

# 2019 HSC Visual Arts Marking Guidelines

## Section I

### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a developed understanding of how the artist has integrated form and surface decoration in Plate 1</li> <li>• Uses the source material in a well-reasoned way</li> </ul>	4
<ul style="list-style-type: none"> <li>• Demonstrates a general understanding of how the artist has integrated form and surface decoration in Plate 1</li> <li>• Uses the source material in a reasoned way</li> </ul>	3
<ul style="list-style-type: none"> <li>• Demonstrates a limited understanding of how the artist has integrated form and surface decoration in Plate 1</li> <li>• Refers to the source material</li> </ul>	2
<ul style="list-style-type: none"> <li>• Attempts the question</li> <li>• May list features of the source material</li> </ul>	1

#### **Sample answer:**

The form of the breast plate represents a double-headed serpent and has been adorned with a range of precious materials. The vibrant turquoise has been applied following the contour of the curves and resembles the scales of the snake. They were glued with pine resin and bees wax. The form was shaped out of cedrela wood before decoration. The facial features, which are focal points, are skilfully positioned pieces of shell.

#### **Answers could include:**

- Breast plate is a 3D form with surface decoration
- Utilitarian in form – designed to be worn
- Small size means that it is functional
- Mosaic tiles used for surface decoration over the entire form
- Representational motif
- Curved organic form emphasises the decorative qualities
- Intense colours are striking – blood red and turquoise
- Linear in structure
- Stylised representation of a snake
- Carved wooden form with precious materials attached.

## Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a highly developed explanation of how Hadid's <i>Heydar Aliyev Centre</i> is a response to its world</li> <li>Uses the source material in sophisticated and well-reasoned ways</li> </ul>	8
<ul style="list-style-type: none"> <li>Provides a developed explanation of how Hadid's <i>Heydar Aliyev Centre</i> is a response to its world</li> <li>Uses the source material in sustained and reasoned ways</li> </ul>	6–7
<ul style="list-style-type: none"> <li>Provides a general explanation of how Hadid's <i>Heydar Aliyev Centre</i> is a response to its world</li> <li>Uses the source material in general and descriptive ways</li> </ul>	4–5
<ul style="list-style-type: none"> <li>Provides a limited explanation of how Hadid's <i>Heydar Aliyev Centre</i> is a response to its world</li> <li>Uses the source material in a limited way</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Provides some relevant information</li> <li>May refer to and/or list features of the source material</li> </ul>	1

### **Answers could include:**

- Visually exciting and unique building that stands out in its world
- Contrast of materials and form with traditional surrounding structures
- Stands as a symbol of cultural and political change, heralding future directions
- Creative design reflecting the functional purpose of the building
- Diverse functionality, urban flexibility, performance, exhibition and social spaces
- Vast open spaces filled with natural daylight
- Flowing shapes connect indoors and outdoors
- Large open landscaped areas surround the building unlike the crowded city centre
- Intrinsic beauty, transparent glass creates fluid curved lines and spaces, sense of dynamic energy
- Resembles natural forms such as ripples, shells and sand dunes
- People, nature and culture coming together
- Use of 21st Century building technology enables the free-form, undulating structure and vast interior spaces
- Monochromatic colour scheme, significance of white exaggerates the contrast to the city around it.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a highly developed comparison of how Boynes, Brack and Cook have expressed meaning through their artmaking practice</li> <li>Interprets the sources in sophisticated and well-reasoned ways</li> </ul>	12–13
<ul style="list-style-type: none"> <li>Provides a developed comparison of how Boynes, Brack and Cook have expressed meaning through their artmaking practice</li> <li>Interprets the sources in sustained and reasoned ways</li> </ul>	9–11
<ul style="list-style-type: none"> <li>Provides a general comparison of how Boynes, Brack and Cook have expressed meaning through their artmaking practice</li> <li>Interprets the sources in general, uneven and/or descriptive ways</li> </ul>	6–8
<ul style="list-style-type: none"> <li>Provides a limited comparison of how Boynes, Brack and Cook have expressed meaning through their artmaking practice</li> <li>Refers to or describes the source material in limited ways</li> </ul>	3–5
<ul style="list-style-type: none"> <li>Provides some relevant information</li> <li>May refer to and/or list features of the source material</li> </ul>	1–2

**Artworks may be compared in the following ways:**

- Different 2D artmaking practices (photographic silkscreen printing, acrylic and oil painting and photography)
- Figures in the urban environment
- Strong compositional elements in each work
- Captures an arbitrary snapshot of daily life. Images appear to be a frozen moment in time
- Artists reflecting and commenting on their immediate environment
- Restricted palette
- Formal repetition
- Artists observing urban existence, sense of voyeurism
- Documentation of individuals in the city – anonymous, alienated and depersonalised
- A record of urban environment; workplaces of the city
- Blank expressionless faces paint a negative image of city life
- Sense of isolation/figures are alone, only tied together visually
- Sense of drudgery of nine-to-five city life.

**Answers could include:**

Boynes

- Photographic study of a contemporary city combined with photographic silkscreen printing and painting practices
- Structure of the composition; triptych, figures divided by a honeycomb centre panel
- Visual response to the world around him is direct and immediate
- Contemporary life of the multicultural city
- Work appears like sequential film frames
- Not focused on capturing the personality of people but rather images of people that are general and anonymous, exist as symbols of people in an urban environment
- Vibrant colour, dynamic movement – concurrently convey static impressions – narratives are interrupted.

### Brack

- Stylised representations of human figures with features reduced to essential elements
- Robotic looking figures, repetition of city life
- Depicts Melbourne's CBD at the end of the working day
- Uniformly dressed office-workers stream homeward, together but alone
- Gloomy evening
- Sallow-faced office workers in drab raincoats
- En masse people march past the facades of the workplaces they have just left
- The background crowd and buildings are symbolically nameless and faceless.

### Cook

- Black and white photography removes the distractions of colour
- A constructed image that uses digital photographic layering processes to multiply the same figure
- Sense of time standing still, static figures are not moving forward or making any progress
- Strong compositional elements, leading lines, one-point perspective
- Intentionally posed/staged image
- Subject populates a generic city location
- Business suit (uniform) indicates everyone is the same
- Aboriginal figure represented in business attire, repeated in a range of poses to become a majority; reversal of societal structure
- An intellectual protest about exclusionary practices.

## Section II

### Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained discussion of how an artist's choice of materials can affect the way ideas and intentions are communicated</li> <li>• Explains the significance of examples to strongly support a discussion that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Presents a thorough and well-reasoned discussion of how an artist's choice of materials can affect the way ideas and intentions are communicated</li> <li>• Explains examples to support a discussion that addresses most aspects of the question</li> <li>• Presents logical points of view that reveal a developed understanding of the visual arts</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Presents a general discussion of how an artist's choice of materials can affect the way ideas and intentions are communicated</li> <li>• Explains examples to support a discussion that addresses some aspects of the question</li> <li>• Presents logical points of view that reflect some understanding of the visual arts</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Presents an uneven and/or superficial description of how an artist's choice of materials can affect the way ideas and intentions are communicated</li> <li>• Describes examples in obvious ways to connect with some aspects of the question</li> <li>• Presents inconsistent points of view that reflect a foundational understanding of the visual arts</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Attempts to address some aspects of the question</li> <li>• May offer examples that are not always be relevant or addressed</li> <li>• Presents unsupported points of view that reflect a limited understanding of the visual arts</li> </ul>	1–5

## Question 5

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained analysis of the role the natural world plays in artmaking practice</li> <li>• Explains the significance of examples to strongly support an analysis that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 6

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained evaluation of the different ways artists make demands on their audiences</li> <li>• Explains the significance of examples to strongly support an evaluation that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 7

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained discussion of the extent to which artworks are a mirror and a lens of their time</li> <li>• Explains the significance of examples to strongly support an argument that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained investigation of how artists explore ideas about identity in their artworks</li> <li>• Explains the significance of examples to strongly support an analysis that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 9

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained analysis of how meaning is communicated through the use of signs and symbols</li> <li>• Explains the significance of examples to strongly support an analysis that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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# 2019 HSC Visual Arts Mapping Grid

## Section I

Question	Marks	Content	Syllabus outcomes
1	4	Frames – Structural	H9
2	8	Conceptual Framework	H8
3	13	Practice	H7

## Section II Practice

Question	Marks	Content	Syllabus outcomes
4	25	Practice	H7, H10
5	25	Practice	H7, H10

## Section II Conceptual Framework

Question	Marks	Content	Syllabus outcomes
6	25	Conceptual Framework	H8, H10
7	25	Conceptual Framework	H8, H10

## Section II Frames

Question	Marks	Content	Syllabus outcomes
8	25	Frames	H9, H10
9	25	Frames	H9, H10

## Artmaking: Body of Work

Question	Marks	Content	Syllabus outcomes
	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	