



# **VISUAL ARTS**

## **ATAR course examination 2017**

### **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.

Artists Pichi & Avo (PichiAvo) have combined their skills to create the street art mural *Mislata's Representan IV* (2014) in **Source 1**. Using art terminology, identify and describe how the artists have utilised the elements and principles of art to create their artwork.

Description	Marks
<b>Using art terminology, identify and describe the use of elements and principles of art in the artwork</b>	
Identify with comprehensive description and discerning art terminology how the elements and principles have been used	9–10
Identify with concise description and detailed art terminology how the elements and principles have been used	7–8
Identify with sound description and appropriate art terminology how the elements and principles have been used	5–6
Identify with limited description and some art terminology how the elements and principles have been used	3–4
Identify with rudimentary description and superficial art terminology how the elements and principles have been used	1–2
No identification or description of the elements and principles and no use of art terminology	0
<b>Total</b>	<b>10</b>

Answers could include the following information:

### Colour

- applied in opaque solid areas
- strong/intense colour used in isolated areas
- analogous colours used
- colour applied mainly to background allowing the portrait to emerge and blend into the outside layers of imagery
- use of monochrome in the face helps to create form through modulated use of tone
- greys and some warmer flesh tones are evident in the shading of the sculptural form
- face is monochromatic, contrasting with wide variety of colours used in graffiti
- despite the random appearance of the tagging, the placement of colour has been considered (balanced over work)
- fluoro colours of tagging contrasts against the face
- bright neon orange, light blue and greens create a vivid and colourful artwork
- there are grey tones in the deeper layers of the artwork.

### Line

- variety of calligraphic, organic and geometric line is used
- variety of thickness and speed of line is evident
- controlled and loose line is evident
- layering of a variety of line
- directional line is used throughout the artwork
- organic line dominates
- vertical drips are seen as lines
- lines suggest movement (wind through beard)
- dripping paint down the left hand side of the canvas
- fluid lines of the beard
- strong defining lines used to describe the face
- overlapping of lines create depth.

**Space**

- compressed and claustrophobic use of space
- flattened areas of space give reprise to the chaos
- smooth tone in face helps to define areas of space
- layering of image also creates floating areas of implied space
- shallow implied space due to the layering of flattened text and graffiti
- some illusion of space suggested through layering of tagging and the rendering of face
- negative space to the left and right of the head.

**Shape**

- tagging appears flat and 2D in contrast to the 3D face
- strong, organic shapes within the face
- loosely defined shapes of the graffiti and symbols.

**Texture**

- implied smooth texture of skin
- actual texture of paint drips
- building of layers of paint
- some transparency seen in beard, overlaid with graffiti
- implied texture in the beard, hair and eyebrows. (can see individual strands)

**Value/tone**

- tone is seen in the face
- blending of tones to suggest realistic form
- monochromatic – appears like a marble sculpture rather than a real human
- light coming from right, strong shadows to left of face
- some tonal variation seen in the graffiti (see top right corner)
- contrasting tones within the face.

**Form**

- face appears 3D due to the use of tone
- layering of paints
- strong modelling of the facial features in contrasting tones – nose, cheeks, eyes, forehead, lips, beard, hair and ear.

**Pattern**

- loose pattern appears in the background through the application of graffiti and tresses of hair in beard
- drips create linear patterns.

**Emphasis**

- man's face where no tagging appears - emerges from the chaos of surrounding tagging
- central placement of the man's face eliminates extra space and creates emphasis
- monochromatic face contrasts the surrounding bright colours
- emphasis drawn away from this area by the fluoro colours of the tagging (orange, light blue)
- scale of the figure/head and particularly the face in relation to the overall composition
- neon orange light bulb to the left of the centre
- scale of the head is larger than life and dominates the wall, emphasised by the proportionally smaller graffiti in the uppermost layers.

**Repetition**

- lines of dripping paint running down the canvas
- light bulb image repeated in the foreground to the left and the background to the right.

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

- asymmetrical balance – greater visual weight on right
- use of the whole wall
- distribution/placement of colour over work
- scrawled areas in the foreground on the left hand side of the work balances with the similar area in the background to the left of the figure/head.

**Contrast**

- highly modelled finish of the figure/head contrasts with the loose scrawling of graffiti in the deeper and upper layers of the work
- sepia/grey tones of the head and in the deeper layer of the background contrasts with the bright colours of the graffiti
- light tones of the beard, cheek bones, nose etc contrast with the dark areas of tone in the form: eye sockets, nostrils, ears, beard etc
- contrast in subject matter – classical sculpture vs tagging
- paint drips vary in length and thickness
- applications of paint is opaque in some areas as well as transparent in others.

**Rhythm**

- repetition of drips creates rhythm.

**Unity**

- realistic painting of the man's face is in high contrast to the chaotic background which creates an interlocked image
- tagging – use of colour, some styles match
- dripping over work
- layering of the image.

**Movement**

- tagging suggests quick movement by artists
- drips suggest movement of paint running down wall
- furrowed brow
- beard hair suggests the head is moving forward as the organic, directional lines sweep backwards
- posture/placement of the head suggests the 'figure' is emerging from within the graffitied wall
- fluid lines of the graffiti
- directional movement of beard (breeze) and graffiti.

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

## Question 2

(10 marks)

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

Courtney Mattison has worked with glazed stoneware and porcelain to create her sculpture, *Our Changing Seas III* (2014). Describe how the artist has manipulated the elements and principles of art to create her artwork.

Description	Marks
<b>Identify and describe how the elements and principles of art have been manipulated in the artwork using art terminology</b>	
Identify with comprehensive description and discerning art terminology how the elements and principles have been manipulated	9–10
Identify with concise description and detailed art terminology how the elements and principles have been manipulated	7–8
Identify with sound description and appropriate art terminology how the elements and principles have been manipulated used	5–6
Identify with limited description and some art terminology how the elements and principles have been manipulated	3–4
Identify with rudimentary description and superficial art terminology how the elements and principles have been manipulated	1–2
No identification or description of the elements and principles 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>vibrant colours dominate the area to the left</li> <li>there are several strong colours (pinks, oranges, blues, reds) placed against neutral browns which creates contrast within the coloured area, but also contrasts against the white ceramic pieces on the periphery</li> <li>the colours used on the central panel seem realistic, the colours are as they would appear on actual coral</li> <li>emphasise placed on brightly coloured pieces</li> <li>neutral whites and greys of the outer pieces of the form</li> <li>naturalistic use of colour</li> <li>contrast in colour and absence of colour</li> <li>use of colour creates emphasis in the artwork.</li> </ul> <p><b>Line</b></p> <ul style="list-style-type: none"> <li>curved and organic lines seen in the patterns and textures of the coral</li> <li>these lines are often repetitive</li> <li>curved lines seen in the spaces between the sculpted coral</li> <li>line in the edges of the forms</li> <li>implied between the placement of the solid forms</li> <li>largely organic lines used to describe form</li> <li>variety of line used throughout the sculpture.</li> </ul>	

**Question 2** (continued)**Space**

- the forms are tightly placed together on the left and become further apart to the right
- some parts of the coral protrude further from the wall than others
- some coral is hollow, creating smaller spaces within the work (e.g. tubes)
- the space in front of the work enables the viewer to examine the work closely or from a distance
- negative space exists within the placement of the individual pieces that make up the whole sculpture
- use of space varies within the piece to form a more dense centre
- more space evident on the periphery of the artwork between the ceramic forms.

**Shape**

- the grouping of the smaller forms is in an organic shape - rounded at one end and fading at the other
- the forms are more tightly placed to the left, and become further apart over to the right
- large variety of organic shapes
- interlocking shapes
- bases of the coral bommies are similar in shape
- shapes are also created in the negative areas between objects
- the entire shape of the sculpture is echoed in the smaller parts of the piece.

**Texture**

- a wide variety of textures are used throughout the work, which imitate the appearance of coral e.g. bumpy, smooth, prickly, tubular, rounded, etc.
- all textures are actual
- intricately detailed textures made through a wide variety of marks to the surface of the clay
- created through the combination of individually made pieces
- evident throughout the entire sculpture and is the main element used in the artwork.

**Value/tone**

- cast shadows are most obvious on the white ceramics, which appear as multiple shades of grey
- monochromatic tone of the raw or neutrally glazed pieces
- deeper/dark tones created from shadows cast across the form
- dark tones within the layers, crevices, hollows and folds of the forms
- contrast in tones used throughout the sculpture
- more depth of tone found in the coloured centre of the sculpture
- more subtle use of tone in the white area of the sculpture.

**Form**

- varied, complex and intricate
- large pieces are layered with finer intricate organic forms
- the forms imitate the actual appearance of coral
- the forms are organic
- the forms are flat against the wall and grow out of the wall towards the viewer
- tubes, open spheres and spikes can be seen
- three dimensional form is naturalistic.

**Pattern**

- within the individual coral pieces
- use and placement of teardrop shapes.

**Emphasis**

- coloured area is the focal point of the work
- created through use of colour, contrasting against the white of the outer ceramic pieces and the gallery wall
- within the coloured area itself, the brighter colours contrast against the dull browns (pink, yellow, green).

**Repetition**

- repetition of the large shapes that hold the intricate shell like structures
- scale and proportion is consistent throughout the work
- repetition of teardrop shapes
- repetition of textures
- repetition of colours
- all colours are seen more than once in the work
- repetition of space between forms
- repetition of detailed patterns within the small forms that describes the coral.

**Balance**

- asymmetrical
- white surrounds the entire work (the ceramic pieces, the gallery wall)
- placement of colours, e.g. yellow is evenly distributed at the base, sides and top of the coloured area
- the intensity of the coloured centre is balanced by the increased space on the opposite side of the sculpture
- use of pattern and texture is placed evenly throughout the artwork to create balance.

**Contrast**

- between the monochromatic tones of the outside pieces of the installation with the colourful hues of the central structures
- contrast in tone within the form of the individual pieces
- contrast between the blue/greens and pink/oranges of the coloured section.

**Rhythm**

- repetition of coral forms in some areas leads to other parts (e.g. tubes)
- the shapes of each form create rhythm moving the eye of the viewer from right to left
- created through the placement of the shapes, intensifying towards the centre.

**Unity**

- unity in use of white
- unity in colour scheme which is harmonic
- similarity of organic forms
- all the same subject matter
- similar shapes modified throughout the sculpture
- similar direction of the shapes moving in an anticlockwise direction.

**Movement**

- teardrop shapes of coral lead eye from the right to the left coloured section
- some of the coral forms 'move' in same direction, suggestive of water current
- circular placement of coral forms
- created through the flow and placement of the pieces into a wave like shape
- implied movement swirling toward a whirlpool
- coral appears to be moving and growing in different directions  
textures in coral bommie shapes appear to be made in different directions.

Markers should 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**. Consider the way in which each artist depicts human presence in an environment. What do the two artworks suggest about the figures' relationship with their surroundings?

Using art terminology, compare and contrast **Sources 3** and **4**, referring to the following in your response:

- similarities and differences identified within the two artworks
- the style, composition, technique and approach to subject matter
- the use of the elements and principles of art to convey meaning
- your personal response to the artists' depiction of the relationship between the figure and the environment in each artwork.

Description	Marks
<b>Similarities and differences identified within the two artworks</b>	
Comprehensive identification and discerning commentary on the similarities and the differences within the two artworks	9–10
Detailed identification and considered commentary on the similarities and the differences within the two artworks	7–8
Sound identification and appropriate commentary on the similarities and differences within the two artworks	5–6
Limited identification and some commentary on the similarities and differences within the two artworks	3–4
Inadequate identification and rudimentary commentary on the similarities and differences within the two artworks	1–2
No identification and no commentary on the similarities and differences within the two artworks	0
<b>subtotal</b>	<b>10</b>
<b>Use of art terminology</b>	
Fluent use of art terminology to comprehensively describe the two artworks	9–10
Effective use of art terminology to provide a detailed description of the two artworks	7–8
Sound use of art terminology to appropriately describe the two artworks	5–6
Limited use of art terminology to describe the two artworks in some detail	3–4
Inadequate use of art terminology to describe the two artworks	1–2
No use of art terminology to describe the two artworks	0
<b>subtotal</b>	<b>10</b>
<b>Interpretation of how style, composition, technique, subject matter and elements and principles of art contribute to meaning</b>	
Comprehensive interpretation of how style, composition, technique, subject matter and elements and principles of art contribute to meaning	9–10
Detailed interpretation of how style, composition, technique, subject matter and elements and principles of art contribute to meaning	7–8
Sound interpretation of how style, composition, technique, subject matter and elements and principles of art contribute to meaning	5–6
Limited interpretation of how style, composition, technique, subject matter and elements and principles of art contribute to meaning	3–4
Inadequate interpretation of how style, composition, technique, subject matter and elements and principles of art contribute to meaning	1–2
No interpretation of how style, composition, technique, subject matter and elements and principles of art contribute to meaning	0
<b>subtotal</b>	<b>10</b>



<b>Reference to visual evidence in the two artworks to support and justify personal response</b>	
Comprehensive reference to visual evidence in the two artworks to support discerning personal response	9–10
Detailed reference to visual evidence in the two artworks to support considered personal response	7–8
Sound reference to visual evidence in the two artworks to support clear personal response	5–6
Limited reference to visual evidence in the artwork/s to support limited personal response	3–4
Inadequate reference to visual evidence in the artwork/s to support rudimentary personal response	1–2
No reference to visual evidence in the artwork/s to support personal response	0
<b>subtotal</b>	<b>10</b>
<b>Total</b>	<b>40</b>

Answers could include the following information:

### Source 3

- vivid use of colour, dominated by rich reds throughout that saturate the interior
- multi chromatic palette
- the painting with its bright reds, yellows, blues, greens and purples is reminiscent of a Fauvist colour scheme
- the flat red colour of the wall is mirrored in the flat red colour of the coffee table
- the work is unified through the use of the colour red, as well as the chaos of the subject matter
- the work has a wide variety of implied textures
- implied texture can be seen in the floral arrangements, foliage, household furnishings and skin
- the textures are painted to be realistic
- space divided into areas of pattern and variety of textures
- great variety of patterns used with no patterns repeated
- flowers and patterned textiles create a visually rich image
- highly patterned and textured surfaces e.g. lattice of the armchair, rug, cushions
- there is a wide variety of flowers, with no arrangements repeated
- floral arrangements, or images of floral arrangements are distributed evenly around the composition
- repetition of squares and rectangles throughout the image are balanced by organic shapes of the patterns and floral arrangements
- reoccurring shapes in the painting, the rectangles in the doors, paintings on wall and coffee table create both balance in the composition and contrast with the flowers and the more organic shapes of the soft furnishings
- repetition of floral motifs
- a figurative, realistic work
- image appears to be painted in a variety of styles e.g. collage realism, botanical studies, traditional still life
- items appear to be floating, some objects such as the chair and vases do not have shadows
- the work is a painting, but appears like a collage which is due to the layering of objects, and the lack of shadows being cast by the objects e.g. furniture
- overall, the painting appears brightly lit, with no areas of dark shadow or tone
- where there are shadows cast by objects, they are not realistic, for example, the fluorescent purple shadows being cast by the picture frames on the wall
- surreal purple shadows offer depth as well as vibrancy
- the objects (when viewed in isolation) appear three-dimensional, e.g. the female figure
- tonal variation can be seen on the leg and arm suggesting form

**Question 3** (continued)

- the figure has realistic blending of paint from light to dark
- the female figure, whose identity is concealed behind a magazine, is reclined in a relaxed position
- the woman belongs, she appears comfortable in her surroundings
- the woman appears still, relaxing on the couch
- the woman appears to belong to the scene due to her floral dress, the subject matter of the book she reads and the multi-coloured straps of her high heels
- the individual's identity is obscured as she is embedded in the interior and sits behind vases of flowers and her face is hidden behind a magazine
- the work has many organic edges in the floral arrangements and patterns
- the illusion of deep space is created in the image
- the view out of the window indicates a landscape that is expansive, with small trees visible on the horizon line
- large green doors break up the image and create a sense of depth in the interior to include a view of a landscape
- the space within the room is moderate
- the space is also crowded and claustrophobic, with many objects consuming the space of the room
- the work is asymmetrical and it could be argued that it is more heavily weighted to the right
- the footstool, coffee table, couch/figure and french window is balanced on the left by the armchair, tall floral arrangement and pictures on the wall
- the furniture and floral arrangements in the bottom half of the work are balanced by the french door and multiple picture frames on the wall
- there is no single point of emphasis in this work
- there are several points that draw attention, such as areas of saturated colour or detailed pattern, the eye is encouraged to move over the entire work
- there is no implied movement in the image
- the room appears cluttered, yet comfortable
- the room is orderly and tidy, despite its chaos.

**Source 4**

- the image is dominated by the project home styled house
- the house has been painted with straight lines and hard edges in a variety of ways with flattened precise paint application as well as sketchy gestural application of paint
- the top half of the house is painted with precision and the artist then changes the way he applies paint in the middle of the image becoming more gestural and freer in the application of paint towards the bottom of the image
- the figure is painted expressively and appears to be disconnected with her environment
- the blue outline separates the young girl from her environment as if she was cut and pasted on to the pavement
- spray paint has been used in a reckless and almost aggressive way to describe the lawn and pavement in the foreground
- areas of colour are boldly represented in wide roughly applied strokes
- desaturated moleskin colour of the house could represent the banality of suburbia
- the house appears to dominate the image suggesting the possible shift in focus from homes and prestige to the detriment of the youth
- tone is seen on the house to suggest form (darker eaves, shadows in the entryway)
- the lawn in the foreground lacks tonal variation, with the colour being applied in flat areas
- the texture in this artwork is both implied and actual
- hard, rendered surfaces are suggested for the walls of the house as well as the stonework (short, horizontal brushstrokes)
- there is also actual texture in the foreground where the drips of paint can be seen
- the figure/subject is both stylised and simplified – blocks of colour and layers of paint are used to suggest form and tone
- the paint is thicker in the foreground and applied roughly

- the neutral, bland colours of the house contrast against the complementary red and green of the foreground
- the white clothing of the girl is the only white in the image and contrasts against the other colours, drawing emphasis to this area
- moderate space is created in the artwork
- the house appears to be further away than the girl due to its higher placement on the canvas, and there is some distance between the house and figure
- the artwork is asymmetrically balanced
- the house consumes the horizontal space of the artwork
- the girl is placed slightly to the right, with her figure being balanced by the clump of red and black colour on the left
- the girl appears quite small in comparison to the house, and her pose with her knees drawn to her chest makes her smaller still
- variety is seen through the application of paint in the foreground, and the contrast of colour against the background
- the image appears quite static; the pose of the girl does not suggest movement
- she sits upright, and is alert, but does not appear to be mid-movement
- rhythm is seen in the repetition of yellow rectangular windows on the house, which moves the viewers' eye across the artwork
- the foreground and background could be viewed as being disjointed as the painting style and colour of these areas are different
- there is some similarity of colour between the two areas in the use of black on the roof of the house and black in shadows on the female figure and some areas of the lawn
- broad loose brush artwork in the foreground of the image contrasts with the flat style of brush artwork used to describe a large part of the house
- the bright blue of the sky and the clearly defined upper part of the house begins to deteriorate into loose broad, abstract marks and shapes as on the lower left hand-side and the garden and lawn
- the figure is also loosely painted with drips of colour
- the house dominates the composition, however, the figure creates a resting point for the eye and becomes the focus of the artwork
- the girl appears uncomfortable in her surroundings, hunched over in a protective pose, she is separated from the environment by the outline of turquoise that surrounds her
- the girl's identity is partially concealed by her 'hoodie' and not revealed due to the artist's loose brush artwork in the treatment of her face and body
- texture in the foliage of the garden and the stone artwork on the facade of the home
- the strong horizontal lines of the eaves of the house are echoed in the gestural, yet equally strong green horizontal lines of the lawn.

**Similar**

- images contain a young girl
- both images contain a single seated figure
- both depict a single female figure in a built environment
- females interacting with their contemporary environment
- girls are compositionally placed in relatively similar locations to the right of the image
- identity has been obscured
- both are paintings
- both female figures are youthful
- a blue sky can be seen in both artworks
- both artworks use bright colours
- both artworks are painted in a realistic manner; the subject matter is identifiable
- the picture frames on the walls in Source 3 artwork are similar to the windows seen on the house in Source 4 artwork (repetitive rectangles in background of both artworks)
- red is a feature of both artworks

**Question 3** (continued)

- in Source 3, red is the dominant colour – in Source 4, red is used to draw the viewer to the foreground of the artwork, contrasting against the green (complementary colours, high contrast)
- horizontal and vertical lines and edges are used in the structure of the buildings
- both artworks are contemporary (2015 and 2009)
- both artworks figures camouflage themselves in different ways e.g. the book hides the face in Source 3 and the hoody hides the identity.

**Differences**

- interior/exterior views
- paint application
- variety in colour palettes
- one girl is embraced by her environment and appears relaxed and empowered, the other is isolated, cut out and her identity is lost, overpowered by the environment
- Source 3 is portrait in orientation, Source 4 is landscape in orientation
- the artworks were created in different years (2015 and 2009)
- there is some tonal variation on the figure's face and legs to suggest form in Source 4 but the use of tone is much simpler and less refined/developed than in Source 3
- despite being an interior scene, Source 3 contains a significant amount of flora and fauna, with floral arrangements and floral patterns covering the artwork – it is as if the outdoors has come inside
- Source 4 depicts a more sterile environment, despite being set outdoors
- the building is painted in a controlled manner and appears quite sterile compared to Source 3
- there is an indication of nature in the use of the colour green
- Source 3 has a crowded and claustrophobic use of space, with most of the space consumed with furniture and household objects, floral arrangements or busy patterns
- Source 4 has a more open use of space with large flat areas of singular colour
- Source 3 uses warm colours
- red dominates Source 3
- the colours are vibrant, feminine and saturated in Source 3
- the green of the French door in the background contrasts against the red of the artwork, drawing attention to this area
- the use colour could be described as chaotic in Source 3
- the use of colour encourages the viewer's eye to travel over the entirety of the artwork in Source 3 but in comparison, Source 4 uses bland and neutral colours to paint the house
- in Source 4 the house contrasts against the saturated red and green of the foreground
- the girl is dressed in a white hoody, and there is some white on the ground either side of her this white contrasts against the rest of the artwork, drawing attention to the figure
- the female figure in Source 3 appears to be a young woman in her 20's indicated by her shoes, calves and dress and her surroundings
- the female figure in Source 4 appears to be an adolescent, also indicated by her clothes
- in Source 3 the young woman is relaxed and confident in herself and her surroundings
- Source 4 the young woman is disconnected from the house, uncomfortable
- warm colour interior in Source 3 and cool colours used in Source 4.

**Conclusions**

- diverse views on how youth can find themselves isolated by their environments
- the issues of homes being a place that reflects who we are versus a status symbol that can cost families their relationships
- youth who is emerged in their environment in Source 3
- youth who are alienated by their pristine environment in Source 4
- the young girl in Source 4 appears imperfect in comparison to the sleek buildings behind her – she appears inferior and ungroomed, unloved, unsure of herself or her direction
- the young girl in Source 3 appears confident in her bright and happy clothing, connected to her environment
- glamorous shoes and relaxed positioning on the couch indicates she belongs and nurtured in some way, enjoying a magazine that appears to be of interest to her
- becoming one with surroundings
- immersion in personal interests (flowers, as seen in the woman's dress and the book she reads)
- the female figure is camouflaged by the flowers
- the title provides a strong hint to the meaning in the artwork
- the natural world has been brought into the house, bringing the outside in
- exploration of pattern, texture and colour to express personality and conformity
- an escape from reality
- perfect vs imperfect
- perhaps the girl feels she does not belong
- anonymity – the hood acts as a camouflage to escape or to be ignored and the book in Source 3 hides the identify.

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)**

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

When viewing artwork, individuals construct meaning based on their own experiences and the visual evidence provided. Joan Ross digitally superimposes images and symbols of contemporary Australian life in colonial paintings to communicate her views on the colonisation\* of Australia.

With reference to **Source 5**, use art terminology to discuss the ways in which your research/investigation artist has deliberately made choices in the creation of their artwork to communicate meaning.

In your response:

- refer to more than one artwork
- refer to how the social, cultural and/or historical context(s) communicates meaning in the artwork
- refer to style, subject matter and techniques
- provide your personal response to the choices made in the artwork produced by your research/investigation artist(s) and by the artist in **Source 5**.

Description	Marks
<b>Use of art terminology to describe research/investigation artist(s) artwork</b>	
Discerning description of the artwork and fluent use of art terminology	9–10
Detailed description of the artwork and effective use of art terminology	7–8
Sound description of the artwork and appropriate use of art terminology	5–6
Limited description of the artwork and basic use of art terminology	3–4
Rudimentary description of the artwork and inadequate use of art terminology	1–2
No description of the artwork and no use of art terminology	0
<b>subtotal</b>	<b>10</b>
<b>Discusses how the social, cultural and/or historical context(s) communicates meaning in the research/investigation artist(s) artwork</b>	
Comprehensive discussion of how the social, cultural and/or historical context(s) of the research/investigation artist(s) communicates meaning	9–10
Detailed discussion of how the social, cultural and/or historical context(s) of the research/investigation artist(s) communicates meaning	7–8
Sound discussion of how the social, cultural and/or historical context(s) of the research/investigation artist(s) communicates meaning	5–6
Limited discussion of how the social, cultural and/or historical context(s) of the research/investigation artist(s) communicates meaning	3–4
Inadequate discussion of how the social, cultural and/or historical context(s) of the research/investigation artist(s) communicates meaning	1–2
No discussion of how the social, cultural and/or historical context(s) of the research/investigation artist(s) communicates meaning	0
<b>subtotal</b>	<b>10</b>
<b>Discusses how research/investigation artist(s) have used style, subject matter and techniques</b>	
Extensive discussion elaborating on style, subject matter and techniques used by the research/investigation artist(s) supported through insightful referencing to more than one artwork	9–10
Detailed discussion on style, subject matter and techniques used by the research/investigation artist(s) supported through discerning referencing to more than one artwork	7–8

Sound discussion on style, subject matter and techniques used by the research/investigation artist(s) supported through appropriate referencing to more than one artwork	5–6
Limited discussion on style, subject matter and techniques used by the research/investigation artist(s)	3–4
Inadequate discussion on style, subject matter and techniques used by the research/investigation artist(s)	1–2
No discussion on style, subject matter and techniques used by the research/investigation artists	0
<b>subtotal</b>	<b>10</b>
<b>Personal response</b>	
Comprehensive personal response about choices made in the creation of the artwork produced by research/investigation artist(s)	5
Detailed personal response about choices made in the creation of the artwork produced by research/investigation artist(s)	4
Sound personal response about choices made in the creation of the artwork produced by research/investigation artist(s)	3
Limited personal response to the artwork produced by research/investigation artist(s)	2
Inadequate personal response to the artwork produced by research/investigation artist(s)	1
No personal response to the artwork produced by research/investigation artist(s)	0
<b>subtotal</b>	<b>5</b>
<b>Links to Source 5</b>	
Insightful links about choices made in Source 5	5
Detailed links about choices made in Source 5	4
Appropriate links about choices made in Source 5	3
Some links made to Source 5	2
Cursory link made to Source 5	1
No link made to Source 5	0
<b>subtotal</b>	<b>5</b>
<b>Total</b>	<b>40</b>
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> <li>reference to appropriate artist(s) and artwork that deal with the theme of points of view/commentaries</li> <li>connections made between the form of the artwork and the contextual meaning of content of the research/investigation artist</li> <li>social, cultural and/or historical contextual information is included with an explanation of how it communicates meaning in the artwork using art terminology</li> <li>personal response to research/investigation artist(s) use of subject matter, style and techniques with reference to Source 5</li> <li>candidates must refer to more than one artwork in their response</li> <li>personal response should refer to the choices made in the creation of the artwork.</li> </ul> <p>Markers should accept alternative responses provided the response appears reasonable and well supported.</p>	

**Question 5****(40 marks)**

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

Tony Cragg communicates meaning through his deliberate selection and use of art forms, media and techniques. Cragg's sculpture is composed of many small bronze figures welded together to create larger human forms. The gaps in between allow all the figures to be visually connected and merge into interconnected shapes when viewed from a variety of angles. This helps to evoke themes of human connection and community.

With reference to **Source 6**, use art terminology to discuss how your research/investigation artist has deliberately created artwork that communicate meaning through their selection of art forms, media and techniques.

In your response:

- refer to more than one artwork
- refer to how the social, cultural and/or historical contexts informs the artwork
- refer to how art forms, media and techniques communicate meaning
- make links in your personal response to the selection of art forms, media and techniques used by both your research/investigation artist(s) and the artist of **Source 6**.

Description	Marks
<b>Use of art terminology to describe research/investigation artist(s) artwork</b>	
Discerning description of the artwork and fluent use of art terminology	9–10
Detailed description of the artwork and effective use of art terminology	7–8
Sound description of the artwork and appropriate use of art terminology	5–6
Limited description of the artwork and basic use of art terminology	3–4
Rudimentary description of the artwork and unsatisfactory use of art terminology	1–2
No description of the artwork and no use of art terminology	0
<b>subtotal</b>	<b>10</b>
<b>Discusses how the social, cultural and/or historical contexts informs the artwork of the research/investigation artist(s)</b>	
Comprehensive discussion of how the social, cultural and/or historical contexts of the research/investigation artist(s) informs their artwork	9–10
Detailed discussion of how the social, cultural and/or historical contexts of the research/investigation artist(s) informs their artwork	7–8
Sound discussion of how the social, cultural and/or historical contexts of the research/investigation artist(s) informs their artwork	5–6
Limited discussion of how the social, cultural and/or historical contexts of the research/investigation artist(s) informs their artwork	3–4
Inadequate discussion of how the social, cultural and/or historical contexts of the research/investigation artist(s) informs their artwork	1–2
No discussion of how the social, cultural and/or historical contexts of the research/investigation artist(s) informs their artwork	0
<b>subtotal</b>	<b>10</b>
<b>Discusses how research/investigation artist(s) have used art forms, media and techniques to communicate meaning</b>	
Extensive discussion elaborating on the use of art forms, media and techniques by the research/investigation artist(s) to communicate meaning supported by insightful referencing of more than one artwork	9–10
Detailed discussion on the use of art forms, media and techniques by the research/investigation artist(s) to communicate meaning supported through discerning referencing of more than one artwork	7–8
Sound discussion on the use of art forms, media and techniques by the research/investigation artist(s) to communicate meaning supported through clear referencing of more than one artwork	5–6



Limited discussion on the use of art forms, media and techniques by the research/investigation artist(s) to communicate meaning	3–4
Inadequate discussion on the use of art forms, media and techniques by the research/investigation artist(s) to communicate meaning	1–2
No discussion on the use of art forms, media and techniques by the research/investigation artist(s) to communicate meaning	0
<b>subtotal</b>	<b>10</b>
<b>Personal response</b>	
Comprehensive personal response about the selection of art forms, media and techniques used by research/investigation artist(s)	5
Detailed personal response about the selection of art forms, media and techniques used by research/investigation artist(s)	4
Sound personal response about the selection of art forms, media and techniques used by research/investigation artist(s)	3
Limited personal response about the selection of art forms, media and techniques used by research/investigation artist(s)	2
Inadequate personal response about the selection of art forms, media and techniques used by research/investigation artist(s)	1
No personal response to the selection of art forms, media and techniques used by research/investigation artist(s)	0
<b>subtotal</b>	<b>5</b>
<b>Links to Source 6</b>	
Insightful links about selection made in Source 6	5
Detailed links about selection made in Source 6	4
Appropriate links about selection made in Source 6	3
Some links made to Source 6	2
Cursory link made to Source 6	1
No links made to Source 6	0
<b>subtotal</b>	<b>5</b>
<b>Total</b>	<b>40</b>
<p>Answers could include the following information:</p> <ul style="list-style-type: none"> <li>reference to appropriate artist(s) and artwork that deal with the theme of points of view/ commentaries</li> <li>connections made between the form of the artwork and the meaning of content</li> <li>social, cultural and/or historical contextual information is included with an explanation of how it communicates meaning in the artwork using art terminology</li> <li>personal response to research/investigation artist(s) selection and use of art forms, media and techniques to create meaning with links to Source 6</li> <li>candidates must refer to more than one artwork in their response.</li> </ul> <p>Markers should accept alternative responses provided the response appears reasonable and well supported.</p>	

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