
Student Number

Barker College

2023 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

Visual Arts

Art criticism and art history

- RVL - Ms Latella
- JWI - Mr Ingrey
- AJL - Mr Love

1PM WEDNESDAY 2nd AUGUST

No of copies: 35

General Instructions:

- Write your Student Number on every answer page
- Reading time – 5 minutes
- Working time – 1½ hours
- Write using black pen
- A Plates Booklet is provided with this paper

Total marks: 50

Section I – 25 marks (pages 2 - 11)

- Attempt Questions 1 - 3
- Allow about 45 minutes for this section

Section II – 25 marks (pages 12 -13)

- Attempt ONE Question from Questions 4 - 9
- Allow about 45 minutes for this section

Section I

25 marks
Attempt Questions 1 - 3
Allow about 45 minutes for this Section

Allow about 8 minutes for Question 1
Allow about 16 minutes for Question 2
Allow about 21 minutes for Question 3

Answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

Extra writing space is provided on pages 10 and 11. If you use this space, clearly indicate which question you are answering.

Your answer will be assessed on how well you:

- write in a concise and well-reasoned way
- present an informed point of view
- use the plates and any other source material provided to inform your response

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Question 1 (5 marks)

Refer to **Plate 1 and Plate 2 on pages 2 and 3** of the Plates Booklet to answer Question 1.

In what ways does this artwork challenge conventions?

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Question 1 continues on page 3

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Question 1 (continued)

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End of Question 1

Question 2 (8 marks)

Refer to **Plate 3, Plate 4 and Plate 5 on pages 4 and 5** of the Plates Booklet to answer Question 2.

Compare how these artists have expressed meaning through their artmaking practices.

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Question 2 (continued)

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End of Question 2

Student Number

Question 3 (12 marks)

Refer to **Plate 6, Plate 7 and Plate 8 on pages 6 – 8** of the Plates Booklet to answer Question 3.

Analyse the relationships between artist, audience and world in these artworks.

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End of Question 3

Section I extra writing space

If you use this space, clearly indicate which question you are answering.

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Section I Extra writing space

If you use this space, clearly indicate which question you are answering.

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End of Section I

Barker College

2023 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

Visual Arts

Art criticism and art history

Section II

25 marks
Attempt ONE question from Questions 4 – 9
Allow about 45 minutes for this section

Answer the question in the Section II Writing Booklet. Extra writing booklets are available.

Your answers will be assessed on how well you:

- present a well-reasoned and informed point of view
- apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework and the Frames)
- use relevant examples

PRACTICE

Question 4 (25 marks)

Analyse how an artist's practice is shaped by their personal background and experiences.

In your answer refer to specific artists and artworks you have studied.

OR

Question 5 (25 marks)

Investigate how artists have been innovative with their material choices and actions.

In your answer refer to specific artists and artworks you have studied.

Please turn over

CONCEPTUAL FRAMEWORK

Question 6 (25 marks)

Analyse how artists have used technology to represent their understanding of the world.

In your answer refer to specific artists and artworks you have studied.

OR

Question 7 (25 marks)

Investigate how artworks can be experienced through different viewing contexts.

In your answer refer to specific artists and artworks you have studied.

FRAMES

Question 8 (25 marks)

"I have no interest in making a work that doesn't elicit a feeling." – Kara Walker (artist)

Discuss this statement with reference to specific artworks and artists you have studied.

OR

Question 9 (25 marks)

Examine how artists have developed their own visual language to communicate meaning.

In your answer, refer to specific artists and artworks you have studied.

End of Paper

Barker College

2023 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

Visual Arts

Art criticism and art history

Plates Booklet

Plate 1: - (page 2)

Plate 2: - (page 3)

Plate 3: - (page 4)

Plate 4: - (page 5)

Plate 5: - (page 5)

Plate 6: - (page 6)

Plate 7: - (page 7)

Plate 8: - (page 8)



Plate 1: Song Dong, b. 1966, China
Eating the City, 2006
Installation at Selfridges department store, London
Cookies, biscuits and candies



Plate 2: *Eating the City* – view of audience invited to eat the artwork



Plate 3: Ana Mendieta, 1948-1985, Cuba

Silueta Works in Mexico, 1973-1977

Four documentary photographs from Mendieta's Silueta (Silhouette) series

Ana Mendieta came to prominence in the 1970s for her fusion of performance, feminist, and land art. She used her own body and documented many of her performances in photographs and films.



Plate 4: Antony Gormley b.1950, United Kingdom
Another Place, 2005- Present
Installation of 100 solid cast iron figures facing the open sea on Crosby Beach on the Mersey Estuary, United Kingdom
Each figure is 189 centimetres tall and weighs around 650 kilograms



Another Place is made from 17 different moulds taken from the sculptor's own body. The work covers a distance of almost 3km, the figures are placed 250m apart along the tide line, and up to 1km out towards the horizon.

Plate 5: *Another Place* – view from beach



Plate 6: Sofonisba Anguissola, 1532-1625, Italy
Self-portrait at an Easel Painting a Devotional Panel, 1556
Oil on Canvas
66 cm x 57 cm

A ‘devotional panel’ is a small religious painting suitable as a focus for private worship. Here it depicts the Virgin Mary and Christ Child from the Christian tradition.



Plate 7: Marc Chagall, 1887-1985, Belarus

Self-portrait with Seven Fingers, 1912-13

Oil on Canvas

127 cm × 107 cm



Plate 8: Julie Dowling, b.1969, Australia

Self-portrait: in our country, 2002

Synthetic polymer paint, oil and red ochre on canvas

120 cm x 100 cm

Julie Dowling identifies culturally & politically as a Badimaya First Nation woman

Student Number:

Question 1 (5 marks)

Refer to Plate 1 and Plate 2 on pages 1 and 2 of the Plates Booklet to answer Question 1.

In what ways does this artwork challenge conventions?

Marking Criteria	**Marks**
• Demonstrates a developed understanding of the ways this artwork challenges conventions in Plate 1 and 2 • Uses the source material in a well-reasoned way	**5**
• Demonstrates a general understanding of the ways this artwork challenges conventions in Plate 1 and 2 • Uses the source material in a reasoned way	**3-4**
• Demonstrates a limited understanding of the ways this artwork challenges conventions in Plate 1 and 2 • Uses the source material in a general way	**2**
• Attempts the question • May list features of the source material	**1**

Answers could include:

Identifying the three main challenges to convention were key to responding to this question. You needed to identify the challenging non-conventional material practice of creating the artwork/sculpture/installation (But not piece!) out of baked goods/biscuits/cookies/candies (which are lollies) etc and that the artwork was displayed in a department store/shop/shopping mall/ rather than the conventional art gallery or museum (where it would have been seen by shoppers/consumers/ people who might not normally go to a gallery to see art- and people of all ages-including little kids) and finally that the audience interaction challenged convention by the audience being invited to actually eat the artwork.

Sample Answers: Dong's 2006 Installation 'Eating The City' challenges conventions in it's medium, accessibility and the way in which the audience interact with the artwork. The use of cookies, biscuits and candies challenge the conventions of art mediums as the artwork is ephemeral in that eventually the materials will begin to decompose. Plate 1 also shows the location of the artwork being in 'Selfridges department store' challenging the traditions of how art is accessed by the people and by not being in a museum. Lastly, as seen in Plate 2, Dong has challenged the audience to actively engage in the artwork by taking pieces of the Installation. It is this audience interaction that makes the artwork 'Eating the City' as it challenges conventions in it's participation of the audience to make the artwork.

Song Dong's installation 'Eating The City' depicts a cityscape made from a variety of biscuits, wafers, lollies and jelly beans. The work's material choice of biscuits, wafers, lollies and jelly beans challenges the traditional conventions of what materials should be used to portray art such as paints, marble or canvas. Another challenging of conventions is the audience's invitation to eat the artwork. Although the destruction of an artwork has been explored by various artists over time, the concept of indulging and fully engulfing pieces of the artwork is very contemporary. Furthermore,

the placement of the artwork is not typical of an art gallery or museum, but rather the popular department store of Selfridges in London. This choice allows for an audience that may not have any interest in art, though participate in it due to it's location and purpose.

Content Area:

Postmodern frame questions

- What is challenging or surprising about this artwork? Why?
- What traditional ideas does the artist question through this artwork?
- How does the artist challenge the expectations of audiences through their artwork? Consider the materials and techniques they have used, as well as how they have presented their artwork to audiences.
- What has the artist appropriated or intentionally borrowed to create their artwork?
- What has the artist changed from the original? Why do you think they made this decision?
- How has the artist used appropriation or recontextualisation to create new meanings and comment on the original?
- Why does this artwork show an innovative approach to artmaking?
- How have audiences and the artworld responded to this artwork? Has this artwork caused debates? Why?

When speaking or writing about art from a postmodern perspective, the following language could be used

- postmodern
- challenging
- surprising
- unconventional
- contemporary
- innovative
- ironic
- questioning traditions
- quotes
- references
- appropriates
- intentionally borrows
- recontextualises
- reinterprets

Student Number:

Question 2 (8 marks)

Refer to Plate 3, Plate 4 and Plate 5 on pages 3 and 4 of the Plates Booklet to answer Question 2.

Compare how these artists have expressed meaning through their artmaking practices.

Marking Criteria	Marks
• Provides a highly developed comparison of how artists Mendieta and Gormley have expressed meaning through their artmaking practice • Interprets the sources in sophisticated and well-reasoned ways	**8**
• Provides a developed comparison of how artists Mendieta and Gormley have expressed meaning through their artmaking practice • Interprets the sources in sustained and reasoned ways	**6-7**
• Provides a general comparison of how artists Mendieta and Gormley have expressed meaning through their artmaking practice • Interprets the sources in general, uneven and/or descriptive ways	**4-5**
• Provides a limited comparison of how artists Mendieta and Gormley have expressed meaning through their artmaking practice • Refers to or describes the source material in limited ways	**2-3**
• Provides some relevant information May refer to and/or list features of the source material	**1**

Better responses identified the material and conceptual properties of the artists' practice and compared the similarities and differences between the two.

In your response you could have…

- Compared the different representations of the human figure by each artist
- Discussed the use of postmodern practices that challenge tradition
- Compared the use of materials and processes of each artist
- Discussed the artist's use of the natural environment
- Compared how each artist used their own body as part of their artmaking practice
- Discussed how each artist utilised time in the creation and display of each artwork
- Compared the permanent and ephemeral qualities of the artworks

For Gormley's work you could have identified some of the following:

- It is an installation artwork in a vast coastal environment
- Figures are made from iron and allowed to decay or corrode with time
- There is a transformative quality to the installation and the effects of time and the elements are evident
- There is a sense of permanence in the material and the fact that is a long term installation
- The effect of tides and waves may suggest the cycles of life or convey emotion
- Lack of connection between figures in arrangement and pose creates a sense of isolation

- The gaze of the figures out to the horizon suggests the unknown
- It is created from multiple moulds of the artist's own body cast and replicated
- It is a realistic representation of the male form and links to traditional representations of the body
- The public audiences can engage and interact with the artwork

For Mendieta's work you could have identified some of the following:

- The use of the silhouette as a reoccurring motif
- The material links to the natural environment
- The depiction of the female body challenging traditional representations of the female nude
- The artist uses her own body in the creation of her art
- The imprinting and use of the body in different ways on the landscape
- Exploring the idea of leaving a mark on the land both literally and metaphorically
- The work is temporal and performative and will disappear after creation
- The artist plays with the idea of time
- The work is unconventional utilising performance and documented using photography
- Could be expressing ideas about the role of women
- Could be expressing ideas about time, life, death and changing cycles
- Could be expressing an appreciation of nature
- Could be expressing a void or emptiness, with the use of negative space and grave-like imagery
- The colour red and the flowers are used symbolically

ARTISTS' PRACTICE

Practice is a word used to describe the way artworks are created

Practice of artists is central to art. Their practice can be broken up into two parts:

CONCEPTUAL PRACTICE:	MATERIAL PRACTICE:
• The artist ideas • Their thinking processes • Where their ideas come from • What the ideas represent of symbolize • What the work is actually about • The artist's plans • The artist's inspirations • The artist's influences • How the artist's lifestyle, upbringing or social situation might inform their work	• What artist do physically • How their works are constructed • What materials they use • The scale/size of their work • The processes they use to create their works • Do they work individually or as part of a team • Do they work inside/outside • Public or private art • Art their artworks interactive or traditional

Student Number:

Question 3 (12 marks)

Refer to Plate 6, Plate 7 and Plate 8 on pages 5 – 7 of the Plates Booklet to answer Question 3.

Analyse the relationships between artist, audience and world in these artworks.

Marking Criteria	**Marks**
• Provides a highly developed analysis of the relationships between artist, audience and world in these artworks. • Interprets the sources in sophisticated and well-reasoned ways	**11-12**
• Provides a developed analysis of the relationships between artist, audience and world in these artworks. • Interprets the sources in sustained and reasoned ways	**9-10**
• Provides some analysis of the relationships between artist, audience and world in these artworks. • Interprets the sources in general, uneven and/or descriptive ways	**6-8**
• Provides a basic analysis of the relationships between artist, audience and world in these artworks. • Refers to or describes the source material in obvious ways	**3-5**
• • Provides some relevant information • May refer to and /or list features of the source material	**1-2**

Sample Answer:

Through the analysis of Sofonisba Anguissola's "Self-portrait" (1556), Marc Chagall's "Self-portrait with seven fingers" (1912-13) and Julie Dowling's "Self-portrait: in our country" (2002), the audience can gauge a greater understanding of the innate relationship's artists have with their world and the ways in which these perceptions and ideas are conveyed through their works.

Anguissola's work noted in Plate 6 depicts a self-portrait of Anguissola painting a devotional panel. Anguissola's conscious decision to make a religious panel suggests that she was influenced by the theocentric society of the 1500's. This can be noted through the depiction of Virgin Mary and Christ Child, in which would be worshipped from both Anguissola and the audience. One can also note Anguissola's significant use of chiaroscuro accentuating the lightness of her face and the painting of Virgin Mary and Christ Child against the harsh background. This indicates an influence from renaissance art, also noted through the employment of Sfumato surrounding her face. Therefore, one can gage an understanding of the values of Anguissola's world and audience, reflected through her work.

Chagall's, "Self-portrait with Seven Fingers" (1912-13), responds to a very different world, amidst world war, his larger oil on canvas painting incorporating cubism, Abstractism and surrealism. Interestingly both Plate 6 and 7's self-portrait has been artists painting within the portrait as the subject, highlighting the relationship of the artist in how they depict themselves. Chagall's use of vibrant colour and the reduction of the features to shapes and lines mimics the movement to more expressionistic ideas to be able to communicate the complexi□es of the world they are living in, evident in the depiction of the Eiffel Tower under siege in the top le□-hand corner.

Finally, Dowling's self-portrait explores her relationship to the world as a Badimaya First Nations woman. The limited colour palette reflecting the Indigenous connection to the natural world. Through the incorporation of additional Indigenous figures within her body, Dowling communicates connection, her history and her heritage of elders before her. Through the

depiction of these figures existing through her clothing, the audience sees the artist as an amalgama□on of the Indigenous people that came before her, making her who she is today. The inclusion of the background morphing into the subject indicates the cultural significance the world and land has to First Nations people and in particularly, to Dowling.

Answers could include:

Plate 6.

- the artist positions themself within the image indicating that the work is reflective of themselves. We can then infer that the signs and symbols within the work relate to their world.
- the placement of self within the image suggests her place with Virgin Mary and Christ Child
- the placement of self reflects a connection to the Christian tradition
- the gaze to the audience confronts the viewer and could reflect a strong statement of faith telling the audience directly of her commitment
- The act of painting a devotional panel is can create a spiritual connection
- the object itself being painted, a devotional panel, is one to be worshipped showcasing the world of the artist and the time she lived in
- the techniques used were reflective of the renaissance period indicating the world at the time
- women were not also yet recognized as painters to the extent of men. The gaze toward the viewer and the painting of self may be a recognition of support for women. This may challenge the audience to reflect on the value placed on women at the time.

Plate 7.

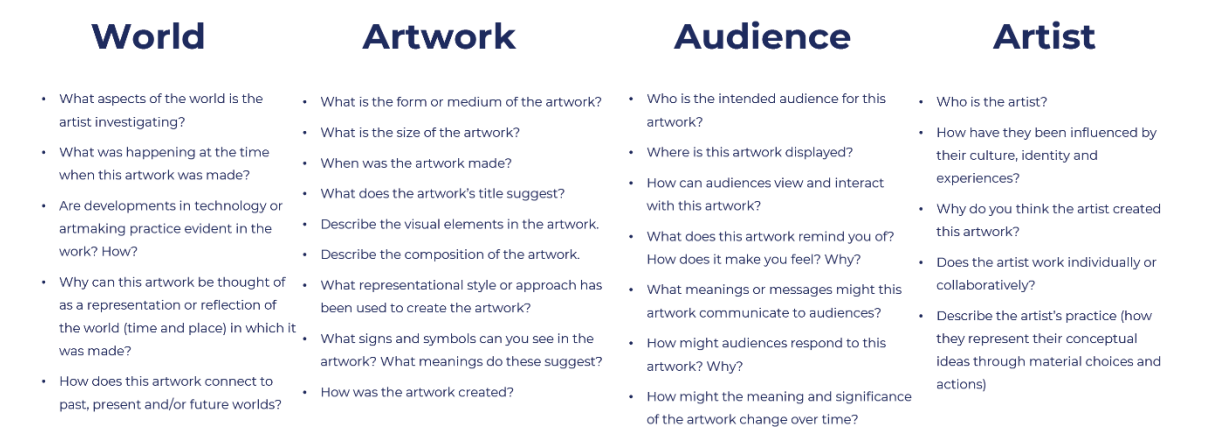
- Chagall's is a Modernist work- poised in a time on the brink of world war.
- The artist positions himself within the image indicating that the work is reflective of himself. We can then infer that the signs and symbols within the work relate to his world.
- The imagery at top left provides imagery of the Eiffel Tower and a parachute army personnel, placing the work in a time of war in Europe. The light directions in the window also reflect lights from aircraft, strengthening the notion of war.
- The headless woman poised amongst the church could reflect a fall of Christianity.
- The style is responding to Cubism and Fauvism which is an indication of the time it was made.
- The number 7 (Seven Fingers), could be reflective of God and how he created the world in 7 days. This religious link could be drawn from the church scene that is being painted.

Plate 8.

- Dowling's work reflects her identity and her cultural world that is depicted to the audience
- The artist has chosen to place herself within the image confronting the viewer, stating, this is me, this is who I am.
- The Aboriginal figures within her silhouette indicate that they are a part of her, and that the artist is Aboriginal herself. This is confirmed by the title plate stating she is a proud Badimaya First Nation woman.
- The choice to place various aged ancestors within her silhouette is reflecting of the generations and culture passed through generations.

- By grounding the whole portrait within an Australian desert landscape connects with an Australian identity as well as a connection to land that is so strong within Aboriginal culture.
- The title, “our land” strengthens the notion that the artist has her own connection to the land and that she is an Aboriginal woman, likely an ancestor of those pictured within her.
- The positioning of Dowling’s hands gently touching both subjects within her frame heightens the connection and enlightens the audience of a relationship between the artist and the subjects.
- Use of red ochre is a traditional Aboriginal method of painting and would have been intentionally used by the artist to express further her Aboriginal Identity.

Content Area:



Student Number:

Question 4 (25 marks) PRACTICE

Analyse how an artist's practice is shaped by their personal background and experiences.

In your answer refer to specific artists and artworks you have studied.

Marking Criteria	Marks
• Presents a comprehensive and sustained analysis of how artists practice is shaped by their personal background and experiences. • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • Presents complex and logical points of view that reveal a highly developed understanding of the visual arts	**21-25**
• Presents a thorough and well-reasoned analysis of how artists practice is shaped by their personal background and experiences. • Explains examples to support a discussion that addresses most aspects of the question • Presents logical points of view that reveal a developed understanding of the visual arts	**16-20**
• Presents a general analysis of how artists practice is shaped by their personal background and experiences. • Explains examples to support a discussion that addresses some aspects of the question • Presents logical points of view that reflect some understanding of the visual arts	**11-15**
• Presents an uneven and/or superficial description of how artists practice is shaped by their personal background and experiences. • Describes examples in obvious ways to connect with some aspects of the question • Presents inconsistent points of view that reflect a foundational understanding of the visual arts	**6-10**
• Attempts to address some aspects of the question • May offer examples that are not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the visual arts	**1-5**

Strengths:	**Areas for Improvement:**

Student Number:

Question 5 (25 marks) PRACTICE

Investigate how artists have been innovative with their material choices and actions.

In your answer refer to specific artists and artworks you have studied.

Marking Criteria	Marks
• Presents a comprehensive and sustained investigation of how artists have been innovative with their material choices and actions. • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • Presents complex and logical points of view that reveal a highly developed understanding of the visual arts	**21-25**
• Presents a thorough and well-reasoned examination of how artists have been innovative with their material choices and actions. • Explains examples to support a discussion that addresses most aspects of the question • Presents logical points of view that reveal a developed understanding of the visual arts	**16-20**
• Presents a general examination of how artists have been innovative with their material choices and actions. • Explains examples to support a discussion that addresses some aspects of the question • Presents logical points of view that reflect some understanding of the visual arts	**11-15**
• Presents an uneven and/or superficial description of how artists have been innovative with their material choices and actions. • Describes examples in obvious ways to connect with some aspects of the question • Presents inconsistent points of view that reflect a foundational understanding of the visual arts	**6-10**
• Attempts to address some aspects of the question • May offer examples that are not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the visual arts	**1-5**

Strengths:	**Areas for Improvement:**

Student Number: XXXXX

Question 6 (25 marks) CONCEPTUAL FRAMEWORK

Analyse how artists have used technology to represent their understanding of the world.

In your answer refer to specific artists and artworks you have studied.

Marking Criteria	Marks
• Presents a comprehensive and sustained analysis of how artists have used technology to represent their understanding of the world. • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • Presents complex and logical points of view that reveal a highly developed understanding of the visual arts	**21-25**
• Presents a thorough and well-reasoned analysis of how artists have used technology to represent their understanding of the world. • Explains examples to support a discussion that addresses most aspects of the question • Presents logical points of view that reveal a developed understanding of the visual arts	**16-20**
• Presents a general analysis of how artists have used technology to represent their understanding of the world. • Explains examples to support a discussion that addresses some aspects of the question • Presents logical points of view that reflect some understanding of the visual arts	**11-15**
• Presents an uneven and/or superficial description of how artists have used technology to represent their understanding of the world. • Describes examples in obvious ways to connect with some aspects of the question • Presents inconsistent points of view that reflect a foundational understanding of the visual arts	**6-10**
• Attempts to address some aspects of the question • May offer examples that are not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the visual arts	**1-5**

Strengths:	**Areas for Improvement:**

Student Number: XXXXX

Question 7 (25 marks) CONCEPTUAL FRAMEWORK

Investigate how artworks can be experienced through different viewing contexts.

In your answer refer to specific artists and artworks you have studied.

Marking Criteria	Marks
• Presents a comprehensive and sustained investigation of how artworks can be experienced through different viewing contexts. • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • Presents complex and logical points of view that reveal a highly developed understanding of the visual arts	**21-25**
• Presents a thorough and well-reasoned investigation of how artworks can be experienced through different viewing contexts. • Explains examples to support a discussion that addresses most aspects of the question • Presents logical points of view that reveal a developed understanding of the visual arts	**16-20**
• Presents a general investigation of how artworks can be experienced through different viewing contexts. • Explains examples to support a discussion that addresses some aspects of the question • Presents logical points of view that reflect some understanding of the visual arts	**11-15**
• Presents an uneven and/or superficial description of how artworks can be experienced through different viewing contexts. • Describes examples in obvious ways to connect with some aspects of the question • Presents inconsistent points of view that reflect a foundational understanding of the visual arts	**6-10**
• Attempts to address some aspects of the question • May offer examples that are not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the visual arts	**1-5**

Strengths:	**Areas for Improvement:**

Student Number: XXXXX

Question 8 (25 marks) FRAMES (Subjective)

"I have no interest in making a work that doesn't elicit a feeling." – Kara Walker (artist)

Discuss this statement with reference to specific artworks and artists you have studied.

Marking Criteria	Marks
• Presents a comprehensive and sustained discussion of how artists have been interested in making work that elicits a feeling. • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • Presents complex and logical points of view that reveal a highly developed understanding of the visual arts	**21-25**
• Presents a thorough and well-reasoned discussion of how artists have been interested in making work that elicits a feeling. • Explains examples to support a discussion that addresses most aspects of the question • Presents logical points of view that reveal a developed understanding of the visual arts	**16-20**
• Presents a general discussion of how artists have been interested in making work that elicits a feeling • Explains examples to support a discussion that addresses some aspects of the question • Presents logical points of view that reflect some understanding of the visual arts	**11-15**
• Presents an uneven and/or superficial description of how artists have been interested in making work that elicits a feeling. • Describes examples in obvious ways to connect with some aspects of the question • Presents inconsistent points of view that reflect a foundational understanding of the visual arts	**6-10**
• Attempts to address some aspects of the question • May offer examples that are not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the visual arts	**1-5**

Strengths:	**Areas for Improvement:**

Student Number: XXXXX

Question 9 (25 marks) FRAMES (Structural)

Examine how artists have developed their own visual language to communicate meaning.

In your answer, refer to specific artists and artworks you have studied.

Marking Criteria	Marks
• Presents a comprehensive and sustained examination of how artists have developed their own visual language to communicate meaning. • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • Presents complex and logical points of view that reveal a highly developed understanding of the visual arts	**21-25**
• Presents a thorough and well-reasoned examination of how artists have developed their own visual language to communicate meaning. • Explains examples to support a discussion that addresses most aspects of the question • Presents logical points of view that reveal a developed understanding of the visual arts	**16-20**
• Presents a general examination of how artists have developed their own visual language to communicate meaning. • Explains examples to support a discussion that addresses some aspects of the question • Presents logical points of view that reflect some understanding of the visual arts	**11-15**
• Presents an uneven and/or superficial description of how artists have developed their own visual language to communicate meaning. • Describes examples in obvious ways to connect with some aspects of the question • Presents inconsistent points of view that reflect a foundational understanding of the visual arts	**6-10**
• Attempts to address some aspects of the question • May offer examples that are not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the visual arts	**1-5**

Strengths:	**Areas for Improvement:**