

2017 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of how Lin Onus has incorporated both the traditional and the contemporary in his artmaking practice • The source material is used in a well-reasoned way 	5
<ul style="list-style-type: none"> • Demonstrates a sound understanding of how Lin Onus has incorporated both the traditional and the contemporary in his artmaking practice • The source material is used in a reasoned way 	3–4
<ul style="list-style-type: none"> • Demonstrates some understanding of how Lin Onus has incorporated both the traditional and the contemporary in his artmaking practice • The 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 ‘Mum, When Do We Get There? Road to Yuendumu’ 1989, Lin Onus has combined both the traditional (Aboriginal) and the contemporary (western) in his artmaking practice. As the title suggests, Onus is interpreting the idea of journey. This large-scale artwork depicts an aerial viewpoint of a snake-like winding road, complete with a red vehicle meandering alone through the Australian outback, leaving a trail of question marks on the road as it goes.

Onus’s traditional elements of Aboriginal artmaking practice include an earthy and naturalistic colour palette; aerial viewpoint of a specific location; and stylised repetitive use of patterned dots throughout the landscape. These suggest the traditional Indigenous link to the land and the Dreaming stories.

He also uses contemporary western characteristics in his painting. He has incorporated the use of contemporary media; synthetic polymer paint on canvas as opposed to traditional bark or cave painting.

Answers could include:

- Traditional and contemporary practice
- Papunya style of painting
- Traditional use of pictorial space
- Combination of aerial/western perspective (bird's eye view) of the landscape
- Figurative versus abstract
- Patterning – repeated motifs/symbols/dots
- Contemporary imagery
- Depiction of journey/maps/symbols
- Use of contemporary painting materials
- Australian landscape elements / reference to the outback
- Isolation – devoid of human life / dislocation / lost
- Traditional Indigenous imagery
- Pluralistic meanings
- Significance of title
- Size of the artwork, creating impact / referencing vast scale of the landscape
- Earthy colour palette / traditional Aboriginal colours.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a highly developed discussion that compares how El Greco and Feng Mengbo have explored the use of light and space in their artworks to create meaning The source material is used in sophisticated and well-reasoned ways 	8
<ul style="list-style-type: none"> Provides a developed discussion that compares how El Greco and Feng Mengbo have explored the use of light and space in their artworks to create meaning The source material is used in sustained and reasoned ways 	6–7
<ul style="list-style-type: none"> Provides a general discussion of how El Greco and Feng Mengbo have explored the use of light and space in their artworks to create meaning The source material is used in general or descriptive ways 	4–5
<ul style="list-style-type: none"> Provides a description of how El Greco and Feng Mengbo have explored the use of light and space in their 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:

Both El Greco and Feng Mengbo create dramatic and evocative artworks by exploring the use of light and space to create meaning.

El Greco's work is an historical, conventional artwork where the artist has created the illusion of light and shallow space on a flat 2D surface; a traditional oil painting on canvas that features a figurative composition. Audiences are able to engage with the painted object by viewing it in a passive manner.

Comparatively, Feng Mengbo's artwork is a contemporary, postmodern installation, which exists as a physical space and consists of virtual worlds created by projections of actual light. This work is a large scale, interactive work, which is dependent on the physical, actual properties of space and light for its existence. Audiences are able to immerse themselves and physically engage with the properties of this work.

El Greco's work is painted using traditional western oil on canvas style. It is an allegorical work using strongly modelled figurative techniques and depicts three figures (boy, fool and ape) viewing the lighting of a candle. The faces of the central figures of the boy and fool are most strongly highlighted by the candle's light. El Greco has used light and dark in this manner to also create a mysterious dramatic space behind the figures to add to the possible meaning.

In contrast, Feng Mengbo has used light and space in a contemporary, interactive installation that the viewer can associate with arcade and past experiences. Using contemporary artmaking media, he has made a virtual space, an arcade-like space with digitally projected lighting. This engages viewers in an immersive art experience as they physically move through the artwork, surrounded by what appear to be pulsating, flashing digital lights which, like the El Greco, are highlighted against a dark background.

A viewer appears to be manipulating and controlling the artwork (as indicated by the game controller) as if playing an enormous art 'game' of ever-changing patterns of light and images.

The artworks in Plates 2 and 3 use light and space to elicit different responses and meanings from the audience. Plate 2 is a more traditional, conventional work, which may be perceived as precious and permanent. Conversely, Plate 3 has used a contemporary, multimedia platform to entertain. This artwork recontextualises vintage arcade games, which constantly change as the audience engages with this ephemeral artwork.

Answers could include:

- Light as a tool to create emphasis and a focal point
- The conventions of western style painting – traditional use of light and space to model forms
- Emphasis on the foreground. No back or middle ground
- Black/darkness to create an element of mystery/contrast
- Physical versus virtual space
- Different forms of art – physical versus digital
- Passive viewing versus immersive, interactive art
- Historical and contemporary practice – variety of art forms
- Scale and space
- Chiaroscuro – shadow creates a vignette
- Physical, changing properties of digital light
- Audience participation/engagement
- Aspects of Chinese history and culture in our contemporary world
- Singular versus multiple
- Permanent versus ephemeral.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a highly developed analysis of the relationships between the artworks and the audience Interprets the sources in sophisticated and well-reasoned ways 	11–12
<ul style="list-style-type: none"> Provides a developed analysis of the relationships between the artworks and the audience Interprets the sources in sustained and reasoned ways 	9–10
<ul style="list-style-type: none"> Provides a general discussion of relationships between artworks and the audience Interprets the sources in general, uneven and/or descriptive ways 	6–8
<ul style="list-style-type: none"> Provides a description of artworks and the audience 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:

- Changing role of the audience from place and time to time-based work
- Changing conventions – techniques, technology and function of art over time
- Role of the patron and commissioned work
- Role of exhibitions and curatorial practice
- Documenting time and place
- Various media from traditional to hybrid
- Scale, posture, gaze, settings, historical, symbolic references
- Changes in figuration
- Image of power/propaganda/pretension/flamboyance
- Role of documenting/recording history for audiences prior to the advent of photography
- References to artworks created for competitions – educated art audience
- Sitters and their worlds
- Portraiture as a narrative
- Audiences as critical consumers
- Western/non – western traditions
- Subjective audience responses
- Collaboration – relationship between the artist, technician and audience
- Changing relationships and engagement between artwork and audience
- Artists’ appreciation of other artists
- Challenging portraiture traditions.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained investigation of the changing role of art galleries and art museums • Explains the significance of examples to strongly support an investigation that addresses all aspects of the question • 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 and well-reasoned investigation of the changing role of art galleries and art museums • 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 a general investigation of the changing role of art galleries and art museums • Explains examples to support an investigation that addresses some aspects of the question • Presents 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 role of art galleries and art museums • 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 and sustained discussion of how an artist’s practice is still shaped by their gender • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • 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 and well-reasoned discussion of how an artist’s practice is still shaped by their gender • 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 a general discussion of how an artist’s practice is shaped by their gender • 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 an artist’s practice which may be shaped by their gender • 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 6

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained explanation of how the interrelationship between physical site-specific artworks and the resulting documentation communicates meaning to an audience • Explains the significance of examples to strongly support an explanation that addresses all aspects of the question • 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 and well-reasoned explanation of how the interrelationship between physical site-specific artworks and the resulting documentation communicates meaning to an audience • 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 a general explanation of how the interrelationship between physical site-specific artworks and the resulting documentation communicates meaning to an audience • 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 site-specific artworks 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 and sustained examination of how artists have used artworks to challenge social and political views in innovative ways • Explains the significance of examples to strongly support an investigation that addresses all aspects of the question • Presents complex and logical points of view that reveal a highly developed understanding of the visual arts 	21–25
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<ul style="list-style-type: none"> • Presents a general examination of how artists have used artworks to challenge social and political views in innovative ways • 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 how artists have used artworks to challenge social and political views • 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 and sustained discussion of how contemporary art can provide a valuable yet unsettling critique of society • Explains the significance of examples to strongly support a discussion that addresses all aspects of the question • 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 and well-reasoned discussion of how contemporary art can provide a valuable yet unsettling critique of society • 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 a general discussion of how contemporary art can provide a valuable yet unsettling critique of society • 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 contemporary art • 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 and sustained analysis of how artists distort reality to represent personal and psychological experiences in their artworks • Explains the significance of examples to strongly support an analysis that addresses all aspects of the question • 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 and well-reasoned analysis of how artists distort reality to represent personal and psychological experiences in their artworks • 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 a general analysis of how artists distort reality to represent personal and psychological experiences in their artworks • 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 how artists distort reality and/or represent personal and psychological experiences 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

2017 HSC Visual Arts Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Practice	H7, H10
2	8	Frames	H9, H10
3	12	Conceptual framework	H8, H10

Section II Practice

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

Section II Conceptual Framework

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

Section II 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