

2015 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of how Goncharova has communicated aspects of the modernist period • The source material is used in a well-reasoned way 	5
<ul style="list-style-type: none"> • Demonstrates a sound understanding of how Goncharova has communicated aspects of the modernist period • Source material is used in a reasoned way 	3-4
<ul style="list-style-type: none"> • Demonstrates some understanding of how Goncharova has communicated aspects of the modernist period • Source material is used in a general way 	2
<ul style="list-style-type: none"> • Attempts the question • May list features of the source material 	1

Sample answer

Goncharova has communicated aspects of the modernist era through simplified and fragmented interpretations of the world of 1913. During this time artists were responding to a rapidly changing world, as the development of the camera and the machine age changed how artists made artworks. Goncharova has used Cubist elements such as simple overlapping geometric shapes and a blue monochromatic colour palette to symbolise both masculine (shirt cuffs) and feminine (lace) dress of the time. Incorporating contrasting red text into the painting was a new way to communicate ideas in a literal way. The representation of an everyday domestic theme, in this case laundering, was not common until the modern era.

Answers could include:

- interpretations of the domestic roles of men and women
- reflects materiality and conventions of the time
- the representation of male (as collars, cuffs, dress shirts)
- the representation of female (lace, apron and blouses)
- significance of clothing of the time
- semi-abstracted images

- Cubist and Futurist style
- machine age/ industrial revolution / inventions
- movements away from representations in realism
- significance of a female artist for the time
- themes of the everyday in art
- geometric forms
- fragmentation
- flattened images / multiple viewpoints
- monochromatic colour scheme
- contrast of blue and red colour
- divided composition
- simplified shapes
- muted palette
- use of text
- repetition of forms
- symbolic significance of the iron as a new technology.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of interrelations between the artist, artwork, audience and site • The source material is used in sophisticated and well-reasoned ways 	8
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of relationships between the artist, artwork, audience and site • The source material is used in sustained and reasoned ways 	6–7
<ul style="list-style-type: none"> • Demonstrates a sound understanding of relationships between the artist, artwork, audience and site • The source material is used in general or descriptive ways 	4–5
<ul style="list-style-type: none"> • Demonstrates a basic understanding of relationships between the artist, artwork, audience and site • The source material is used in a limited way 	2–3
<ul style="list-style-type: none"> • Provides some relevant information • The source material may be referred to and/or features listed 	1

Sample answer:

Denevan and Kapoor explore relationships that engage contemporary audiences in direct interactions with their site-specific artworks. Working in response to the site, both artists create their artworks in contrast and as a response to the surrounding environment. Denevan creates *Sand Drawings*, an ephemeral work, raking the sand to reveal a repeated pattern of circular forms in response to nature. As the tide from the ocean and forces of nature change so does the artwork, eroding and fading as the day passes. The aerial documentation in photography becomes a record of the event and allows other audiences to see the work in different contexts. Audiences who witness and directly experience the artwork on location are able to observe the creation process and then interact, walking over the drawing and in some ways adding their own steps and impressions in the sand. This is an immersive experience with the artist using a public space that takes art to the people.

While Denevan is working with the natural and ephemeral, Kapoor uses durable and permanent materials complementary to their architectural setting. The highly polished stainless steel kidney shape of the sculpture creates opportunities for the audience to view their world from a different perspective. The reflective qualities of the artwork and its monumental scale attract and entertain the audience with its mirror reflections and distortions. For many this is a photographic opportunity where the reflective qualities of the artwork are used for playful and whimsical interactions. *Cloud Gate* sits as a seamless organic form juxtaposed with the traditional geometric dull modernist architecture of its surrounding site.

Both Denevan and Kapoor are working with a public space, providing opportunities for a range of audiences to encounter their artworks. The audience constructs their own meaning as a response to the placement of each artwork in its environment.

Answers could include:

- ideas of how contemporary art can be temporal and/or permanent
- site-specific artworks in a natural and an urban site
- audience interactions / engagements
- temporal, ephemeral nature of the *Sand Drawing*, juxtaposed with the permanence of the stainless steel of *Cloud Gate*

- negative space of the surrounding world
- distortion and manipulation of the reflected environment
- contrast of materials – shiny, reflective, immersive
- monumental scale used to attract the audience’s attention
- precious vs non-precious materials
- three-dimensional sculpture in a built environment with large number of people interacting – in contrast to a drawing in sand on a remote tidal beach
- challenging ideas of what an artwork can be
- both artworks directly engage the audience – one is a reflection in steel and the other leaves the audience footprints in the sand
- the sand drawings are an immersive experience
- both artists explore the contrast between the environment and the artform
- art as a form of documentation of an event compared to the permanent exhibition of a sculpture in its location
- both artworks are in public spaces and attract a varied audience
- both artworks explore abstract themes and non-representational forms.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of how Swoon's choices demonstrate aspects of contemporary practice • The source material is interpreted in sophisticated and well-reasoned ways 	11–12
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of how Swoon's choices demonstrate aspects of contemporary practice • The source material is interpreted in sustained and reasoned ways 	9–10
<ul style="list-style-type: none"> • Demonstrates a sound understanding of how Swoon's choices demonstrate aspects of contemporary practice • The source material is interpreted in general, uneven and/or descriptive ways 	6–8
<ul style="list-style-type: none"> • Demonstrates a basic understanding of Swoon's practice • The source material is referred to or may be described in limited ways 	3–5
<ul style="list-style-type: none"> • Provides some relevant information • The source material may be referred to and/or features listed 	1–2

Answers could include:

- discussion of both material and conceptual practice
- social commentary in reference to events
- conceptual choices through material actions
- audience expectation and response to street and gallery art
- use of paper as ephemeral medium
- individual and collaborative art practice
- use of conventional drawing exhibited in non-conventional ways
- street art practice using non-precious materials
- installation practice in a gallery to immerse a contemporary audience
- significance of light and shadows in the works
- use of positive and negative shapes
- fragility and sensitivity of material practice
- scale used to engage audiences
- responds to hybrid contemporary artmaking incorporating drawing, paper cut outs, stencils, printmaking, cloth, found objects
- use of technicians due to the scale of the work
- feminine material qualities and themes of the artworks
- layering of paper stencils over graffiti
- evolving drawing and printmaking into sculptural forms
- photographic documentation becomes part of the artist's practice due to temporal nature of the artworks
- repeated use of the female form as a motif
- artists' choices and actions
- differences between traditional and contemporary practice.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive, sophisticated, and sustained analysis of how artists have responded to new technologies • Explains the significance of examples/cases to strongly support the analysis • 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 a thorough, coherent, and well-reasoned analysis of how artists have responded to new technologies • Explains examples/cases to support an analysis that addresses most aspects of the question • Presents accomplished and logical points of view that reveal a developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • Presents and generally sustains a reasoned analysis of how artists have responded to new technologies • Generally explains examples/cases to support an analysis that addresses some aspects of the question • Presents reasonably clear and logical points of view that reflect some understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • Presents an uneven and superficial description of how artists have responded to new technologies • Describes examples/cases 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
<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer 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

Question 5

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive, sophisticated and sustained examination of how interpretations and understanding of practice often determine perceptions of what is precious in art • Explains the significance of examples/cases to strongly support the examination • 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 a thorough, coherent and well-reasoned examination of how interpretations and understanding of practice often determine perceptions of what is precious in art • Explains examples/cases to support an examination that addresses most aspects of the question • Presents accomplished and logical points of view that reveal a developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • Presents and generally sustains a reasoned examination of how interpretations and understanding of practice often determine perceptions of what is precious in art • Generally explains examples/cases to support an examination that addresses some aspects of the question • Presents reasonably clear and logical points of view that reflect some understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • Presents an uneven and superficial description of interpretations and understanding of practice and/or perceptions of what is precious in art • Describes examples/cases 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
<ul style="list-style-type: none"> • Attempts to explore some aspects of the question • May offer 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

Question 6

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive, sophisticated, and sustained investigation of ways artists have created significant artworks in response to significant world events • Explains the significance of examples/cases to strongly support the investigation • 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 a thorough, coherent, and well-reasoned investigation of ways artists have created significant artworks in response to significant world events • Explains examples/cases to support a investigation that addresses most aspects of the question • Presents accomplished and logical points of view that reveal a developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • Presents and generally sustains a reasoned investigation of ways artists have created significant artworks in response to significant world events • Generally explains examples/cases to support an investigation that addresses some aspects of the question • Presents reasonably clear and logical points of view that reflect some understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • Presents an uneven and superficial description of ways artists have created artworks in response to world events • Describes examples/cases 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
<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer 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

Question 7

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive, sophisticated, and sustained explanation of the ways artists and/or curators create experiences to engage audiences • Explains the significance of examples/cases to strongly support the response • 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 a thorough, coherent, and well-reasoned explanation of the ways artists and/or curators create experiences to engage audiences • Explains examples/cases to support a response that addresses most aspects of the question • Presents accomplished and logical points of view that reveal a developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • Presents and generally sustains a reasoned explanation of the ways artists and/or curators create experiences to engage audiences • Generally explains examples/cases to support a response that addresses some aspects of the question • Presents reasonably clear and logical points of view that reflect some understanding of the visual arts 	11–15
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<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer 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

Question 8

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive, sophisticated, and sustained investigation of how and why artists express ideas in non-representational ways • Explains the significance of examples/cases to strongly support the response • 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 a thorough, coherent, and well-reasoned investigation of how and why artists express ideas in non-representational ways • Explains examples/cases to support a response that addresses most aspects of the question • Presents accomplished and logical points of view that reveal a developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • Presents and generally sustains a reasoned investigation of how and why artists express ideas in non-representational ways • Generally explains examples/cases to support a response that addresses some aspects of the question • Presents reasonably clear and logical points of view that reflect some understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • Presents an uneven and superficial description of how and why artists express ideas in non-representational ways • Describes examples/cases 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
<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer 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

Question 9

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive, sophisticated, and sustained explanation of how artists use satire, humour and playful ideas to comment on society • Explains the significance of examples/cases to strongly support the response • 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 a thorough, coherent, and well-reasoned explanation of how artists use satire, humour and playful ideas to comment on society • Explains examples/cases to support a response that addresses most aspects of the question • Presents accomplished and logical points of view that reveal a developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • Presents and generally sustains a reasoned explanation of how artists use satire, humour and playful ideas to comment on society • Generally explains examples/cases to support a response that addresses some aspects of the question • Presents reasonably clear and logical points of view that reflect some understanding of the visual arts 	11–15
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<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer 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

2015 HSC Visual Arts Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Frames	H7–H10
2	8	Conceptual Framework	H7–H10
3	12	Practice	H7–H10

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	H7–H10
7	25	Conceptual Framework	H7–H10

Section II Frames

Question	Marks	Content	Syllabus outcomes
8	25	Frames	H7–H10
9	25	Frames	H7–H10

Artmaking: Body of Work

Question	Marks	Content	Syllabus outcomes
	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	H1–H6