

2025 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">Provides a thorough description of Paula Rego's artmaking practice as represented in Plate 1Uses the source material in a well-reasoned way	5
<ul style="list-style-type: none">Provides a sound description of Paula Rego's artmaking practice as represented in Plate 1Uses the source material in a reasoned way	3–4
<ul style="list-style-type: none">Provides some description of Paula Rego's artmaking practice as represented in Plate 1Uses the source material in a general way	2
<ul style="list-style-type: none">Provides some relevant information	1

Sample answer:

Plate 1 is a large acrylic painting depicting a group of figures dancing in the foreground. The full moon in the background rising over the sea illuminates the scene. The palette is muted with a blue cast, contrasted with some strong yellows in the clothing. Several groups are dancing including couples, a trio of women (possibly a mother, daughter and granddaughter) and one woman dancing alone. The lone figure on the left is larger than the others and engages directly with the viewer. The stylised features and proportions of the figures enhance the dreamlike quality of the image. The rhythmic movement of the figures and the swirling skirts suggests the action of the dance and contrasts the stillness of the setting. Movement is further enhanced through the use of painterly brushstrokes.

Answers could include:

- Uses acrylic paint on paper laid on a large canvas
- Subject matter includes figures in the landscape
- Narrative could be based on personal experiences and figures could represent people known to the artist
- Landscape/site could be familiar to the artist

- Reminiscent of folk dancing and cultural traditions
- Suggestion that the dance represents the cycle of life from childhood to old age
- Sense of an ominous presence created by the structure on the clifftop
- Unusual use of scale as a narrative device
- Facial expressions and gazes of the figures can be interpreted in different ways and add to the sense of unease
- Limited palette with contrasting colour choices.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive analysis of how Hoda Amin and Henri Cartier-Bresson use figures and leading lines in similar ways to create meaning in Plates 2 and 3 The source material is used in sophisticated and well-reasoned ways 	8
<ul style="list-style-type: none"> Provides a thorough analysis of how Hoda Amin and Henri Cartier-Bresson use figures and leading lines in similar ways to create meaning in Plates 2 and 3 The source material is used in sustained and reasoned ways 	6–7
<ul style="list-style-type: none"> Provides a sound analysis of how Hoda Amin and Henri Cartier-Bresson use figures and leading lines in similar ways to create meaning in Plates 2 and 3 The source material is used in general and/or descriptive ways 	4–5
<ul style="list-style-type: none"> Provides a description of how Hoda Amin and Henri Cartier-Bresson use figures and leading lines in similar ways to create meaning in Plates 2 and 3 The source material is used in limited ways 	2–3
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

Hoda Amin

- The small unidentifiable figure is centralised and has their back to the audience, dwarfed by the urban infrastructure surrounding them
- The figure is seen from above, possibly on a surveillance camera, creating a sense of voyeurism and unease
- The figure and the dominant curved line are unified through the use of yellow
- The figure as both a compositional device and suggestive of how humans engage with the environment and urban spaces
- The lines and markings on the site are suggestive of an airport, highway or other transitional space
- The audience's gaze is directed around the image, the yellow curve directs the eye to the top left, the white triangular line at the top of the frame brings us back to the figure and other lines within the image
- Points of interest are mapped out using the rule of thirds compositional device
- Subjective interpretations of the image may include ideas of journeys, mood, atmosphere, surveillance and isolation of the figure in the urban environment.

Henri Cartier-Bresson

- The figures are framed by the vertical lines of the buildings
- Figures are seen from above again dwarfed by the urban infrastructure surrounding them
- The figures are passing through the space suggesting a sense of a journey and a transitional space
- Figures create narrative but also show scale and are suggestive of how humans engage with the environment and urban spaces
- Image has straight, vertical and angular lines which lead the eye through the image. The curved lines of the railing and the wall at the back of the composition lead the eye around the image
- Leading lines create multiple entry and exit viewpoints

- Rule of thirds is used as a compositional device
- Subjective interpretations of the image may include ideas of journeys, transitional spaces, connection and isolation, atmosphere and mood.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive analysis of the Seed Cathedral's relationship with its audience and with the world in Plates 4–7 Interprets the source material in sophisticated and well-reasoned ways 	11–12
<ul style="list-style-type: none"> Provides a thorough analysis of the Seed Cathedral's relationship with its audience and with the world in Plates 4–7 Interprets the source material in sustained and reasoned ways 	9–10
<ul style="list-style-type: none"> Provides a sound analysis of the Seed Cathedral's relationship with its audience and with the world in Plates 4–7 Interprets the source material in general, uneven and/or descriptive ways 	6–8
<ul style="list-style-type: none"> Provides a limited analysis of the Seed Cathedral's relationship with its audience and with the world in Plates 4–7 Refers to or describes the source material 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:

- Immersive experience for the audience who can walk around and inside the work
- Provides a different experience at different times of the day
- Space engages the audience and invites them to think on the importance of seed preservation and ecology
- Uses new technologies such as fibre optics
- Kinetic element of the fibre-optic cables connects with the idea of seed dispersal
- Structure reflects the form of a dandelion which suggests the notion of seed dispersal
- Surrounded by a landscape which frames the structure as well as giving audiences a place to relax and interact
- Creates a sense of awe and wonder through its scale and innovative design
- Audiences can closely examine the preserved seeds on the end of the rods from inside the structure
- Raises awareness of the balance between built environments and the natural world, the fragility of ecosystems and the importance of seed preservation
- Title is suggestive of a place of worship and reverence, alluding to the importance/urgency of respecting our natural environment
- As an Expo pavilion the purpose is to showcase innovation and educate audiences about contemporary issues on a global stage.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Provides a comprehensive and sustained discussion of the statement with reference to artists and artworks • Provides relevant examples that strongly address all aspects of the question • Provides complex and logical points of view that reveal a highly-developed understanding of the visual arts 	21–25
<ul style="list-style-type: none"> • Provides a thorough and well-reasoned discussion of the statement with reference to artists and artworks • Provides relevant examples that address most aspects of the question • Provides proficient and logical points of view that reveal a developed understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • Provides a general discussion of the statement with reference to artists and artworks • Provides examples that address some aspects of the question • Provides logical points of view that reflect some understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • Provides a description of the statement with reference to artists and artworks • Describes examples in obvious ways to connect with some aspects of the question • Provides 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 that may not always be relevant or addressed 	1–5

Question 5

Criteria	Marks
<ul style="list-style-type: none"> • Provides a comprehensive and sustained explanation of how artists' intentions are shaped by the evolution of their practice over time • Provides relevant examples that strongly address all aspects of the question • Provides complex and logical points of view that reveal a highly-developed understanding of the visual arts 	21–25
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Question 6

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<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer examples that may not always be relevant or addressed 	1–5

Question 7

Criteria	Marks
<ul style="list-style-type: none"> • Provides a comprehensive and sustained explanation of the role audiences play in enhancing the meaning of artworks • Provides relevant examples that strongly address all aspects of the question • Provides complex and logical points of view that reveal a highly-developed understanding of the visual arts 	21–25
<ul style="list-style-type: none"> • Provides a thorough and well-reasoned explanation of the role audiences play in enhancing the meaning of artworks • Provides relevant examples that address most aspects of the question • Provides proficient and logical points of view that reveal a developed understanding of the visual arts 	16–20
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<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer examples that may not always be relevant or addressed 	1–5

Question 8

Criteria	Marks
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<ul style="list-style-type: none"> • Attempts to explain some aspects of the question • May offer examples that may not always be relevant or addressed 	1–5

Question 9

Criteria	Marks
<ul style="list-style-type: none"> • Provides a comprehensive and sustained analysis of how visual language is used by artists to communicate meaning in their artworks • Provides relevant examples that strongly address all aspects of the question • Provides complex and logical points of view that reveal a highly-developed understanding of the visual arts 	21–25
<ul style="list-style-type: none"> • Provides a thorough and well-reasoned analysis of how visual language is used by artists to communicate meaning in their artworks • Provides relevant examples that address most aspects of the question • Provides proficient and logical points of view that reveal a developed understanding of the visual arts 	16–20
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2025 HSC Visual Arts Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Practice	H7
2	8	Frames	H9
3	12	Conceptual Framework	H8

Section II Practice

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

Section II Conceptual Framework

Question	Marks	Content	Syllabus outcomes
6	25	Conceptual Framework	H8
7	25	Conceptual Framework	H8

Section II Frames

Question	Marks	Content	Syllabus outcomes
8	25	Frames	H9
9	25	Frames	H9

Artmaking: Body of Work

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