

2016 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of how Wolseley has depicted aspects of Australia in this artwork • The source material is used in a well-reasoned way 	5
<ul style="list-style-type: none"> • Demonstrates a sound understanding of how Wolseley has depicted aspects of Australia in this artwork • Source material is used in a reasoned way 	3–4
<ul style="list-style-type: none"> • Demonstrates some understanding of how Wolseley has depicted aspects of Australia in this artwork • 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:

In *Botanist's Camp*, 1997 John Wolseley has depicted aspects of Australia by using images found in a typical outback location of Australia. As the title suggests, Wolseley is interpreting the view around a botanist's camp where he has included a tent-like structure with gumtrees around it to suggest the campsite. The artwork depicts examples of flora and fauna such as lizards, leaves, flowers and birds that are botanical specimens native to that area.

Wolseley uses naturalistic colours to depict the dryness of Australia, with the barren ground behind and in front of the tent with its dominant warm reds, oranges and yellows with some eucalyptus greens, suggesting that it's an outback location. He has also included a piece of modern technology to show how botanists record aspects of the environment. Wolseley has added written notations in the artwork to record his ideas and interpretations like a botanist's study.

Answers could include:

- Australian outback location
- Colours of the desert/outback
- Technological objects included
- Inclusion of text
- Altered traditional perspective in this artwork
- Representational recording of images
- Choice of materials
- Lithography as an expressive artform
- Impact of humans on nature
- Technology in the environment
- Flatter interpretation in the foreground of plants and animals found in this area
- Size of the work reflective of the outback
- Tactile quality of the work that enhances the subject matter of the rugged environment
- Botanical type imagery/specimens
- Drawn fauna and flora
- Isolation of campsite
- Naturalistic colour scheme
- Barren landscape
- Diary quality of imagery and notation.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of how Pichi and Avo and Marc Chagall have used imagery, colour and scale in their artmaking practice to represent ideas • The source material is used in sophisticated and well-reasoned ways 	9
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of how Pichi and Avo and Marc Chagall have used imagery, colour and scale in their artmaking practice to represent ideas • The source material is used in sustained and reasoned ways 	7–8
<ul style="list-style-type: none"> • Demonstrates a sound understanding of how Pichi and Avo and Marc Chagall have used imagery, colour and scale in their artmaking practice to represent ideas • The source material is used in general or descriptive ways 	4–6
<ul style="list-style-type: none"> • Demonstrates a basic understanding of how Pichi and Avo and Marc Chagall have used imagery, colour and scale in their artmaking practice to represent ideas • 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:

The artists Pichi and Avo's artwork *An Architectural Canvas of Shipping Containers painted with Greek Gods* in Plate 2 and Marc Chagall *The Juggler* in Plate 3 demonstrate interesting and varying approaches with their use of imagery, colour and scale in their artmaking practice.

Pichi and Avo are two contemporary street graffiti artists from Spain who have created a substantial and monumental artwork painted onto seven vertically mounted shipping containers. The overall size of seventeen by twenty metres dwarfs human scale. These containers appear to be randomly arranged at different angles on top of one another. The images depicted by Pichi and Avo on these containers illustrate classical interpretations of Greek gods painted in a bright yet realistic fashion. The artwork conjures visions of ancient classical Greek sculptural figures through facial and figurative expressions and traditions. The choice of bright colours surrounding the figurative studies heightens the monochromatic marble-like forms and gives these images greater presence.

Pichi and Avo use spray cans in their practice; combining a traditional style of painting with contemporary spray can tool technologies on these large surfaces. The artists are linking histories and traditions with contemporary practice. This colossal scale work presents a sense of nostalgia and classical power harking back to the glory days of ancient Greece. The artists Pichi and Avo have made interesting use of facial close-ups and full body figures across the different angle facades of the containers to amplify this effect.

The modernist artist Marc Chagall in his painting *The Juggler* has created a smaller intimate painting (109 × 79 cm) that invites the viewer to unpack the multitude of imagery, colours and diverse scales in this work. This artwork deals with the fantasy and mystery of the world of the circus performer; it is a surrealistic response that delves into time, imagination and perhaps what was happening in his world in his time. Chagall uses a number of figures ranging in scale from the dominant central figure which appears to be a bird-like creature with head and wings attached to a human body form to the juxtaposed smaller figures in the background. This creates a narrative to the scene portrayed as expected in a circus theme of

the 1940s, a time when people were seeking any escape from the horrors of WWII. Far smaller figures are depicted behind the main central figure giving a certain scale reference to background performers and audience in this work. Chagall also uses other imagery that the viewer can associate with a circus performance, such as the woman riding a horse, the woman on a trapeze, the spectators and the spot-lit central stage.

The non-realistic colours Chagall utilises in oil such as deep blues and hues of crimson and red reinforce the rich mystery in this work that may depict his Russian heritage and the magic and mystery of circus life. The expressionistic colour palette also emphasises the figurative elements of this work combined with the quirky combination of surreal imagery such as a clock draped over the central figure's right arm, which may reference the time limit of the performance.

Pichi and Avo and Marc Chagall have demonstrated uniquely different approaches to portray mythical and fantasy subject matter through the use of bold and expressive colours and the manipulation of imagery and scale in their artmaking practice.

Answers could include:

- Imagery from classical to fantasy
- Full and partial figure imagery
- Variety of scale, size of artworks
- Figures range from colossal to intimate
- Interpretation of classical and current themes
- Whimsical and playful interpretation of imagery
- Connection of imagery to the title
- Juxtaposition of forms and imagery
- Monochromatic to expressive use of colour
- Colour to enhance aesthetic qualities / visual impact
- Narrative through imagery
- Thematic approach to artmaking
- Reflects materiality and conventions of the time
- Conceptual choices through material practice
- Individual versus collaborative practice
- Artists' choices and actions – imagery, scale and colour
- Differences between traditional and contemporary practice
- Public art versus high art
- Contemporary street artists versus 20th century modernist painter
- Materials vary from oil on canvas to spray cans on containers.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of the ways the artists convey a personal view of domestic life • Interprets the sources in sophisticated and well-reasoned ways 	10–11
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of the ways the artists convey a personal view of domestic life • Interprets the sources in sustained and reasoned ways 	8–9
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the ways the artists convey a personal view of domestic life • Interprets the sources in general, uneven and/or descriptive ways 	5–7
<ul style="list-style-type: none"> • Demonstrates a basic understanding of the ways the artists convey a personal view of domestic life • The source material is referred to or may be described in limited ways 	3–4
<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:

- Conveys personal views of domestic life
- Individual ideas and interpretation of the domestic
- Aspects of realism
- Departure from typical domestic scenes
- Interior ghostly view of empty apartment
- Collection of worldly goods
- Memento mori versus moments in time versus ephemeral
- Representation of three different lifestyles and beliefs
- Memory and associations
- Alienation, separation and inclusion
- Reality through to imaginative
- Variety of materials and material practice
- Variety of artforms
- Use of scale and space
- Exploration of personal worlds
- Audience allowed into and given insight into their private spaces
- Artist's interpretation of a theme.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive, sophisticated and sustained investigation of ways in which artists develop connections between art and society in their practice • Explains the significance of examples 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 in which artists develop connections between art and society in their practice • Explains examples to support an 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 in which artists develop connections between art and society in their practice • Generally explains examples 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 in which artists develop connections between art and society in their practice • Describes examples 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 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 analysis of the relationship between conceptual practice and material practice • Explains the significance of examples 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 the relationship between conceptual practice and material practice • Explains examples 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 the relationship between conceptual practice and material practice • Generally explains examples 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 the relationship between conceptual practice and material practice • Describes examples 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 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 discussion of the relationships between artists and the audience • Explains the significance of examples to strongly support the discussion • 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 discussion of the relationships between artists and the audience • Explains examples to support a discussion 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 discussion of the relationships between artists and the audience • Generally explains examples to support a discussion 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 the relationships between artists and the audience • Describes examples 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 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 how artists offer different interpretations of the world in their artworks • Explains the significance of examples to strongly support the explanation • 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 offer different interpretations of the world in their artworks • Explains examples to support an explanation 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 offer different interpretations of the world in their artworks • Generally explains examples to support an explanation 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 offer different interpretations of the world in their artworks • Describes examples 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 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 examination of how artists interpret aspects of social and cultural identity • Explains the significance of examples 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 artists interpret aspects of social and cultural identity • Explains examples 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 artists interpret aspects of social and cultural identity • Generally explains examples 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 how artists interpret aspects of social and cultural identity • Describes examples 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 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 investigation of ways in which artists have created a visual language to reveal what is invisible to others • Explains the significance of examples 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 in which artists have created a visual language to reveal what is invisible to others • Explains examples to support an 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 in which artists have created a visual language to reveal what is invisible to others • Generally explains examples 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 in which artists have created a visual language to reveal what is invisible to others • Describes examples 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 that may not always be relevant or addressed • Presents unsupported points of view that reflect a limited understanding of the visual arts 	1–5

2016 HSC Visual Arts Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Agencies/Artwork/World	H7–H10
2	9	Practice/Conceptual and Material	H7–H10
3	11	Frames/Subjective and Structural	H7–H10

Section II Practice

Question	Marks	Content	Syllabus outcomes
4	25	Practice	H7–H10
5	25	Practice	H7–H10

Conceptual Framework

Question	Marks	Content	Syllabus outcomes
6	25	Conceptual Framework	H7–H10
7	25	Conceptual Framework	H7–H10

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