

2013 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a sound understanding of how one or more frames are used to interpret the artwork• Interprets the source material in a reasoned way	4
<ul style="list-style-type: none">• Demonstrates some understanding of how one or more frames are used to interpret the artwork• Interprets the source material in basic ways	3
<ul style="list-style-type: none">• Demonstrates a limited understanding of how one or more frames are used to interpret the artwork• Refers to the source material in obvious ways	2
<ul style="list-style-type: none">• Attempts the question• May list features of the source material	1

Sample answer:

Hiroshige's woodblock print *Awa Whirlpool*, communicates a turbulent sea that makes the audience feel like they are a part of the unfolding action. This is achieved by the spiralling composition that leads the eye around the image. Hiroshige uses swirling lines and tone to draw the audience into the whirlpool. He creates a sense of suspense and anticipation through the shape of the waves and jagged lines. There is lots of action in the foreground and a calm background.

Answers could include:

- reference to structural and subjective viewpoints
- perspective creates a sense of being in the sea
- image of turbulent sea
- limited use of colour to emphasise movement
- use of contrasting colours, shapes and forms
- varied use of line
- use of repetition to emphasise movement
- different feeling conveyed in foreground, middle ground and background
- spiraling composition leads the eye around the image
- undulating shapes
- gradient of the sky creates open space and reflects gradients of the water
- visual flow entices the audience
- symbolism of colour
- use of juxtapositions to create tensions
- suspended ominous wave creates a sense of anticipation
- relationship with the birds/flight and their environment
- calligraphy and placement in coloured boxes; connection and relationship to the print

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of artmaking practice • The source material is interpreted in a sophisticated way in a strongly reasoned response 	9
<ul style="list-style-type: none"> • Demonstrates a well developed understanding of artmaking practice • The source material is interpreted in a considered way in a sustained and reasoned response 	7–8
<ul style="list-style-type: none"> • Demonstrates a sound understanding of artmaking practice • The source material is interpreted in a general or descriptive way in an uneven response 	4–6
<ul style="list-style-type: none"> • Demonstrates a basic understanding of artmaking practice • The source material is referred to or may be described in a limited response 	2–3
<ul style="list-style-type: none"> • Attempts the question • The source material may be referred to and/or features listed 	1

Answers could include:

- challenging portraiture and the boundaries of artmaking practice
- interpretations of the self as artist
- depicting concepts of identity and self portraiture
- exploring the role of audience as voyeur
- exploration of framing devices and a view within a frame
- relationship/s of photographer to camera/painter to canvas
- contrast of studio practice and en plein air
- Bing's innovative exploration of camera angles, via a mirror and concepts of seeing and being seen
- juxtaposition of the real and the imagined environment
- artmaking practice as documenting time and place
- Macleod's use of an ambiguous figure to explore the relationships between the artist and the audience, the landscape and the painting
- Macleod explores the practice of painting using gestural brushstrokes to evoke meaning
- Bing uses direct gaze to challenge the audience as subject
- conceptual interpretation of environments
- references to the tools and materials of artmaking practice
- significance of scale to artmaking practice – large gestural versus small intimate works
- exploring the aesthetics of colour and black and white
- conventions of self-portraiture

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of the relationships between the agencies of the artworld • The source material is interpreted in a sophisticated way in a strongly reasoned response 	11–12
<ul style="list-style-type: none"> • Demonstrates a well developed understanding of relationships between the agencies of the artworld • The source material is interpreted in a considered way in a sustained and reasoned response 	9–10
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the relationships between the agencies of the artworld • The source material is interpreted in a general or descriptive way in an uneven response 	6–8
<ul style="list-style-type: none"> • Demonstrates a basic understanding of the agencies of the artworld • The source material is referred to or may be described in a limited response 	3–5
<ul style="list-style-type: none"> • Attempts the question • The source material may be referred to and/or features listed 	1–2

Answers could include:

- architect as artist
- the building as a sculptural and functional artwork
- architect's intention re site
- relationship to location – links to environment – lake and city
- importance of public brief
- role of building to invigorate and beautify city panorama
- relationships to audiences
- connects audiences with place
- audiences include architect's client, city dwellers, tourists, gallery patrons
- challenges audience expectations, perceptions and interpretations
- provokes and engages audience reaction and participation
- juxtaposition of architectural forms
- contrast between Modernist/Postmodern architecture
- symbolism of form reflecting water, birds, flight, movement
- relationships of scale and space
- relationships of interior/exterior
- influence of cathedrals in use of light and space
- minimalist use of colour and materials
- materials/shape/form create a sense of tension
- innovative use of movement in architectural form
- significance of opening and closing of winged structures
- symbolic use of materials
- temporal (time-based) nature of the building; interior/exterior appearance over different times of the day

Section II

Questions 4–9

Criteria	Marks
<ul style="list-style-type: none"> • Presents a coherent, sustained and well reasoned argument which may acknowledge that other points of view are possible • Comprehensively explains and interprets relevant aspects of content in relation to the question • Explains the significance of examples/cases to strongly support the argument • Presents complex and logical points of view that reveal a highly developed understanding of the Visual Arts 	21–25
<ul style="list-style-type: none"> • Presents and sustains a coherent and reasoned argument • Thoroughly explains and more conventionally interprets all relevant aspects of content in relation to the question • Explains examples/cases to support a successful argument that addresses most aspects of the question • Presents accomplished and logical points of view that reveal a well-developed understanding of the Visual Arts 	16–20
<ul style="list-style-type: none"> • Presents and generally sustains a reasoned argument • Broadly explains and more conventionally interprets most relevant aspects of content in relation to the question • Generally explains examples/cases to support an argument that addresses some aspects of the question • Presents reasonably clear and logical points of view that reflect a good understanding of the Visual Arts 	11–15
<ul style="list-style-type: none"> • Presents an unevenly sustained argument • Presents aspects of content in superficial explanations that may be related to the question • Describes examples/cases in an obvious way to connect with some aspects of the question • Presents inconsistent points of view that reflect a foundational understanding of the Visual Arts 	6–10
<ul style="list-style-type: none"> • Comments on some aspects of the question • Identifies and may explore ideas to some extent in an isolated way • Offers examples/cases that may not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the Visual Arts 	1–5

Visual Arts

2013 HSC Examination Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	4	Frames (subjective) and/or structural	H7, H8, H9, H10
2	9	Practice	H7, H8, H9, H10
3	12	Conceptual framework (artwork-artist-world-audience)	H7, H8, H9, H10

Section II

Practice

Question	Marks	Content	Syllabus outcomes
4	25	Practice	H7, H8, H9, H10
5	25	Practice	H7, H8, H9, H10

Section II

Conceptual Framework

Question	Marks	Content	Syllabus outcomes
6	25	Conceptual Framework	H7, H8, H9, H10
7	25	Conceptual Framework	H7, H8, H9, H10

Section II

Frames

Question	Marks	Content	Syllabus outcomes
8	25	Frames	H7, H8, H9, H10
9	25	Frames	H7, H8, H9, H10

Artmaking: Body of Work

Question	Marks	Content	Syllabus outcomes
	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	H1, H2, H3, H4, H5, H6