



# **VISUAL ARTS**

## **ATAR course examination 2018**

### **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 Peter Lankas' use of the elements and principles of art in the painting *50, 40, go* (2004).

Description	Marks
<b>Description of the elements and principles of art in the artwork using art terminology</b>	
Comprehensive description and discerning use of art terminology about how the elements and principles of art have been applied	9–10
Concise description and detailed use of art terminology about how the elements and principles of art have been applied	7–8
Sound description and appropriate use of art terminology about how the elements and principles of art have been applied	5–6
Superficial description and some use of art terminology about how the elements and principles have been applied	3–4
Limited statements made with some use of art terminology about how the elements and principles of art have been applied	1–2
No description of the elements and principles of art and no use of art terminology	0
<b>Total</b>	<b>10</b>
<p>Answers could include the following information:</p> <p><b>Colour</b></p> <ul style="list-style-type: none"> <li>• predominant use of reds in a considered palette of primary and secondary colours</li> <li>• dominant analogous palette (red, orange, yellow) creates a warm palette</li> <li>• the whole colour scheme is warm including the sub-dominant colours of white, green and violet</li> <li>• the accent colour is high contrast; opaque blue</li> <li>• the complementary colour scheme of red and green is a dominant element used in this artwork</li> <li>• yellow placed strategically in composition to lead the eye through the artwork</li> <li>• strong use of primary colours to balance and unify the composition.</li> </ul> <p><b>Line</b></p> <ul style="list-style-type: none"> <li>• strong use of geometric, vertical lines in poles, houses, fences</li> <li>• diagonal lines from signs and roof line recur throughout the composition</li> <li>• horizontal bands of foreground, middle ground and background create a sense of direction and space</li> <li>• line is used to divide work into rule of thirds (e.g. line of road/roofs top horizontal third, power pole right vertical third)</li> <li>• organic lines evident in flora/bushes balances out the geometric lines from signs and houses</li> <li>• man-made objects (houses, sign posts) create points of interest in a busy composition and create implied lines.</li> </ul> <p><b>Space</b></p> <ul style="list-style-type: none"> <li>• dense/compacted use of space created through overlapping, diminishing size and reduced detail</li> <li>• claustrophobic arrangement created by filling the space with objects giving the eye little space to rest</li> <li>• busy, energetic composition</li> <li>• placement of the car in the foreground helps create the illusion of space</li> </ul>	

- colour is stronger in the foreground and diminishes in saturation to the horizon, creating some atmospheric perspective
- composition adheres to two point perspective.

**Shape**

- triangles and squares repeated throughout the artwork
- organic and geometric shapes create a patchwork/jigsaw of interconnected shapes
- composition uses organic/biomorphic shape in the bushes and trees contrasting with geometric shapes in the houses and signs
- circles and diamonds of street signs lead the viewer's eye through the work.

**Texture**

- textures are implied and infer both smooth, man-made surfaces and organic, rougher foliage
- variety of textures evident within different areas of the artwork (roof tiles, bushes and bricks)
- criss-cross lines, stripes, daubs and circular looped areas are used to stylise the textural appearance
- implied shiny/metallic texture of car is made through the addition of white highlight.

**Value/tone**

- no great depth and variety of value/tone creating some flatness to the implied forms
- black and white areas of value/tone are evident
- some shading in houses but lack of subtle gradation in tonal values
- high key palette overall.

**Form**

- implied form only
- the car stands out as having a fuller tonal value range whereas the urban landscape tends to have a limited range. This makes the image generally flat as a consequence
- almost appears as layers of flat paper, like a stage set.

**Pattern**

- irregular pattern that relies on the repetition of similar elements in houses, signs and foliage
- repeated diamonds, stripes, spots, daubs, rectangular and triangular shapes create small areas of pattern
- some areas have regular pattern with the repetition of predictable shapes and colours such as the roof tiles and fences.

**Emphasis**

- the car is a focal point due to placement, size and tonal range
- yellow signs, circles and numbers also create points of emphasis due to contrast in colour and shape within the overall composition
- inverted triangular sign acts as a leading line to the car
- central picture plane is framed by power pole to right and two street signs.

**Repetition and rhythm**

- repetition is a salient element manipulated by the artist
- signs, imagery, shapes and colours are all repeated throughout the composition, creating movement and directional force
- repetition of vertical lines across the work (e.g. fence pickets) and repetition vertically through yellow diamonds of street signs leads the viewers eye across the entire work in a bouncing rhythm
- irregular repeated placement of houses and signs create a visual pause in a busy composition, but also an irregular rhythm.

**Question 1** (continued)**Balance**

- asymmetrical balance with strong horizontal bands creating even visual weight
- balance of colour and shape throughout the composition creates unity.

**Contrast**

- used extensively between colour, shape and texture
- a variety of vertical, horizontal and diagonals cover the picture plane.

**Unity**

- achieved through variety in the repetition of elements throughout artwork
- consistent painting style throughout work
- even distribution of the colour scheme
- similarity of sign shapes and roof tops
- road winding through work, accompanied by speed signs.

**Movement**

- movement is created through directional force that leads the viewer throughout the urban landscape in a zigzag from the foreground to the background (i.e. angled car, road, dotted line, signs, etc.)
- the placement of static man-made objects throughout the space provides balance and gives the eye a place to rest
- lively mood created through colour and line, especially the swirling lines of foliage.

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

## Question 2

(10 marks)

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

The principles of art include emphasis, movement, rhythm, repetition, pattern, balance, contrast and unity.

Using art terminology, explain Kate MccGwire's selective application of the principles of art in the installation *Sluice* (2009).

Description	Marks
<b>Explanation of the principles of art in the artwork using art terminology</b>	
Comprehensive explanation and discerning use of art terminology on how the principles of art have been applied	9–10
Concise explanation and detailed use of art terminology on how the principles of art have been applied	7–8
Sound explanation and appropriate use of art terminology on how the principles of art have been applied	5–6
Superficial explanation and some use of art terminology on how the principles of art have been applied	3–4
Limited statements made with some use of art terminology on how the principles of art have been applied	1–2
No explanation of the principles of art and no use of art terminology	0
<b>Total</b>	<b>10</b>

Answers could include the following information:

### Emphasis

- a focal point is created at the point in which the feathers emerge from (or disappear into) the pipe
- created through movement as the feathers create leading lines that direct the viewer through the work
- on the feathers due to the use of lighting in the exhibition space.

### Movement

- evident in the arrangement of the feathers as they swirl with greater intensity closer to the pipe creating directional force
- the patterns in the feathers create a flowing movement
- the feathers could be seen as going into or coming out of the pipe.

### Rhythm

- a regular rhythm is created through the use of feathers of the same shape that are placed in a regular sequence.

### Repetition and pattern

- evident in the repeated feathers
- the repetition of the feathers creates regular rhythm as the placement is predictable and has a regular pattern
- the 'flow' of the organic form undulates in an unpredictable manner therefore combining both regular and irregular patterns
- the form is edged by an irregular pattern of randomly placed feathers
- a regular pattern is evident in the brickwork of the exhibition space
- semi-circular pools of light cast by lighting creates a pattern.

**Question 2** (continued)**Balance**

- evident in the arrangement of the feathers in the room
- approximate symmetry is created as the flow of feathers divides the room in two, but is not perfectly symmetrical
- balance created by the position of the door frame, the pools of light and the emission of the feathers from the pipe

**Contrast**

- of texture, lines, shapes and use of light
- the soft feathers contrast against the hard, weathered surfaces of exhibition space
- between the orderly, compacted and smooth feathers in most of the artwork against the broken edge which shows the feathers to be fluffy and dishevelled
- the green of the wall against the neutral colours used in the rest of the installation
- intensity of use of space; the tight, controlled placement of feathers against the empty, open space of the room
- between the organic shapes of the feathers against the geometric shape of the bricks
- dark shadows against light.

**Unity**

- in the singular use of feathers
- in the brickwork and surrounding environment
- in the neutral colour palette of all components.

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

## Section Two: Compare and contrast essay

40% (40 Marks)

## Question 3

(40 marks)

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

Compare and contrast **Sources 3** and **4**. Reflect on the depiction of human labour in each artwork and the attitude expressed by each artist toward this activity evident in the two artworks.

Use art terminology and include the following in your response:

- similarities and differences in **Sources 3** and **4**
- the styles and techniques used in the artwork
- how the elements and principles of art are used to support meaning
- an evaluation and justification of your opinion of the depiction of human labour and the attitude expressed by each artist.

Description	Marks
<b>Use of art terminology</b>	
Discerning use of art terminology to describe the two artworks	5
Detailed use of art terminology to describe the two artworks	4
Sound use of art terminology to describe the two artworks	3
Superficial use of art terminology to describe the two artworks	2
Limited use of art terminology to describe the two artworks	1
No use of art terminology to describe the artwork	0
<b>subtotal</b>	<b>5</b>
<b>Comparison of similarities and differences in the artwork</b>	
Comprehensive and discerning comparison of the similarities and the differences in the artwork	9–10
Detailed and considered comparison of the similarities and the differences in the artwork	7–8
Sound and appropriate comparison of the similarities and the differences in the artwork	5–6
Superficial comparison of the similarities and the differences in the artwork	3–4
Limited statements made about the similarities and the differences in the artwork	1–2
No reference to the similarities and the differences in the artwork	0
<b>subtotal</b>	<b>10</b>
<b>Description of use of style and technique used in artwork</b>	
Comprehensive description of style and technique used in artwork	5
Detailed description of style and technique used in artwork	4
Sound description of style and technique used in artwork	3
Superficial description of style and technique used in artwork	2
Limited description of style and technique used in artwork	1
No description of style or technique noted	0
<b>subtotal</b>	<b>5</b>
<b>Explanation of how the elements and principles of art are used to support meaning</b>	
Comprehensive explanation of how the elements and principles of art contribute to meaning	9–10
Detailed explanation of how the elements and the principles of art contribute to meaning	7–8
Sound explanation of how elements and the principles of art contribute to meaning	5–6
Superficial description of how the elements and the principles of art contribute to meaning	3–4
Limited statements about how the elements and principles of art contribute to meaning	1–2
No description about how the elements and principles of art contribute to meaning.	0
<b>subtotal</b>	<b>10</b>

## Question 3 (continued)

<b>Evaluation of artists' depiction of human labour and the attitude towards the activity with evidence</b>	
Comprehensive reference to visual evidence in the two artworks to support evaluation about the artists' depiction of human labour and the attitude towards the activity	9–10
Detailed reference to visual evidence in the two artworks to support evaluation about the artists' depiction of human labour and the attitude towards the activity	7–8
Sound reference to visual evidence in the two artworks to support evaluation about the artists' depiction of human labour and the attitude towards the activity	5–6
Superficial reference to visual evidence in the two artworks to support evaluation about the artists' depiction of human labour and the attitude towards the activity	3–4
Limited statements made about visual evidence in the two artworks which may or may not support statements about the artists' depiction of human labour and the attitude towards the activity	1–2
No reference to visual evidence in the artwork and no evaluation about the artists' depiction of human labour and the attitude towards the activity	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>40</b>
<p>Answers could include the following information:</p> <p>Note: Meaning, depiction of human labour and attitude towards the activity may be included in the discussions related to similarities and differences; elements and principles and style and technique as they are frequently discussed together in a comparative essay.</p> <p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• both artworks are paintings of interior environments</li> <li>• both artworks show an adult at a table working with a sewing machine and they have been emphasised in the composition through central placement</li> <li>• the people in each artwork are looking intently at their work</li> <li>• the body language and tilted heads indicate the sewers are actively working</li> <li>• both people seem as though they come from a sub-culture rather than mainstream culture due to their personal attire and adornment (tattoos, Rastafarian styling/beret)</li> <li>• both express their individuality through their adornment</li> <li>• both paintings use tonal value to imply dimension in the figures and machines, giving a sense of realism</li> <li>• dramatic use of lighting to highlight the face</li> <li>• red has been used to draw attention to the subject matter and creates emphasis</li> <li>• both convey a sense of commitment and identity</li> <li>• both do not engage or confront the viewer making their activity the focus</li> <li>• both employ symbolism – Source 3 used word 'needles' in title links to tattoos and decorative needlework; Source 4 uses a collage of images and has a connection to relationships.</li> </ul> <p><b>Differences</b></p> <ul style="list-style-type: none"> <li>• collective/cultural/societal structures differ between girl working as an individual compared to collective relationships</li> <li>• lighting source comes from one strong direction in Source 3 as opposed to open lighting from all directions in Source 4</li> <li>• colour palettes are different with a monochrome palette in Source 4 and realistic palette in Source 3</li> <li>• tonal value: full tonal value gradation in Source 3 compared to tonal drop out in Source 4</li> <li>• use of screen print in Source 4 compared to traditional painting in Source 3</li> <li>• imagery truncated in Source 3</li> <li>• confined use of space in Source 3 compared to a more open composition in Source 4</li> <li>• figure is placed in foreground in Source 3 and the middle ground of Source 4</li> </ul>	



- one female in Source 3 and male sewing in Source 4
- craft/passion in Source 3 versus industry/labour in Source 4
- pattern on sewing machine and arm used in Source 3 and repetition of images in background used in Source 4
- multiple images of people in Source 4 compared to an individual in Source 3
- pop art style in Source 4 compared to realism in Source 3
- domestic intimate view compared to a workplace/factory setting
- the machine in Source 3 is valued for its vintage style and the machine in Source 4 is industrial
- Source 4 has a limited colour scheme, with pops of bright primary colours – Source 3 uses a naturalistic colour scheme
- Source 4 is painted quickly, with expressive application of paint and prints
- the use of printing with the repetition of the old photographs and map compared to a more traditional application of paint in Source 3
- Source 3 is detailed with the appearance of tattoos on the woman's arm and the decoration on the sewing machine
- the man appears to be at work in a factory, whereas the woman is sewing at home.

### Meaning

#### Source 3

- the broad tonal value creates implied form and a sense of realism
- the dominate dark tonal values and reflected highlights glowing on the face infer a dark room
- the organic/biomorphic lines of the sewing machine pattern suggest femininity and can infer feminine labour
- the contrasted organic tattoo creates a symmetrical pattern and can also suggest femininity
- the accent colour of red draws the viewer to the thread and material and suggests the sewing activity is bright and colourful
- high contrast on all decorative elements and patterns creates an overall embellished and attractive appearance to the sewing experience
- the deep violet-red accents on the top, lips and nails symbolises makeup and nail polish, suggesting care about appearance and detail
- the high tonal value in the window symbolises either day break or twilight and suggests that the woman has been working at her craft for some passage of time
- the negative space around the dog's head draws the attention to her and suggests that it is looking and waiting for the woman to finish sewing
- the woman can be interpreted as a hobbyist engrossed in her passion, with her fashion style reflected in the retro, manually operated machine
- the tattoos link her to a subculture identifiable by a contemporary interpretation of 1950s fashion
- the woman is immersed in her subculture and the sewing seems an extension of who she is and her human creativity
- there is attention to detail in her presentation in choice of hair style, red lipstick and artistic, decorative tattoo design which is also reflected in the sewing machine
- she could be sewing at night (dark lighting)
- the fact she is sewing at night could suggest that she is pursuing her craft after hours or alternatively is so engrossed in the creative process that she continues to sew into the night
- the tattoos on the woman match the decoration on the sewing machine, which could indicate her passion for sewing/craft
- red equals passion (clothing, thread, nails, fabric)
- a link could be made to the needle in the machine and needles used for tattoos
- the title suggests the sewer is 'decorated' and 'decorating' using needles
- the dog in the background suggests a domestic environment
- a trend away from 'fast' fashion to carefully crafted fashion could be deduced.

**Question 3** (continued)**Source 4**

- the central placement of the man in the beret suggests he is by himself in his activity, thoughts and memories
- the accent colour of red contrasted against the achromatic figure and setting suggests individuality in an unremarkable workplace
- the accent yellow on the table edges serves to confine the figure in place and could be suggestive of the workplace confining him
- the repetition of the mother and child image to the right emphasises the importance of the relationship
- the white highlight on the ear symbolises an earring and can be interpreted, along with the beret, as someone attached to their self-identity
- the looser brushstrokes on the sewing and setting also contrasts with the more deliberate painterly shapes and implied form of the man, symbolising that he is more important than what labour he is undertaking
- the dominant placement of the man in the left hand image creates asymmetrical balance with the other people and suggests he is management or another authority
- it could be a sentimental narrative of the history of the factory and its employees
- the workplace rather than the final product could be a source of identity
- the title indicates factory work and links to close family
- repetition in background alludes to repetitious work in a factory
- the photographs in the background could be interpreted as an image of the man with his mother when he was a child
- the people in the background and the photographs repeated could be seen as the man's thoughts as he works
- it could be viewed as a comment on workers' rights or conditions
- the yellow line around the worker confines the working space, which references the possible confines of the factory environment.

**Artist's attitude**

- in **Source 3** the artist's attitude to the woman sewing could be viewed as positive as the fashionable labour and decorative aesthetic creates a sense of beauty
- in **Source 4** the artist's attitude to the man's employment could be a situational necessity and is sympathetic by giving him presence in an otherwise bland environment.

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

## Section Three: Essay based on research/investigations

40% (40 Marks)

## Question 4

(40 marks)

- (a) Explain how contextual factors may have influenced the art practice of Alfred Castagne by examining the evidence found in **Source 5** in the Source booklet.

Discuss how relevant context(s) have shaped the art practice of your research/investigation artist(s) evident in more than one artwork.

(15 marks)

Description	Marks
<b>Explanation of how contextual factors found in Source 5 may have influenced Alfred Castagne's art practice.</b>	
Explains clearly of how contextual factors have influenced the art practice of Alfred Castagne using evidence found in Source 5	5
Some explanation of how contextual factors have influenced the art practice of Alfred Castagne using evidence found in Source 5	4
Description of how contextual factors have influenced the art practice of Alfred Castagne using evidence found in Source 5	3
Superficial description of contextual factors evident in Source 5	2
Limited statement about a contextual factor found in Source 5	1
No reference to Source 5	0
<b>subtotal</b>	<b>5</b>
<b>Discussion of how relevant context(s) shape the art practice of the investigation/research artist(s) using more than one artwork</b>	
Comprehensive discussion of how relevant context(s) shape the art practice of the research/investigation artist(s) using more than one artwork	9–10
Detailed discussion of how relevant context(s) shape the art practice of the research/investigation artist(s) using more than one artwork	7–8
Sound discussion of how relevant context(s) shape the art practice of the research/investigation artist(s)	5–6
Superficial discussion of how context(s) shape the art practice of the research/investigation artist(s)	3–4
Limited statements made about how context(s) shape the art practice of the research/investigation artist(s)	1–2
No discussion of how the context(s) shape the art practice of the research/investigation artist(s)	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>15</b>

Answers could include the following information:

**Evidence in Source 5 that influences Castagne's art practice**

- Source 5 is a photograph showing Castagne drawing life contemporary to him in a streetscape
- the streetscape is a city under construction suggesting development and growth
- the date in 1939 places the art practice broadly in the context of Modernist period
- the artist is drawing from observation of his context
- the observation is of one snapshot of modern life; men working in a developing city
- the posing of the men suggests a positive engagement between the artist and the subject matter
- observed drawing and sketching is a familiar technique that can be further developed by the artist
- the sketch appears to be realistic and not challenging stylistically
- the art practice of direct observation is expected and what an artist would be accustomed to doing
- sketch/composition suggests that the artist may be capturing everyday, working life, issues prevalent during this period – depression, gender issues etc.

**Question 4** (continued)

- the art practice of observed drawing ('en plein air') is a Modernist art practice and can be considered a usual approach to art practice in the twentieth century
- observed drawing is used by contemporary artists today but further development may be in different directions.

Candidate should:

- support and justify discussion by establishing links between art practice and Source 5
- connections made between the social, cultural and/or historical context of the artist and their art practice
- support and justify personal response with reference to appropriate artist(s) and artwork that provides relevant evidence between contextual influences on art practice.

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

- (b) Using art terminology, discuss how your research/investigation artist(s) has used subject matter, style and technique and explain how they create meaning and/or purpose in more than one artwork. (25 marks)

Description	Marks
<b>Use of art terminology</b>	
Discerning, fluent use of art terminology	5
Detailed, effective use of art terminology	4
Sound, appropriate use of art terminology	3
Superficial use of art terminology	2
Limited use of art terminology	1
No use of art terminology	0
<b>subtotal</b>	<b>5</b>
<b>Discusses how research/investigation artist(s) has selected subject matter, style and techniques</b>	
Extensive discussion elaborating on the selection of subject matter, style and techniques of the investigation/research artist(s)	9–10
Detailed discussion elaborating on the selection of subject matter, style and techniques of the investigation/research artist(s)	7–8
Sound discussion elaborating on the selection of subject matter, style and techniques of the investigation/research artist(s)	5–6
Superficial discussion on the use of subject matter, style and/or techniques	3–4
Limited statements about the use of subject matter, style and/or techniques	1–2
No discussion on the use of subject matter, style and technique	0
<b>subtotal</b>	<b>10</b>
<b>Explains how meaning and/or purpose is created using evidence from more than one artwork to support response</b>	
Extensive explanation of how meaning and/or purpose is created using evidence from more than one artwork to support response	9–10
Detailed explanation of how meaning and/or purpose is created using evidence from more than one artwork to support response	7–8
Sound explanation of how meaning and/or purpose is created using evidence from artwork to support response	5–6
Superficial statements about how meaning and/or purpose is created using evidence from artwork to support response	3–4
Limited statement about meaning and/or purpose using some evidence from artwork to support response	1–2
No discussion about meaning and/or purpose	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>25</b>
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> <li>• candidates must refer to more than one artwork using art terminology in their response to receive full marks for the criterion about meaning and/or purpose</li> <li>• discussion of selection of subject matter, style and technique</li> <li>• explains how the research/investigation artist(s) has created meaning and/or purpose in more than one artwork.</li> </ul> <p>Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.</p>	

## Question 5

(40 marks)

*'Art is a product of its time and place'.*

- (a) With reference to the quotation, discuss and justify, using more than one artwork, how time and place have influenced the choices made by your research/investigation artist(s) in relation to their art practice. (25 marks)

Description	Marks
<b>Reference to prompt</b>	
Insightful reference to the prompt when discussing time and place and informing choices	5
Detailed reference to the prompt when discussing time and place and informing choices	4
Sound reference to the prompt when discussing time and place and informing choices	3
Superficial reference to the prompt when discussing time and place and informing choices	2
Limited reference to the prompt when discussing time and place and informing choices	1
No reference to the prompt	0
<b>subtotal</b>	<b>5</b>
<b>Discusses time and place (social, cultural and/or historical context(s)) of the research/investigation artist(s)</b>	
Comprehensive discussion of research/investigation artist(s) social, cultural and/or historical context(s) with reference to more than one artwork	9–10
Detailed discussion of the research/investigation artist(s) social, cultural and/or historical context(s) with reference to more than one artwork	7–8
Sound discussion of the research/investigation artist(s) social, cultural and/or historical context(s)	5–6
Superficial discussion of the research/investigation artist(s) social, cultural and/or historical context(s)	3–4
Limited statements about the research/investigation artist(s) social, cultural and/or historical context(s)	1–2
No discussion of the research/investigation artist(s) social, cultural and/or historical context(s)	0
<b>subtotal</b>	<b>10</b>
<b>Discussion about how time and place (context) informs choices made in relation to art practice</b>	
Comprehensive discussion about how time and place (context) informs choices made in relation to art practice	9–10
Detailed discussion about how time and place (context) informs choices made in relation to art practice	7–8
Sound discussion about how time and place (context) informs choices made in relation to art practice	5–6
Superficial discussion about how time and place (context) informs choices made in relation to art practice	3–4
Limited statement about how time and place (context) informs choices made in relation to art practice	1–2
No discussion about how time and place (context) informs choices made in relation to art practice	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>25</b>
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> <li>• establish links between art practice and context, referencing the research/investigation artist(s) and prompt</li> <li>• discusses the research/investigation artist(s) social, cultural and/or historical context(s)</li> <li>• discussion identifies how time and place (context) informs choices made in relation to art practice.</li> </ul>	

- candidates must refer to more than one artwork in their response to receive full marks for the criterion about time and place.

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

(b) Using art terminology and more than one artwork by your research/investigation artist(s):

- discuss technique, style and subject matter
- explain the meaning of the artwork.

(15 marks)

Description	Marks
<b>Use of art terminology</b>	
Discerning, fluent use of art terminology	5
Detailed, effective use of art terminology	4
Sound, appropriate use of art terminology	3
Superficial use of art terminology	2
Limited use of art terminology	1
No use of art terminology	0
<b>subtotal</b>	<b>5</b>
<b>Discusses the technique, style and subject matter used has the research/investigation artist(s)</b>	
Extensive discussion about the technique, style and subject matter used by the research/investigation artist(s)	5
Detailed discussion about the technique, style and subject matter of the research/investigation artist(s)	4
Sound discussion about the selection of technique, style and subject matter used by the research/investigation artist(s)	3
Superficial discussion about the use of technique, style and subject matter	2
Limited statement about the use of technique, style and subject matter	1
No discussion about the use of technique, style and subject matter	0
<b>subtotal</b>	<b>5</b>
<b>Explanation of meaning in artwork in more than one artwork</b>	
Extensive explanation of meaning in artwork with evidence from more than one artwork	5
Detailed explanation of meaning in artwork with evidence from more than one artwork	4
Sound explanation of meaning in artwork with evidence from more than one artwork	3
Limited explanation of meaning with some evidence from artwork	2
Statements about possible meaning unsupported by reference to artwork and/or art practice	1
No discussion of meaning	0
<b>subtotal</b>	<b>5</b>
<b>Total</b>	<b>15</b>
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> <li>• candidates must refer to more than one artwork using art terminology in their response to receive full marks for the criterion related to meaning</li> <li>• connections made between the choices in subject matter, style and technique</li> <li>• interprets meaning of the artwork by the research/investigation artist.</li> </ul> <p>Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.</p>	



This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that it is not changed and that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons [Attribution 4.0 International \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) licence.

*Published by the School Curriculum and Standards Authority of Western Australia  
303 Sevenoaks Street  
CANNINGTON WA 6107*