



VISUAL ARTS

ATAR course examination 2024

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% (24 Marks)

Question 1

(12 marks)

Refer to **Source 1** in the Source booklet.

Explain how Robert McPartland has utilised **three** elements of art to create the artwork, *Ephemeris* (2013). Use art terminology in your response.

Description	Marks
For each element (3 x 4 marks)	
Explains, using relevant art terminology, how the element of art has been utilised to create the artwork	4
Describes, using relevant art terminology, how the element of art has been utilised to create the artwork	3
Outlines, using some art terminology, how the element of art has been utilised to create the artwork	2
Identifies the use of the element of art in the artwork	1
Total	12
<p>Answers could include:</p> <p>Colour</p> <ul style="list-style-type: none"> • complementary blue and orange colour scheme • use of a vibrant and contrasting colour palette. The blue background emphasises the colours of the objects and unifies the work • saturated colours • various shades and tints of blue are used to create a sense of depth and dimension <p>Shape</p> <ul style="list-style-type: none"> • circular shapes are repeated in the artwork, seen in the plates, shadows, bowls and the reflections on the spoons • the consistent shapes create rhythm in the composition, leading the viewer's eye around the artwork • the squares in the background contrast against the circular shapes, adding variety and interest to the visual experience • each shape is defined with precise edges <p>Space</p> <ul style="list-style-type: none"> • the positive space is occupied by utensils, fruit, and dishes. The arrangement of objects creates a visual path for the viewer's eye to follow • negative space is manipulated using shadows and reflections on the utensils. This adds depth to the artwork, making the objects appear three-dimensional • the negative space of the background provides a geometric pattern that contrasts the positive space, unifying the composition • overlapping objects create an illusion of depth in two-dimensional space • the bird's eye view of the objects creates a flattened perspective <p>Form</p> <ul style="list-style-type: none"> • the artist has used the shadows and overlapping objects to give three-dimensional form to the two-dimensional shapes • the reflections on the spoons and cups gives them a realistic three-dimensional form • the tonal variation of the squares (folds, tiles) in the background also contributes to the sense of three-dimensional form 	

Line

- line is used in the geometric pattern of the background and the outlines of some objects
- line used is typically geometric
- strong directional vertical lines created with the placement of the spoons
- lines are clean and precise, contributing to the overall structure of the composition
- curved lines and edges of the cups, oranges, and spoons contrast against the straight lines of the background
- the lines of the background suggest the rule of thirds

Tone/Value

- tone/value creates a sense of depth and volume
- strong contrast in tone/value from black to white
- the darker tones/values in the background squares and the shadows under objects give the illusion of depth
- the lighter tones/values used in the objects (white cup, spoons) cause them to contrast against the darker background
- tone/value is used to create reflection on the metallic spoons, adding to their three-dimensional form
- the use of black and white creates areas of emphasis (for example, the white teacup and saucer)

Texture

- textures are implied
- the smooth texture of the cups and spoons is suggested by the clean lines/edges, light reflections, and the absence of visible brush strokes
- the dimpled texture of the oranges is implied through stippling and shading
- the background appears smooth, but the geometric pattern gives it a visual texture
- metallic texture of the spoons
- transparent, reflective glass.

Accept other relevant answers.

Question 2

(12 marks)

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

Explain how artist Lauren Berkowitz has utilised **three** principles of art to create her artwork *Fragile Ecologies* (2020-21). Use art terminology in your response.

Description	Marks
For each principle (3 x 4 marks)	
Explains, using relevant art terminology, how the principle of art has been utilised to create the artwork	4
Describes, using relevant art terminology, how the principle of art has been utilised to create the artwork	3
Outlines, using some art terminology, how the principle of art has been utilised to create the artwork	2
Identifies the use of the principle of art in the artwork	1
Total	12
<p>Answers could include:</p> <p>Balance</p> <ul style="list-style-type: none"> • symmetry is achieved using three 'columns' to balance the composition • balance is created with circular forms aligned from the ceiling to the floor • fragile balance is created through the linear placement of mixed media items • the three columns create a triangular composition when viewed from above or below • a colour balance is achieved with the primary/triadic colour scheme <p>Contrast</p> <ul style="list-style-type: none"> • there is a contrast between the media used in the installation and the appearance of the work (plastic man-made items representing organic/natural forms) • contrasting colours are used, with warm analogous red and yellow contrasting the cool analogous blue and green • high contrast between the high-key, vibrant colours of the left and right columns and the neutral white of the central column • contrast of scale; long forms hanging from the ceiling yet made of many smaller forms <p>Unity</p> <ul style="list-style-type: none"> • created using small plastic forms throughout the installation • use of flowing columns enhances unity, while each individual form is unified through an analogous or achromatic colour scheme <p>Variety</p> <ul style="list-style-type: none"> • various sizes and shapes of bottle tops and lids. This creates emphasis on certain areas, for example, a square lid placed amongst circular lids • various actual textures can be seen on the lids (smooth, ridged) <p>Repetition</p> <ul style="list-style-type: none"> • use of the column form, with three columns hanging from the ceiling • shapes, colours, lines, reflections, and shadows are repeated and reinforce unity and rhythm • plastic bottle tops and lids are meticulously repeated in the installation. These mostly circular forms create a sense of rhythm and unity • the composition of suspended forms cascades down, emphasising the repetitive patterns • each column features several lines of small forms strung together • the circle of plastic lids at the base mirrors the circular forms on the ceiling • the shadows on the walls and the reflections on the floor repeat vertical lines 	

Movement

- implied vertical movement created with lines of coloured materials leading from the ceiling to a pool of colour on the floor
- the suspended columns appear to be in motion, as if caught mid-fall
- the installation encourages the viewer to move between its parts, viewing the work from a variety of angles
- words to describe movement could include cascading, falling, flowing, rushing, running, bubbling, dribbling

Emphasis

- focal points are created by elongated flowing forms, hanging from the ceiling
- emphasis is created using a variety of small forms strung together, and a vibrant colour scheme
- emphasis is also created using space, with each column having enough room around it to be viewed clearly from several vantage points
- the use of warm analogous red, yellow, and orange tend to advance, while the achromatic white and cool analogous blue and green recede
- spotlights are used to illuminate the installation, emphasising it within the gallery space

Proportion

- the columns are large and consume the gallery space vertically, yet are made from many small pieces of plastic strung together.

Other relevant principles include:

- Hierarchy
- Scale
- Similarity.

Accept other relevant answers.

Section Two: Compare and contrast essay

40% (26 Marks)

Question 3

(26 marks)

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

Make comparisons and connections between **Source 3** *Raymond Reflection* (2018) and **Source 4** *Shadow land (water talking story place)* (2023).

Address the following in your response:

- analyse the use of the elements and principles of art in **Sources 3** and **4** (8 marks)
- interpret how these Australian artists have explored the theme of 'place'. Support your interpretation with evidence from **both** artworks (10 marks)
- evaluate the success of **both** artworks in communicating meaning **or** purpose to the viewer. (8 marks)

Description	Marks
Analyse (comparing and connecting) how the elements and principles of art have been used in Sources 3 and 4	
Analyses (compares and connects) how the elements and principles of art have been used in Sources 3 and 4	8
Explains (compares and connects) how the elements and principles of art have been used in Sources 3 and 4	7
Describes (compares and connects) how the elements and principles of art have been used in Sources 3 and 4	6
Summarises (compares and connects) how the elements and principles of art have been used in Sources 3 and 4	5
Outlines (compares and connects) how the elements and principles of art have been used in Sources 3 and 4	4
Comments on the use of the elements and principles of art in Sources 3 and/or 4	3
Makes a statement on the use of the elements and principles of art in Sources 3 and/or 4	2
Identifies the use of an element and/or principle of art in Sources 3 and/or 4	1
Subtotal	8
Interpret how the Australian artist has explored the theme of 'place'. Interpretation is supported with evidence from the artwork. For each artwork (2 x 5 marks)	
Interprets how the Australian artist has explored the theme of 'place', supported with evidence from the artwork	5
Explains how the Australian artist has explored the theme of 'place', supported with evidence from the artwork	4
Describes how the Australian artist has explored the theme of 'place', supported with evidence from the artwork	3
Outlines how the Australian artist has explored the theme of 'place', supported with minimal evidence from the artwork	2
Comments on how the Australian artist has explored the theme of 'place', may provide evidence from the artwork	1
Subtotal	10

Evaluate the success of the artwork in communicating meaning or purpose to the viewer. For each artwork (2 x 4 marks)	
Evaluates the success of the artwork in communicating meaning or purpose to the viewer	4
Explains the success of the artwork in communicating meaning or purpose to the viewer	3
Describes the success of the artwork in communicating meaning or purpose to the viewer	2
Makes a statement about the success of the artwork in communicating meaning or purpose to the viewer	1
Subtotal	8
Total	26
<p>Answers could include:</p> <p>Connections (Similarities)</p> <p>Colour</p> <ul style="list-style-type: none"> both artworks use warm brown as a dominant colour <p>Shape</p> <ul style="list-style-type: none"> the shape of the houses' roofs in Source 3 echoes the shape of the boat in Source 4. In Source 4 the shape is inverted. The shapes create a strong horizontal across each composition <p>Space</p> <ul style="list-style-type: none"> both have a sense of empty open space in the sky both have a strong foreground, midground and background (sky) both rely on lines, shapes and patterns to create positive space <p>Value</p> <ul style="list-style-type: none"> both use strong tonal contrast both have a dark focal point at the centre of the image, surrounded by lighter tones <p>Line</p> <ul style="list-style-type: none"> both artworks use strong lines to frame the focal point strong vertical lines (Source 3 – straight house pillars and letterbox on left and right sides of composition. Source 4 – organic lines of tree trunks on left and right side of composition) strong horizontal lines (Source 3 – straight lines of the roof edge and slightly angled lines of the front fence and pavement. Source 4 – horizontal line of the distant horizon and the slightly angled line of the riverbank in the foreground) both artworks tightly frame the focal point (Source 3 – the dark empty space is framed by the strong straight lines of the orange arch and diagonal roof and shadow lines. Source 4 – the organic lines of the tree branches and foliage of various thicknesses frame the occupied space and figure (off) centre in the work) both artworks use strong leading lines at the bottom of the composition to lead to the focal point (Source 3 – leading lines of the pavement cracks and triangular shape of grass points directly to the focal point. Source 4 – a bold vertical line at the central bottom of the image points towards the focal point. This line is continued by a thinner organic line which forms part of the directional framing of the figure) <p>Repetition</p> <ul style="list-style-type: none"> both artworks use repeated vertical and horizontal lines and shapes: Source 3 – repetition is even and geometric Source 4 – repetition is irregular and organic 	

Question 3 (continued)

Unity/Variety <ul style="list-style-type: none"> both artworks have variation of line quality 		
Contrast <ul style="list-style-type: none"> both artworks have strong tonal contrast 		
Movement <ul style="list-style-type: none"> there is a sense of stillness in both artworks Source 3 – the composition feels static and still Source 4 – there is a sense of movement being stilled, capturing a moment in time strong diagonal lines in both artworks lead the eye, creating movement. 		
Comparisons (Differences)		
	Source 3	Source 4
Stylistic use of the elements and principles of art	Graphic style using bold outlines, straight lines, strong shapes, and simplified textures.	Realistic style, painted to look like an old photograph, using sepia tones.
Texture	Textures are simplified and not realistically rendered. The repeated vertical lines on roof imply a corrugated texture, repeated horizontal straight lines on houses imply smooth weatherboards, repeated oval shapes in bushes imply foliage, repeated irregular fine lines in pavement imply cement.	Textures are rendered realistically – soft folds of fabric on figure, smooth ripples in water, spiky strappy leaves in foreground, rough bark on trees on left of image.
Form	Form of walls in foreground is geometric.	Tonal shading gives volume to the human form. Rounded forms of tree trunks on left of composition are implied by light tones on the right side of the trunks, grading to dark tones on the left side of the trunks.
Colour	Muted colour palette of complementary green and red. Tints of blue used in sky, windows and pavement unifies the artwork.	Monochrome colour palette of sepia brown tones.
Shape	Strong, angular, geometric shapes dominate the composition such as the irregular trapezoid roofs and chimney, and rectangular windows. Two dark overlapping triangular shapes in centre of	The boat is the only shape that is not organic. All other shapes are organic. The trees and foliage on the right of the image are flat silhouetted organic shapes.

Shape (continued)	<p>composition are a focal point. Green triangle below points to the focal point. Inverted dark triangle overlapping the green triangle anchors the composition.</p> <p>Irregular organic shapes of plants, clouds and pavement shadows contrast the geometric shapes and repeat to form a mirror image.</p>	
Space	<p>Foreground feels open and spacious.</p> <p>Sense of closed space as houses consume the midground and truncate any sense of distance.</p>	<p>Foreground is closed in by forest plants and trees.</p> <p>Sense of vast open space created by river and trees on horizon.</p>
Tone/Value	<p>Dark tones in centre of image and lighter tones around the edge of the composition.</p> <p>Dark, solid shading under the roof eaves, the verandahs, the archway in the centre and the window treatments implies three-dimensional form.</p>	<p>Light tones in centre of image and darker tones around the edge of the composition.</p> <p>Tonal shading of the clothes' fabric folds and shading under the figure's hat give the figure form and volume.</p> <p>Light and dark irregular toning of the river implies the surface texture of the ripples of the water.</p>
Line	<p>Lines are bold and straight (archway at centre, lines of roof, lines of chimney).</p> <p>Outlines of roof, pavement, and chimney are bold. Outlines of wall, windows, and verandah columns are thinner.</p>	<p>No outlines of forms and shapes.</p> <p>Straight line of the distant horizon is implied.</p> <p>All lines of branches, twigs, tree trunks, and foliage are organic, of varying width.</p>
Balance	<p>Symmetrically balanced. The left half of the image mirrors the right half.</p>	<p>Asymmetrically balanced. The dark toned figure on the right balances the group of light toned figures on the left. The more heavily textured foliage on the left balances the darker, simpler silhouetted foliage on the right.</p>
Repetition	<p>Regular repetition of line and shape to create a mirror image.</p>	<p>Organic shapes and forms of leaves, foliage and people are repeated irregularly.</p>
Emphasis	<p>Dark focal point at centre of image is an empty geometric shape.</p>	<p>Dark focal point slightly off-centre of image is a realistic human form.</p>

Question 3 (continued)

Meaning or Purpose

Source 3:

- explores the meaning of place in a suburban environment in Australia. The houses portrayed are typical of an early/mid-twentieth century building style
- sense of it being an urban environment because the foreground is paved
- the garden is manicured. Short, neat grass is implied by the colour and irregular texture of the green shapes that are contained within their outlines. The organic forms of the bushes under the windows are textured with irregular shapes implying foliage. The bushes are topiaries. The neat presentation of the houses imply that the residents take pride in their homes. They are house and garden proud
- the houses are presented neatly. There is a smooth uniformity to the bricks and weatherboards. The curtains are drawn and evenly pleated. The colours of the bricks, walls and roofs are evenly toned, and paintwork is uniform and well maintained suggesting the owners are meticulous, proud and dignified
- the clear blue sky, neatly presented houses and manicured gardens are an expression of 'the great Australian dream' to own a house in the suburbs. Here is a representation of the achievement of that dream
- the composition is symmetrically balanced. Each house and garden mirrors the other. The focal point of the image is a dark empty space. The curtains are drawn, the roller blind is half down. No figures are depicted. There is a static, empty, and impersonal atmosphere. This could mean that the suburbs are a quiet, isolating place of conformity, where people retreat indoors, and individual expression has no place
- the sky is blue and clear, except for white clouds dotted about, casting dark shadows on the ground. The pale tones of the walls and pavement contrast the very dark shadows depicted under the eaves and the central archway. This implies that the shadows are deep, cast by a hot blazing sun. There are no trees, the ground is paved, and the foliage trimmed and controlled. The roller shutters are half closed, the curtains are drawn, and no one is about, suggesting that everyone has taken refuge against the hot sun by going indoors. This implies that the urban environment of an Australian suburb, where nature can no longer flourish, is a hot and uncomfortable place to be outdoors
- the mirror image could reference a repetitive suburban life
- the work could be viewed as a nostalgic representation of Australian architecture.

Source 4:

- explores the meaning of place to First Nations peoples within a natural bush environment. We know that it refers to First Nations peoples because of the figures depicted in the artwork
- the title suggests the value of this site to First Nations peoples
- viewer feels as though they are standing in a heavily forested bush, looking outwards to the river and figures. The trees and foliage are depicted large and close, and we look through a gap in the foliage to the scene in the distance
- organic textures, forms and shapes irregularly repeated suggest the bush is dense and untamed. There is no evidence of trying to control or urbanise the area. The figures are living within the natural environment as it is
- the river appears to recede into the distance, flanked by dense bushy trees on the horizon line. This implies that the bush is extensive, stretching into the spacious distance
- the four figures are sitting in relaxed poses, suggesting that they are at ease in the natural environment
- all four figures are watching the viewer intently, with no welcoming smiles. Is the viewer someone who is out of place or a potential threat to the natural environment and their way of life?

- the figures are sitting on a boat on the water. The title says that site is a 'water talking story place'. These individuals are relaxed and sitting in the story place, suggesting that they are both knowledgeable and at ease with the stories that their culture weaves around that place and they know their place within these stories
- the figures are wearing European style clothes, not traditional dress. Their First Nation culture has been influenced by European colonisers. Does this explain why they are looking at the viewer in a certain way?

Accept other relevant answers.

Section Three: Extended response based on research/investigations

40% (26 Marks)

Question 4

(26 marks)

Your responses are in reference to your research/investigation artist(s).

- (a) Discuss how time **or** place (context) has influenced the art practice of your artist(s). (8 marks)
- (b) Examine how **two** artworks by your artist(s) reflect **or** shape society. (10 marks)
- (c) Evaluate the significance of the commentary made by your artist(s). Support your response with evidence. (8 marks)

Description	Marks
Discuss how time or place (context) has influenced the art practice of the artist(s).	
Discusses how time or place (context) has influenced the art practice of the artist(s)	8
Explains how time or place (context) has influenced the art practice of the artist(s)	7
Describes how time or place (context) has influenced the art practice of the artist(s)	6
Summarises how time or place (context) has influenced the art practice of the artist(s)	5
Outlines how time or place (context) has influenced the art practice of the artist(s)	4
Makes general comments about how time or place (context) has influenced the art practice of the artist(s)	3
Makes a statement about how time or place (context) has influenced the art practice of the artist(s)	2
Identifies the time or place (context) of the artist(s)	1
Subtotal	8
Examine how the artwork reflects or shapes society. For each artwork (2 x 5 marks)	
Examines how the artwork reflects or shapes society	5
Explains how the artwork reflects or shapes society	4
Describes how the artwork reflects or shapes society	3
Outlines how the artwork reflects or shapes society	2
Makes a statement about the artwork and how it may reflect or shape society	1
Subtotal	10
Evaluate the significance of the commentary made by the artist(s). Response supported with evidence	
Evaluates the significance of the commentary made by the artist(s). Response is supported with evidence	8
Discusses the significance of the commentary made by the artist(s). Response is supported with evidence	7
Explains the significance of the commentary made by the artist(s). Response is supported with evidence	6
Describes the significance of the commentary made by the artist(s). Response is supported with evidence	5
Outlines the significance of the commentary made by the artist(s). Response is supported with evidence	4
Makes a general comment about the significance of the commentary made by the artist(s). Response supported with some evidence	3
Makes a statement about the significance of the commentary made by the artist(s). Response may provide evidence	2

Identifies the commentary made by the artist(s). No evidence provided	1
Subtotal	8
Total	26
Note: Markers should be prepared to accept alternative responses in candidate's answers, provided the response appears reasonable and well supported.	

Question 5

(26 marks)

Your responses are in reference to your research/investigation artist(s).

- (a) Discuss how social **or** cultural **or** historical contextual factors have influenced the art practice of your artist(s). (8 marks)
- (b) Examine the formal **or** stylistic **or** technical elements which contribute to the function or meaning of **two** artworks by your artist(s). (10 marks)
- (c) Judge the success of your artist(s) in communicating their point of view. Support your judgement with evidence. (8 marks)

Description	Marks
Discuss how social or cultural or historical contextual factors have influenced the art practice of the artist(s)	
Discusses how social or cultural or historical contextual factors have influenced the art practice of the artist(s)	8
Explains how social or cultural or historical contextual factors have influenced the art practice of the artist(s)	7
Describes how social or cultural or historical contextual factors have influenced the art practice of the artist(s)	6
Summarises how social or cultural or historical contextual factors have influenced the art practice of the artist(s)	5
Outlines how social or cultural or historical contextual factors have influenced the art practice of the artist(s)	4
Makes general comments about the social or cultural or historical contextual factors that have influenced the art practice of the artist(s)	3
Makes a statement about the social or cultural or historical contextual factors of the artist(s)	2
Identifies the social or cultural or historical context of the artist(s)	1
Subtotal	8
Examine the formal or stylistic or technical elements which contribute to the function or meaning of the artwork by the research/investigation artist(s). For each artwork (2 x 5 marks)	
Examines the formal or stylistic or technical elements which contribute to the function or meaning of the artwork	5
Explains the formal or stylistic or technical elements which contribute to the function or meaning of the artwork	4
Describes the formal or stylistic or technical elements which contribute to the function or meaning of the artwork	3
Outlines the formal or stylistic or technical elements of the artwork. May reference the function or meaning of the artwork	2
Identifies the formal or stylistic or technical elements of the artwork	1
Subtotal	10
Judge the success of the artist(s) in communicating their point of view. Judgement supported with evidence	
Judges the success of the artist(s) in communicating their point of view. Response is supported with evidence	8
Discusses the success of the artist(s) in communicating their point of view. Response is supported with evidence	7
Explains the success of the artist(s) in communicating their point of view. Response is supported with evidence	6
Describes the success of the artist(s) in communicating their point of view. Response is supported with evidence	5
Outlines the success of the artist(s) in communicating their point of view. Response is supported with evidence	4

Makes a general comment about the point of view of the artist(s). Response is supported with some evidence	3
Makes a statement about the point of view of the artist(s). Response may provide evidence	2
Identifies the point of view of the artist(s). No evidence provided	1
Subtotal	8
Total	26
Note: Markers should be prepared to accept alternative responses in candidate's answers, provided the response appears reasonable and well supported.	

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