

2010 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a sound understanding of how the artwork is a representation of the king inferring artwork–world, artwork–artist, artwork–audience relations	3
<ul style="list-style-type: none">• Demonstrates some understanding of how the artwork is a representation of the king inferring artwork–world, artwork–artist, artwork–audience relations	2
<ul style="list-style-type: none">• Simply describes features in the artwork	1

Question 2

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a highly developed understanding of how cultural identity is represented in these photographs• Features in the photographs are interpreted well and strongly support the argument	7–8
<ul style="list-style-type: none">• Demonstrates a developed understanding of how cultural identity is represented in these photographs• Features in the photographs are interpreted and support the argument	5–6
<ul style="list-style-type: none">• Demonstrates some understanding of how cultural identity is represented in these photographs• Features in the photographs are interpreted generally to support the points made	3–4
<ul style="list-style-type: none">• May list some obvious features in one or both photographs• Connections are superficial and points made are not supported	1–2

Question 3

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a highly developed understanding of the practice of Meret Oppenheim• Interpretation of the source material is used selectively to justify a well-reasoned and coherent argument	12–14
<ul style="list-style-type: none">• Demonstrates a developed understanding of the practice of Meret Oppenheim• Interpretation of the source material is used mostly in a coherent, but more descriptive argument	9–11
<ul style="list-style-type: none">• Demonstrates some understanding of the practice of Meret Oppenheim• Interpretation of the source material is sound and may be used in an uneven way	6–8
<ul style="list-style-type: none">• Demonstrates basic understanding of the practice of Meret Oppenheim• Interpretation of the source material relies on obvious features which may be listed, described and/or reiterated	3–5
<ul style="list-style-type: none">• May identify some obvious features in one or both photographs• Points of view are not supported	1–2

Section II

Questions 4-9

Criteria	Marks
<ul style="list-style-type: none">• A coherent, sustained and well-reasoned argument is represented which may acknowledge that other points of view are possible• All relevant aspects of content are comprehensively explained and interpreted in relation to the question• The significance of examples/cases is explained and used to strongly support the argument• Points of view are complex and logical and reveal a highly developed understanding of the Visual Arts	21–25
<ul style="list-style-type: none">• A coherent and reasoned argument is represented and sustained• All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question• Examples/cases are explained and used to support a successful argument that addresses most aspects of the question• Points of view are accomplished and logical and reveal a well-developed understanding of the Visual Arts	16–20
<ul style="list-style-type: none">• A reasoned argument is represented and generally sustained• Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question• Examples/cases are generally explained, and used to support an argument that addresses some aspects of the question• Points of view are reasonably clear and logical and reflect a good understanding of the Visual Arts	11–15
<ul style="list-style-type: none">• An argument is represented but is unevenly sustained• Aspects of content are represented but explanations are superficial and may not be related to the question• Examples/cases are described in an obvious way and are connected to some aspects of the question• Points of view tend to be inconsistent or not well developed and reflect a foundational understanding of the Visual Arts	6–10
<ul style="list-style-type: none">• Comments relate to some aspects of the question• Ideas are identified and may be explored to some extent in an isolated way• Examples/cases may be offered but are not always relevant or addressed• Points of view are not supported and reflect a limited understanding of the Visual Arts	1–5

Visual Arts

2010 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1	3	Conceptual Framework	H7, H8, H9, H10
2	8	Frames	H7, H8, H9, H10
3	14	Practice	H7, H8, H9, H10
Section II Practice			
4	25	Practice	H7, H8, H9, H10
5	25	Practice	H7, H8, H9, H10
Section II Conceptual Framework			
6	25	Conceptual Framework	H7, H8, H9, H10
7	25	Conceptual Framework	H7, H8, H9, H10
Section II Frames			
8	25	Frames	H7, H8, H9, H10
9	25	Frames	H7, H8, H9, H10
Artmaking: Body of Work			
	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	H1, H2, H3, H4, H5, H6