practice	5–6
Superficial and rudimentary personal response to the impact these contextual factors had on research/investigation artist(s) art practice	3–4
Limited and inadequate personal response to the impact these contextual factors had on research/investigation artist(s) art practice	1–2
No personal response to the impact these contextual factors had on research/investigation artist(s) art practice	0
Subtotal	10
Total	20
Responses must include the following information:	
<ul style="list-style-type: none"> discussion about how contextual factors have shaped the viewpoint of research/investigation artist(s) personal response to the impact these contextual (social, historical, cultural, time, place) factors had on research/investigation artist(s) art practice. 	
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

- (b) Examine how meaning and purpose is conveyed through the choice and application of materials, media and/or technology by your research/investigation artist(s). Using art terminology, refer to more than one artwork in your response. (20 marks)

Description	Marks
Examination of how meaning and purpose is conveyed through the choice and application of materials, media and/or technology	
Comprehensive and discerning examination of how meaning and purpose is conveyed through the choice and application of materials, media and/or technology by your research/investigation artist(s)	9–10
Considered and detailed examination of how meaning and purpose is conveyed through the choice and application of materials, media and/or technology by your research/investigation artist(s)	7–8
Sound and appropriate examination of how meaning and purpose is conveyed through the choice and application of materials, media and/or technology by your research/investigation artist(s)	5–6
Superficial and rudimentary examination of how meaning and purpose is conveyed through the choice and application of materials, media and/or technology by your research/investigation artist(s)	3–4
Limited and inadequate examination of how meaning and purpose is conveyed through the choice and application of materials, media and/or technology by your research/investigation artist(s)	1–2
No examination of how meaning and purpose is conveyed through the choice and application of materials, media and/or technology by your research/investigation artist(s)	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
Responses must include the following information: <ul style="list-style-type: none"> • how meaning and purpose is conveyed through the choice of materials, media and/or technology by the research/investigation artist(s) • use of art terminology • visual analysis of more than one artwork 	
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

Question 5

(40 Marks)

- (a) Discuss how your research/investigation artist(s) has influenced or was influenced by another artist and/or art movement. In your personal response, evaluate and justify how the artistic and/or contextual influences affected their art practice. (20 marks)

Description	Marks
Discussion of how the research/investigation artist(s) has influenced or was influenced by another artist and/or art movement	
Comprehensive and discerning discussion of how the research/investigation artist(s) has influenced or was influenced by another artist and/or art movement	9–10
Considered and detailed discussion of how the research/investigation artist(s) has influenced or was influenced by another artist and/or art movement	7–8
Sound and appropriate discussion of how the research/investigation artist(s) has influenced or was influenced by another artist and/or art movement	5–6
Superficial and rudimentary discussion of how the research/investigation artist(s) has influenced or was influenced by another artist and/or art movement	3–4
Limited and inadequate discussion of how the research/investigation artist(s) has influenced or was influenced by another artist and/or art movement	1–2
No discussion of how the research/investigation artist(s) has influenced or was influenced by another artist and/or art movement	0
Subtotal	10
Personal response to evaluate and justify the affect of artistic and/or contextual influences to artist(s) art practice	
Comprehensive and discerning personal response to evaluate and justify the affect of artistic and/or contextual influences to artist(s) art practice	9–10
Considered and detailed personal response to evaluate and justify the affect of artistic and/or contextual influences to artist(s) art practice	7–8
Sound and appropriate personal response to evaluate and justify the affect of artistic and/or contextual influences to artist(s) art practice	5–6
Superficial and rudimentary personal response to evaluate and justify the affect of artistic and/or contextual influences to artist(s) art practice	3–4
Limited and inadequate personal response to evaluate and justify the affect of artistic and/or contextual influences to artist(s) art practice	1–2
No personal response to evaluate and justify the affect of artistic and/or contextual influences to artist(s) art practice	0
Subtotal	10
Total	20
Responses could including the following information: <ul style="list-style-type: none"> • description of how research/investigation artist(s) has influenced or was influenced by another artist and/or art movement • personal response to evaluate and justify the effect of artistic and/or contextual influences to artists(s) art practice. 	
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

- (b) Discuss how your research/investigation artist(s) communicates intention to their audience through subject matter, style and techniques. Using art terminology, refer to more than one artwork in your response. (20 marks)

Description	Marks
Discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and techniques	
Comprehensive and discerning discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and techniques	9–10
Considered and detailed discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and/or techniques	7–8
Sound and appropriate discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and/or techniques	5–6
Superficial and rudimentary discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and/or techniques	3–4
Limited and inadequate discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and techniques	1–2
No discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and/or techniques	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 artwork	1
No use of art terminology to describe 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
<p>Responses could include the following information:</p> <ul style="list-style-type: none"> • discussion on how research/investigation artist(s) communicates intention to their audience through subject matter, style and techniques • use of art terminology to describe more than one artwork • visual analysis of artwork. 	
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

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