

2012 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates sound understanding of how the artist has integrated form and surface decoration• Source material is used selectively and interpretation is coherent	4–5
<ul style="list-style-type: none">• Demonstrates some understanding of how the artist has integrated form and surface decoration• Interpretation of the source material is less coherent/uneven	3
<ul style="list-style-type: none">• Attempts the question• May list features of the source material	1–2

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of the interrelations between the artworks and the world • The source material is used selectively to justify a strongly reasoned and coherent argument 	8
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of the interrelations between the artworks and the world • The source material is used in a more descriptive way to sustain a generally coherent argument 	6–7
<ul style="list-style-type: none"> • Demonstrates some understanding of the relations between the artworks and the world • The source material is referred to in a more general way to support a less coherent/uneven argument 	4–5
<ul style="list-style-type: none"> • Demonstrates a basic understanding of the artworks and the world • Use of source material relies on obvious features which may be listed, described and/or reiterated 	2–3
<ul style="list-style-type: none"> • May list some obvious features in the source material • Points of view are not supported 	1

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of the artist's engagement in the material and conceptual practice of drawing • Interpretation of the source material is used to justify a well-reasoned and effective explanation 	11–12
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of the artists' engagement in the material and conceptual practice of drawing • Interpretation of source material is used to sustain a coherent, but descriptive explanation 	9–10
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the artists' engagement in the material and conceptual practice of drawing • Interpretation of the source material is general and may be used in an uneven way 	6–8
<ul style="list-style-type: none"> • Demonstrates some understanding of the artists' engagement in the material and conceptual practice of drawing • Interpretation of the source material relies on obvious features which may be listed, describe and/or reiterated 	3–5
<ul style="list-style-type: none"> • May list some obvious features in the source material • 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

2012 HSC Examination Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Frames (structural)	H7, H8, H9, H10
2	8	Conceptual Framework (artwork-world)	H7, H8, H9, H10
3	12	Practice	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 (postmodern)	H7, H8, H9, H10
9	25	Frames (subjective)	H7, H8, H9, H10

Artmaking: Body of Work

Question	Marks	Content	Syllabus outcomes
10	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	H1, H2, H3, H4, H5, H6