



VISUAL ARTS

ATAR course examination 2019

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.

Artist V. C. Johnson has utilised the medium of scratchboard to create his artwork, *Hydrant Ollie*, (1989).

Using art terminology, describe how the artist has utilised the elements and principles of art in this artwork.

Description	Marks
Description of the elements and principles of art in the artwork using art terminology	
Comprehensive description and discerning use of art terminology about how the elements and principles of art have been utilised	9–10
Considered description and detailed use of art terminology about how the elements and principles of art have been utilised	7–8
Sound description and appropriate use of art terminology about how the elements and principles of art have been utilised	5–6
Superficial description and some use of art terminology about how the elements and principles have been utilised	3–4
Limited description with insufficient use of art terminology about 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"> • variety of lines used with varying thickness and qualities • lines have different visual weights, being thick and thin • both organic and geometric lines have been used in contrast to one another • controlled use of line • lines are created around the figure to create the illusion of movement • line has been used to create implied texture within the figure's clothing, hair and the vegetation • repetition of line to create tone • line has been used to create directional force • line has been used to create form within the figure and subject matter • line is also created within the negative space between objects • the sky has linear parallel lines that flow and create a feeling of moving air around the figure • strong use of horizontal and vertical, linear parallel lines in the buildings, fire hydrant and fence • line accurately describes objects but also serves to flatten the forms • bold tresses of hair created from curved parallel lines • skin is described with controlled linear marks. <p>Colour</p> <ul style="list-style-type: none"> • achromatic grey scale is created through intensity of tone. <p>Shape</p> <ul style="list-style-type: none"> • contrast of organic and geometric shapes within the composition • the shapes are distinct with a mixture of flowing forms and angular shapes • organic shapes are seen within the skateboarding figure, skateboard, fire hydrant and vegetation 	

- geometric shapes are evident within the fence line, urban buildings, windows and external ladder on the building
- an illusion of a human skull is seen within the bottom left of the vegetation
- clearly-defined shapes contain geometric and organic shapes
- all shapes in the composition have a strong edge quality, creating clear definitions within the artwork
- sharp lines create a variety of textures
- background organic shapes of two figures contrast against the geometric background of buildings.

Space

- the figure takes up the majority of the composition
- depth is somewhat diminished due to the flattened linear forms
- definite foreground, middle ground and background
- compressed use of space
- detailed emphasis given to shapes in the foreground in contrast to those in the middle ground/background and diminishing scale of some key features of the artwork
- directional lines create the illusion of depth and space
- illusion of distance is created through the scale of the objects
- the figure hovers above the viewer and is positioned somewhere between the fire hydrant and the fence
- the viewer is placed at ground level, below the fire hydrant.

Texture

- repetition of lines creates varied textures
- variety of line quality used creates varied textures
- implied texture in the hair is evident in the individual strands of hair
- background texture is created by the repetition of lines around the central figure
- the texture is very controlled due to the style of the artwork.

Value/Tone

- achromatic tones throughout the artwork
- thickness of line creates tonal variation
- contrast in tones is used throughout the artwork
- tonal modulation is visible within the figure
- subtle use of tone can be seen within the buildings and sky.

Form

- implied forms are both natural and man-made and vary in detail and size
- line and tone have been used to create implied forms
- pattern is used to create tone and describe form
- form is flattened due to the hard edge qualities of the media used
- lines on fire hydrant and arms contain parallel curved lines that create form
- the black under surface of the board creates a solid flattened form
- the irregular shape of the figure contrasts with the rigid/static urban environment elements surrounding the subject.

Principles of art

Emphasis

- emphasis is placed on the figure within the centre of the composition
- the black skateboard acts as a leading line to the focal point of the central figure
- the enlarged scale of the figure creates emphasis
- the figure's intense close-set eyes are framed by dark eyebrows creating emphasis
- the large, flat black shape of the skateboard is a focal point
- the figure's exaggerated facial features and foreshortened body create visual tension and excitement
- energetic scratching lines of sky frame the figure
- the objects are closely placed together to create emphasis on the focal point
- the compact placement of the buildings, foliage and fire hydrant appears to compress the picture plane forcing the focal point, i.e. the skateboarder, to break free.

Question 1 (continued)**Pattern**

- patterns are created in the arrangement of geometric and organic line
- all individual elements in the composition, such as vegetation, fire hydrant, building and fence, repeat their selected pattern
- the central figure contains a wider variety of repeated pattern, such as in his hair, skin and clothing
- pattern is used to create form.

Repetition

- repetition of line to create movement within the composition
- repetition of organic shapes within the vegetation on the bottom left-hand side
- unity is created through repetition of a variety of patterns.

Balance

- symmetrical balance is created by the visual weight from left to right within the composition
- there is an even balance of light and dark tones
- use of line and pattern is placed evenly throughout the artwork to create balance
- most of the visual weight is within the foreground
- use of vertical and horizontal lines within the artwork creates balance
- the skateboarder's arm creates a directional line and assists to balance the composition
- the vegetation at the base of the artwork anchors and frames the figure
- the directional lines in the sky and around the figure serve to frame and contain the skater.

Contrast

- the vegetation, skater and two figures contrast with the geometric forms in the urban landscape
- contrast in areas of flat black, clean white and mid tones
- geometric shapes of the buildings in the background contrast with the organic shapes of the vegetation, figure and skateboard in the foreground
- finer detail is evident in the foreground differing to less detail in the background
- contrast of various implied textures throughout the composition
- flat, black organic shape of the skateboard contrasts with intricate areas of pattern.

Movement

- the treatment of the figure and the sky infers movement, however their movement is static
- selected placement of thin directional lines visible in the sky implies movement of air
- the figure is caught in mid action, creating the sense of movement across the composition
- the inanimate objects (building, fence and fire hydrant) in the composition are static
- the vegetation is organic in form and appears to contain more implied movement than most other objects in the composition due to the irregular shapes, tone and patterns.

Unity

- strong sense of unity achieved through the balance of the composition
- unity created through similar repeated lines, shapes and textures
- unity is created through the elimination of colour within the composition
- the repetition of pattern throughout the composition creates unity
- the ladder, windows and fence comprise of repeated rectangular geometric shapes creating a unified composition.

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.

Jo Hamilton manipulates traditional crochet textiles to create contemporary artworks.

Using art terminology, describe how Hamilton has applied the elements and principles of art in her artwork, *I Crochet Portland* (2006–2009).

Description	Marks
Description of the elements and principles of art in the artwork using art terminology	
Comprehensive description and discerning use of art terminology about how the elements and principles of art have been applied	9–10
Considered 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 description with insufficient 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
Total	10
<p>Answers could include the following information:</p> <p>Elements of art</p> <p>Line</p> <ul style="list-style-type: none"> • irregular use of line to describe urban environment • organic lines used to describe buildings and roads • structure of buildings is softened due to the nature of the medium • there are no hard edges, all right angles are softened • meandering lines • irregular lines fall underneath buildings • lines that appear underneath buildings appear like tree roots or dripping paint • single threads of yarn are knotted to create line • loose threads hang from the repeating rectilinear buildings • leading line of the bold dark brown central line divides the artwork • variety of lines used with a varying thickness and qualities • shapes are arranged in a linear manner, reinforced by the thin lines of suggested roads • geometric lines have been used in the composition imagery in contrast to organic lines seen in the loose hanging threads • general use of line is thick and relatively uniform in the description of buildings. <p>Colour</p> <ul style="list-style-type: none"> • cool reds and pinks – placement suggests warmth and light • colour palette is varied and consists of predominately blue and brown tones • minimal use of black in the artwork, with dark brown describing darkest tones • muted tones applied in foreground of artwork that graduate to bolder, darker intensity of colour in the background • thick, dark brown central line separates the composition • light grey and blue hues are evenly applied throughout the composition creating visual balance • use of blue throughout the artwork unifies the composition. 	

Shape

- softened geometric shapes
- a variety of sizes of similar shapes
- simple description of buildings through loose lines
- shape is used to describe the urban environment in a naive style
- the overall shape of the artwork is organic
- organic shape is created through the repetition of the geometric buildings and roads
- geometric shapes dominate the image as the buildings are constructed using repeating rectilinear forms
- realistic form is suggested by buildings' structures
- geometric shapes are evident within the buildings, roads, religious buildings and bridges
- organic forms are evident within the trees and hanging threads
- repetition of geometric shape to create pattern
- one 'granny square' traditional crochet shape is seen in the lower left of the artwork.

Space

- condensed use of space
- intense central section of line and pattern
- edges of artwork are not symmetrical but maintain balance through diagonal axis
- aerial perspective gives a sense of space within the artwork
- perspective is irregular
- streets stretch from the central section of the artwork like arms, creating visual space and balance
- compressed positive space is formed through the density of the crochet process
- angular negative space exists mainly in the surrounds of the artwork
- directional leading line of the central brown road creates the illusion of depth and space
- flattened pictorial space due to the aerial point of view.

Texture

- actual texture seen in the wool used to create the crochet
- a sense of tactile quality due to the nature of the artwork
- variety of implied textures in the composition
- loose long fringes on each end could represent unfinished crochet projects or decaying urban environment or gentrification
- an implied variety in texture due to the change in line work and imagery
- the crocheted surface of the artwork creates a regular texture
- the intensity of the densely-crocheted surface contrasts to the soft strings that fall below the buildings and roads.

Value/Tone

- very little description of tone evident
- large geometric shapes that are crocheted in darker tones such as roofs assist in describing three-dimensional forms
- dark central line contrasts with mid to light tones of the surrounding buildings
- muted tints used in left foreground buildings are balanced with back right bridge and apartment buildings.

Form

- building, road, housing, cranes, trees and bridge imagery is representational in style
- crochet construction method has exaggerated the meandering nature of the roads
- the nature of the material evokes a feeling of softness
- the use of perspective assists in describing the urban landscape.

Question 2 (continued)**Principles of art****Emphasis**

- the edge of the artwork is irregular and contrasts to the tight, compressed composition of the artwork
- the energetic repetition of the rectilinear building forms does not allow for a single focal point
- bold repeating triangular forms in yellow contrasting with the dark blue tones on background crane, draws the viewer's attention
- dark brown central leading line draws the viewer's attention through the composition
- thin dripping lines draw attention to the solid abstracted/geometrical shapes.

Repetition

- repetition of rectangular shapes throughout the composition
- organic dripping lines fall vertically throughout the artwork
- triangular shapes are repeated on the crane structures
- geometrical shape of the buildings, roads, cranes, bridges and houses is repeated
- thin threads hang in repetition below the solid form of the artwork
- repetition of geometric shapes creates a slow suggested movement of urban sprawl
- patterns are created in the arrangement of geometric shape and organic line
- unity is created through repetition of colour, shape and line.

Balance

- the brown central line divides the work into two parts that are evenly balanced in visual weight
- lines move both horizontally and vertically to create visual balance
- asymmetrical balance created from organic shape of crochet form
- light grey and blue hues are evenly applied throughout the composition creating visual balance.

Contrast

- contrast of thick crocheted surface against the knotted organic fluid lines of the thread
- flat bold shapes against the thin threads of wool hanging/dripping from the organic composition
- contrast of a variety of implied textures throughout the composition
- traditional technique of crocheting contrasts against a contemporary form and subject matter
- contrast of the loose threads against the tight crochet creates a visual tension in the composition
- contrast of organic tree forms against the geometric urban building shapes
- brown central leading line of the road contrasts with intense areas of urban pattern.

Movement

- the whimsical nature of the artwork and organic lines used in buildings and the thread falling underneath them imply movement
- geometric shapes create static movement
- repeated geometric forms suggest a sense of gentle movement across the composition, similar to urban sprawl
- thin hanging lines suggest vertical seeping of wool.

Unity

- unity is created through similar repeated shapes, lines and textures
- same technique of crocheting to create entire work
- the repetition of pattern throughout the composition creates unity
- the texture of the crochet surface is consistent throughout the artwork
- forms of buildings and roads cuddle together in a whimsical style
- unity is created through the even application of geometric grid-like patterns in the windows across all the buildings.

Pattern

- pattern is created through the use of repeated rectangular shapes throughout the artwork
- patterns are created in the arrangement of geometric and organic shapes
- geometric grid-style placement of pattern on each building suggests recognisable window forms
- dense pattern creates unity
- decorative pattern is suggestive of the process of crocheting 'granny squares' to combine to create a larger artwork.

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 artists' depiction of subject matter and their representation of the soldier in their artwork.

Use art terminology and include the following in your response:

- similarities and differences in **Sources 3** and **4**
- the style and subject matter 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 the soldier in each artwork.

Description	Marks
Use of art terminology	
Comprehensive 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
Subtotal	5
Comparison of similarities and differences in the artwork	
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 and some comparison of the similarities and the differences in the artwork	3–4
Limited and insufficient 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
Subtotal	10
Description of style and subject matter used in the artwork	
Comprehensive description of style and subject matter used in artwork	5
Detailed description of style and subject matter used in artwork	4
Sound description of style and subject matter used in artwork	3
Superficial description of style and subject matter used in artwork	2
Limited description of style and subject matter used in artwork	1
No description of style or subject matter used in the artwork	0
Subtotal	5
Explanation of how the elements and principles of art are used to support meaning	
Comprehensive and discerning explanation of how the elements and principles of art are used to support meaning	9–10
Detailed and considered explanation of how the elements and the principles of art are used to support meaning	7–8
Sound and appropriate explanation of how elements and the principles of art are used to support meaning	5–6
Superficial and some explanation of how the elements and the principles of art are used to support meaning	3–4
Limited and insufficient explanation about how the elements and principles of art are used to support meaning	1–2
No explanation about how the elements and principles of art are used to support meaning	0
Subtotal	10

Evaluation and justification of artists' depiction of subject matter and representation of the soldier supported with evidence in the artwork	
Comprehensive evaluation and discerning justification of artists' depiction of subject matter and representation of the soldier supported with evidence in the artwork	9–10
Detailed evaluation and considered justification of artists' depiction of subject matter and representation of the soldier supported with evidence in the artwork	7–8
Sound evaluation and appropriate justification of artists' depiction of subject matter and representation of the soldier supported with evidence in the artwork	5–6
Superficial evaluation and some justification of artists' depiction of subject matter and representation of the soldier supported with evidence in the artwork	3–4
Limited evaluation and insufficient justification of artists' depiction of subject matter and representation of the soldier supported with evidence in the artwork	1–2
No evaluation or justification of artists' depiction of subject matter and representation of the soldier supported with evidence in the artwork	0
Subtotal	10
Total	40
<p>Answers could include the following information:</p> <p>Similarities</p> <ul style="list-style-type: none"> • both images focus on the role of a soldier and the effects of war • both have a negative message about the effects of war and the impact it can have on individuals and their environment, internally and externally • focus on the identity of soldiers in service and their supreme sacrifice • colour palettes are subdued and use brown and earthy green tones • image centres around a male soldier • there is some visual distance between the viewer and the subject which enhances the anonymity of the soldier • backgrounds have grubby qualities to them • both soldiers appear lonely and melancholic • both images contain a soldier wearing an army uniform • both artworks portray a sense of isolation by depicting a lone soldier • both artworks are contemporary • both images do not include the skyline, thus creating an illusion of confinement within the composition • lone figures both facing the viewer • centrally-placed figure within the composition. <p>Differences</p> <ul style="list-style-type: none"> • the soldier in Source 4 has an identity; we can see his face, unlike the soldier in Source 3 • Source 4 focuses on a war-torn environment and the destruction of what could have been a busy market place which is now like a ghost town, devoid of human life, except for the rebel soldier's reflection • Source 3 focuses on the soldier and his role as a paid servant to his country, his identity has been erased and replaced with the iconic Southern Cross from the Australian flag • Source 4 is filled with building rubble and set in a war-torn shopping district with empty, looted shops and broken roller doors, whilst the soldier in Source 3 poses in front of a non-descript background covered in paint splatters and grimy smears • different media used – oil paint in Source 3 and digital photography in Source 4 • expressive painting in Source 3 and a realistic photograph in Source 4 • Source 3 is an expressive portrait and Source 4 is a reflected portrait in a landscape • the dark vignette surrounding the figure in Source 3 creates a feeling of loneliness and/or introspection • in Source 4 the rebel soldier is depicted as a reflection in a mirror, intentionally creating a barrier or feeling of distance between the viewer and the audience • different dimensions of the artwork – square compared to rectangular • shallow picture plane in Source 3 contrasts with Source 4, which utilises perspective to enhance an illusion of depth. 	

Question 3 (continued)**Source 3**

- central, faceless male figure in olive green army uniform
- the painting depicts a faceless soldier standing in the centre of the square composition
- the soldier's arms are by his side with his hands tucked away from sight
- the soldier stands at ease, legs parted and truncated just below the knees by the cropped composition
- Source 3 has eradicated the soldier's face and replaced it with the Southern Cross to denote his allegiance, removing the identity of the figure
- unknown soldier is ghostly and haunting
- the soldier wears an Australian Army uniform and iconic slouch hat with strap
- popular nationalistic symbol of the Southern Cross constellation is painted in opaque white on a pastel pink background where the facial skin would have been
- vignette corners and tonal variation of background create a fish eye appearance, bringing the central figure towards the viewer
- grubbiness of marks in the style of finger prints in the background in red, browns and yellow, suggest referencing the distressing reality of war
- actual scratches visible on the epoxy-coated steel support
- shallow picture plane
- painterly application of paint, rapidly applied in a hatching manner that exposes the underlying ochre layers of paint on the uniform
- ammunition belt lays diagonally across the soldier's body and belt painted in opaque tints of green
- expressive style of painting could denote a child's view of military service
- emphasis on figure due to scale, central positioning, value of background
- large negative space frames figure
- static image lacks movement
- reminiscent of World War I and World War II Australian photographic army portraits
- isolated figure, contrast to Australian themes of mateship founded through world wars
- low-key, neutral colour palette symbolic of Australian Army
- the soldier presumably stands against a wall
- the wall is muddy in appearance and consists of a dark, burnt umber at all four edges of the composition
- the paint appears to be rubbed back to create tonal gradation from burnt umber into lighter brown/dirty grey colour
- the vignette's tonal gradation is rendered in a circular motion to support the focal point of the unidentified Australian soldier
- perspective is geometrically erroneous
- the uniform is painted in slight tonal values of desaturated greens.

Source 4

- a photograph that has been taken during the Middle East conflict
- Source 4 is an exterior view
- the mirror depicts a rebel soldier wearing a pink undershirt and camouflage tactical vest and holding an assault rifle
- the audience views only the reflection of a rebel soldier, in a mirror who remains hidden amongst the debris in an ambush position
- empty street strewn with charred building debris frames either side of a dishevelled, run-down war-torn street in Aleppo, Syria
- a male figure seen as a reflection in a mirror, which rests upon a plastic chair, positioned in the lower right picture plane
- the artist has employed the use of single point perspective of a war-torn street
- soldier's gaze is direct, looking at the viewer
- calmness of gaze contrasts against the chaotic background
- depth created through the perspective of the street, emphasised through the leading lines of the curb

- the repetition of the vertical lines of the chair and mirror draws the viewer's eye to the central figure
- organic shapes seen as debris
- strong vertical lines of buildings, doorways and rollers create repetition
- the focal point is the mirrored reflection of the rebel soldier, which contrasts with the desolate streetscape
- light spills across the top of the mirror, bathing the rebel soldier in a golden glow
- long shadows across the street suggest the end of the day
- implied textures of charred, mangled and broken building debris echo the aftermath of civil war
- environment is an aftermath, suggesting removal from the actual event
- the image is both a portrait and a landscape photograph
- the work is unified through the use of the colour brown, as well as the chaos of the subject matter
- the work has a wide variety of implied textures, such as the repeated pattern of aluminium slats seen in the discarded roller doors, visible on the left of the picture plane, and the draped striped cloth suspended from a point beyond the picture plane
- the buildings are dishevelled, dirty, run-down and war-torn
- the colour palette utilised is predominately brown, black and greys
- the image appears static and isolated
- the rebel soldier appears to be seated, still and alert
- the repeated use of dark grey leads the viewer's eye across and settles on the reflected portrait of the rebel soldier
- there is no implied movement within the composition
- the geometric shapes of the door frames visible on either side of the war-torn street support the notion of implied depth
- the organic shapes visible in the rubble that lie discarded along the street echo the chaos of civil war
- the mirror and the chair it is resting on, are symbols of domestic life
- the neutral, bland colours of the storefronts contrast against the pops of colour evident within the middle ground of the photograph
- the use of green colour assists in leading the viewer's eye through the composition from the foreground, middle ground and into the background
- predominant use of negative space in the foreground places emphasis on the chair and mirror
- grainy quality of print reflects the gritty nature of the scene
- the artist may have utilised lighting, time of day, selection of props and composition to communicate to the audience.

Conclusions

- an introspective look at the role of a soldier and how it can affect young men, the detrimental effects on a person's psyche
- theme of isolation in war
- stresses of war on the individual – Post Traumatic Stress Disorder (PTSD)
- universal effects of war, place (Australia vs. Syria) and time (World Wars, Vietnam vs. now)
- both artworks are contemporary portrayals of the effects of war upon both the landscape and the human existence involved
- the artworks are created as narratives to convey the isolation and loneliness that comes with defending your country.

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

With reference to the statement in **Source 5**, '*Art is the weapon*', and your research/investigation artist(s), describe how your artist(s) responded to their social, cultural and/or historical context(s) to provoke discussion and/or debate through their artwork. Justify your personal response to the artwork of your research/investigation artist(s). (20 marks)

Description	Marks
Description of how your research/investigation artist(s) responded to their social, cultural and/or historical context(s).	
Comprehensive and discerning description of research/investigation artist(s) response to their social, cultural and/or historical context(s)	9–10
Detailed and considered description of research/investigation artist(s) response to their social, cultural and/or historical context(s)	7–8
Sound and appropriate description of research/investigation artist(s) response to their social, cultural and/or historical context(s)	5–6
Superficial and/or some description of research/investigation artist(s) response to their social, cultural and/or historical context(s)	3–4
Limited and/or insufficient description of research/investigation artist(s) response to their social, cultural and/or historical context(s)	1–2
No description of research/investigation artist(s) response to their social, cultural and/or historical context(s)	0
Subtotal	10
Personal response	
Comprehensive personal response to the artwork produced by research/investigation artist(s) with discerning justification	5
Detailed personal response to the artwork produced by research/investigation artist(s) with considered justification	4
Sound personal response to the artwork produced by research/investigation artist(s) with appropriate justification	3
Superficial personal response to the artwork produced by research/investigation artist(s) with some justification	2
Limited personal response to the artwork produced by research/investigation artist(s) with insufficient justification	1
No personal response to the artwork produced by research/investigation artist(s) with no justification	0
Subtotal	5
Reference to statement when discussing how artist(s) provoke discussion and/or debate through their artwork	
Discerning reference to the statement when discussing how artist(s) provoke discussion and/or debate through their artwork	5
Detailed reference to the statement when discussing how artist(s) provoke discussion and/or debate through their artwork	4
Sound reference to the statement when discussing how artist(s) provoke discussion and/or debate through their artwork	3
Superficial reference to the statement when discussing how artist(s) provoke discussion and/or debate through their artwork	2
Limited reference to the statement when discussing how artist(s) provoke discussion and/or debate through their artwork	1
No reference to the statement	0
Subtotal	5
Total	20

Answers could include the following information:

- explains how the research/investigation artist(s) responded to their social, cultural and/or historical context
- discussion of personal response to artworks produced by research/investigation artist(s)
- candidates must refer to the statement when discussing how their research/investigation artist(s) provoke discussion or debate through their artwork.

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

Question 4 (continued)

- (b) Using art terminology, discuss how your research/investigation artist(s) selected subject matter, style and technique(s) to create meaning and/or purpose. Refer to more than one artwork in your response. (20 marks)

Description	Marks
Using art terminology discuss how research/investigation artist(s) selected subject matter, style and technique(s)	
Discerning use of art terminology with comprehensive discussion of research/investigation artist(s) selection of subject matter, style and technique(s)	9–10
Considered use of art terminology with detailed discussion of research/investigation artist(s) selection of subject matter, style and technique(s)	7–8
Appropriate use of art terminology with sound discussion of research/investigation artist(s) selection of subject matter, style and technique(s)	5–6
Some use of art terminology with superficial discussion of research/investigation artist(s) selection of subject matter, style and technique(s)	3–4
Insufficient use of art terminology with limited discussion of research/investigation artist(s) selection of subject matter, style and technique(s)	1–2
No use of art terminology with no discussion of research/investigation artist(s) selection of subject matter, style and techniques	0
Subtotal	10
Explanation of how meaning and/or purpose is created using evidence from more than one artwork to support response	
Comprehensive explanation of how meaning and/or purpose is created using evidence from more than one artwork to support a discerning response	9–10
Detailed explanation of how meaning and/or purpose is created using evidence from more than one artwork to support a considered response	7–8
Sound explanation of how meaning and/or purpose is created using evidence from artwork to support an appropriate response	5–6
Superficial explanation of how meaning and/or purpose is created using some evidence from artwork to support response	3–4
Limited explanation about meaning and/or purpose is created using insufficient evidence from artwork to support response	1–2
No discussion about meaning and/or purpose	0
Subtotal	10
Total	20
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> • connections made between the choices in subject matter, style and technique(s) • candidates must refer to more than one artwork in their response to receive full marks for the criterion related to meaning • interprets meaning of the artwork by the research/investigation artist(s). 	
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

Question 5

(40 marks)

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

With reference to the quotation in **Source 6**, '*The bad artists imitate, the great artists steal.*', discuss how another artist and/or art movement influenced your research/investigation artist(s). Explain how this has affected the meaning and/or purpose of the artwork. (15 marks)

Description	Marks
Reference to quotation	
Comprehensive reference to the quotation	5
Detailed reference to the quotation	4
Sound reference to the quotation	3
Superficial reference to the quotation	2
Limited reference to the quotation	1
No reference to the quotation	0
Subtotal	5
Explanation of how another artist and/or art movement influenced research/investigation artist(s) and how this has affected the meaning and/or purpose of the artwork	
Comprehensive explanation of how another artist and/or art movement influenced the research/investigation artist(s) and how this has affected meaning and/or purpose in artwork	9–10
Detailed explanation of how another artist and/or art movement influenced the research/investigation artist(s) and how this has affected meaning and/or purpose in artwork	7–8
Sound explanation of how another artist and/or art movement influenced the research/investigation artist(s) and how this has affected meaning and/or purpose in artwork	5–6
Superficial explanation of how another artist and/or art movement influenced the research/investigation artist(s) and how this has affected meaning and/or purpose in artwork	3–4
Limited explanation of how another artist and/or art movement influenced the research/investigation artist(s) and how this has affected meaning and/or purpose in artwork	1–2
No explanation about how another artist and/or art movement influenced the research/investigation artist(s) and how this has affected meaning and/or purpose in artwork	0
Subtotal	10
Total	15
<p>Answers could including the following information:</p> <ul style="list-style-type: none"> • refers to the quotation • interprets meaning of the artwork by the research/investigation artist(s) • explains how another artist and/or art movement influenced their research/investigation artist(s). 	
<p>Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.</p>	

Question 5 (continued)

- (b) Using art terminology, discuss how your research/investigation artist(s) uses subject matter, style and technique(s) and describe how the social, cultural and/or historical context(s) have informed the practice of your artist(s). Refer to more than one artwork in your response. (25 marks)

Description	Marks
Use of art terminology	
Discerning use of art terminology	5
Considered use of art terminology	4
Appropriate use of art terminology	3
Superficial use of art terminology	2
Limited use of art terminology	1
No use of art terminology	0
Subtotal	5
Discussion of how research/investigation artist(s) use subject matter, style and technique(s) in more than one artwork	
Comprehensive and discerning discussion on the use of subject matter, style and technique(s) in more than one artwork of research/investigation artist(s)	9–10
Considered and detailed discussion on the use of subject matter, style and technique(s) in more than one artwork of the research/investigation artist(s) artwork	7–8
Sound and appropriate discussion on the use of subject matter, style and technique(s) in more than one artwork of the research/investigation artist(s) artwork	5–6
Superficial discussion about subject matter, style and/or technique(s) of the research/investigation artist(s) artwork	3–4
Limited statements about subject matter, style and/or technique(s) of the research/investigation artist(s) artwork	1–2
No discussion of subject matter, style and technique(s) of the research/investigation artist(s) artwork	0
Subtotal	10
Description of how the social, cultural and/or historical context(s) have informed the practice of the research/investigation artist(s)	
Comprehensive and discerning description of how the social, cultural and/or historical context(s) have informed the practice of the research/investigation artist(s)	9–10
Detailed and considered description of how the social, cultural and/or historical context(s) have informed the practice of the research/investigation artist(s)	7–8
Sound and appropriate description of how the social, cultural and/or historical context(s) have informed the practice of the research/investigation artist(s)	5–6
Superficial and/or some description of how the social, cultural and/or historical context(s) have informed the practice of the research/investigation artist(s)	3–4
Limited and/or insufficient description of how the social, cultural and/or historical context(s) have informed the practice of the research/investigation artist(s)	1–2
No description of how the social, cultural and/or historical context(s) have informed the practice of the research/investigation artist(s)	0
Subtotal	10
Total	25
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> • use of art terminology to describe artwork • make connections between the choices in subject matter, style and technique(s) • supports their answer with more than one artwork • discusses the social, cultural and/or historical context(s) that has informed the practice of the research/investigation artist(s) artwork. 	
Markers should be prepared to accept alternative responses provided the response appears reasonable and well supported.	

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