

2014 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a sound understanding of how ideas inform Chihuly's artmaking practice• Source material is used in a reasoned way	5
<ul style="list-style-type: none">• Demonstrates some understanding of how ideas inform Chihuly's artmaking practice• Source material is used in a general way	3–4
<ul style="list-style-type: none">• Provides some relevant information• Lists features of the source material	1–2

Sample answer:

Dale Chihuly has made an installation that includes a series of glass sculptures and paintings. The glass sculptures are different sized spheres that are placed on the floor. The paintings are placed on the wall behind the sculptures to create a connection between 2D and 3D forms. Chihuly's practice has been influenced by the island of Niijima in Japan. He explores repeated circular shapes in both artworks that may reflect islands or floats in a non-representational manner. He uses bold, bright colour and surfaces to connect to the idea of volcanic reactions.

Answers could include:

- ideas of 2D informing 3D and vice versa
- surface and form
- everyday objects informing the floats
- inspired by place
- abstract – non-representational forms
- mark making
- spontaneous chance
- sphere in both forms
- surface quality and relationships between the 2D and 3D forms
- aesthetics/ colour and form
- what an exhibition can be – installation format and multiple forms
- scale and relationships between forms
- floats form islands on the floor – reflect Niijima
- fire and water influences surface textures
- harnessing nature to create the artworks
- volcanic texture of the object – reminiscent of volcanic reactions and place
- fragile nature of glass

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of how time and place inform artworks • The source material is used in sophisticated and well reasoned ways 	8
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of how time and place inform artworks • The source material is used in sustained and reasoned ways 	6–7
<ul style="list-style-type: none"> • Demonstrates a sound understanding of how time and place inform artworks • The source material is used in general or descriptive ways 	4–5
<ul style="list-style-type: none"> • Demonstrates a basic understanding of how time and place inform artworks • 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:

In Plates 2, 3 and 4 the artists have used the theme of still life to reflect the culture and values of when they lived. Each artist has used inanimate objects of their time to represent values, conventions and artmaking traditions.

Peeters, a Flemish artist, presents us with a somewhat staid composition that shows a typical breakfast scene indicative of a wealthy or privileged family. The breakfast scene depicts an extravagant display of food and wealth reflective of the class system of the time. Peeters renders the objects using oil paints in a realistic manner reflective of the conventions of the time and the role of the artist as documenter.

Cezanne, working in an Impressionist style, highlights the break with tradition to a more expressive art form. The elusive brushstrokes and gestural qualities suggest movement, a possible reference to the Modernist age. Massive changes were occurring in visual arts at the time. His use of cropping devices and lively colour reflects the influence of photography, Japanese prints and changing conventions of the time.

The post-modern photographic work of LaChapelle references Dutch traditions in both composition and subject. The wilting flowers, lit cigarette and newspaper suggest the passage of time, while reflecting contemporary society.

All three works capture a traditional frontal view of staged objects. These objects symbolise the values and traditions of their time.

Answers could include:

- difference in still-life genre acknowledged over time
- significance of everyday objects, as representations of time and place
- how material practice has changed over time
- stylistic changes – from realism to modernism to contemporary interpretation

- commenting on social values and expectations significant to the era
- selection and organisation of objects related to conventions of acceptability
 - Flemish example – challenging conventions related to gender
 - Impressionist example – challenging conventions of realism/relation to modernism
 - Postmodern example – social comment on Western society
- material availability – oil, gouache, photography
- material technologies that influence artist's practice
- different reasons for art making – as documentary, as decorative, as commentary
- conventional approaches to composition/use of compositional devices
- still-life genre can appropriate and/or subvert past traditions/conventions

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of the relationships between the agencies of the art world • 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 relationships between the agencies of the art world • The source material is interpreted in sustained and reasoned ways 	9–10
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the relationships between the agencies of the art world • 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 the agencies of the art world • 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:

- representing Australian culture using satire, irony, parody
- non-judgemental examination /representation of stereotypes
- interpretations and representations using simplification & graphic approaches
- embracing the ordinary and iconic
- use of established and glorified icons
- raising the ordinary to iconic status
- differences in stylistic representations
- role as artist/designer dictates adaptations to different audiences, as artworks to consumer items
- challenging role of art as fine arts and consumable product
- material choices and stylistic representations driven by artist's intent
- explores relationships between suburban and rural settings
- themes of openness and loneliness
- interpretation of mythologies
- exploration of sub-cultures
- personification of flora and fauna and made objects
- colour choice reflects mood, symbolism, place
- relationships between text and image
- re-use of images in different forms

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 a coherent, sustained and reasoned argument • Thoroughly explains and 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 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 some understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • Presents an uneven 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

2014 HSC Examination Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Practice	H7-10
2	8	Frames (cultural frame)	H7-10
3	12	Conceptual framework	H7-10

Section II**Practice**

Question	Marks	Content	Syllabus outcomes
4	25	Practice	H7-10
5	25	Practice	H7-10

Section II**Conceptual Framework**

Question	Marks	Content	Syllabus outcomes
6	25	Conceptual Framework	H7-10
7	25	Conceptual Framework	H7-10

Section II**Frames**

Question	Marks	Content	Syllabus outcomes
8	25	Frames	H7-10
9	25	Frames	H7-10

Artmaking: Body of Work

Question	Marks	Content	Syllabus outcomes
	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	H1-6