

2018 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a developed understanding of how Jennifer Kemarre Martiniello has used reinterpretation in her design for the work in Plate 1 • Uses the source material in a well-reasoned way 	5
<ul style="list-style-type: none"> • Demonstrates a general understanding of how Jennifer Kemarre Martiniello has used reinterpretation in her design for the work in Plate 1 • Uses the source material in a reasoned way 	3–4
<ul style="list-style-type: none"> • Demonstrates a limited understanding of how Jennifer Kemarre Martiniello has used reinterpretation in her design for the work in Plate 1 • Uses the source material in a general way 	2
<ul style="list-style-type: none"> • Attempts the question • May list features of the source material 	1

Sample answer:

Jennifer Kemarre Martiniello, a female Indigenous artist of the Arrernte people has considered and reinterpreted the traditional hand woven eel trap into a contemporary design. Martiniello has based her re-contextualised glass blown eel trap on traditional eel traps like the one created by Edith Terrick in Plate 2.

Edith Terrick has created a traditionally designed functioning eel trap which would have been used as a hunting tool for eels. In Terrick's eel trap she has used the traditional methods of sewing and weaving to construct a form utilising natural grasses and/or plant fibres to make a practical, functional tool that coincides with the shape of an eel, to trap them.

Martiniello, on the other hand, has reinterpreted a traditional object to create a design with a new purpose for a new audience. She has kept the beautiful form of an eel trap, but in using the fragile material of hot blown glass has transformed it into a static breakable three-dimensional designed object.

Martiniello has considered the lines, colours and textures then reinterprets and references those of the original eel trap. She used a medium that would be unusable in the bush to

catch eels, but it exists as an exquisitely hand blown, delicate, non-functioning artwork in a gallery setting. She has kept the beautiful form of an eel trap, but has reinterpreted it into an aesthetic breakable artwork.

Answers could include:

- Postmodern context
- Re-contextualisation of original work using simulated textures/lines/striations
- Glass blowing/weaving of plant fibres
- Form follows function
- Comparisons of the two shapes
- Functional vs non-functional
- Utilitarian vs Art design
- Traditional and contemporary contexts.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Provides a highly developed description of how the artists have explored different aspects of the art world in Plates 3 and 4 • The source material is used in sophisticated and well-reasoned ways 	8
<ul style="list-style-type: none"> • Provides a developed description of how the artists have explored different aspects of the art world in Plates 3 and 4 • The source material is used in a sustained and reasoned way 	6–7
<ul style="list-style-type: none"> • Provides a general description of how the artists have explored different aspects of the art world in Plates 3 and 4 • The source material is used in general or descriptive ways 	4–5
<ul style="list-style-type: none"> • Provides a limited description of how the artists have explored different aspects of the art world in Plates 3 and 4 • 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:

Daumier and Bashkirtseff have explored different aspects of the art world in their artworks. Daumier shows aspects of the male-dominated art world as a typical view of that time period, while Bashkirtseff shows the reverse of that view by depicting a female-dominated studio scene.

Plate 3 is a relatively small drawing that depicts a specific aspect of Daumier’s art world, that is the involvement of the audience. Daumier has explored ‘amateurs’ examining an artwork in an isolated and traditional gallery environment of that time. The drawing depicts an artwork being displayed on an easel for the viewers, separate from the artworks in the background.

Daumier has depicted five central figures who appear to be art critics or important viewers or patrons examining an artwork who are exclusively viewing the artwork. The background scene is typical of a gallery setting in the 1800s where a number of artworks would have been displayed on one wall.

Daumier provides a sense of stereotypical viewers of an artwork at that time through the different facial features and poses of the five drawn figures. The figures have caricature-like expressions on their faces, with varying degrees of admiration to being in awe of an artwork; facial features that were typically expected from an admiring audience at that time.

Daumier has used a subdued colour palette of mauve greys and white of the surrounding figures of the gallery space with the only true colour being a red chair. Even though the patron is important in the artist's world Daumier presents these 'amateurs' as being monochromatic and dull.

Bashkirtseff, in her almost life-size painting, 'In the Studio', 1881, Plate 4, explores a different insight into the art world. She has painted a studio environment in the 1880s. It depicts her art world as both a dynamic and collaborative environment. She challenges traditional perceptions of who the artists were at the time, with all participants present being female, creating artworks, portraying a highly active visual scene. The only exception is the young male model statically posed and perhaps referencing traditional studio practice of the time. The composition of the work shows the artist's understanding of the process to create a successful painting in that time period. This is demonstrated by the depiction of a studio environment that is filled with studio equipment, paintings on the walls, and furniture. This is not a stereotypical view of a male artist's studio and is a realistic interpretation of a group of female artists engrossed in their artmaking process. The women in this artwork are well-dressed, suggesting upper middle class values where they are working collaboratively to explore aspects of their art world via a studio scene.

Answers could include:

- Time and place
- Location – possible gallery setting with other paintings in the background
- Use of the easel – hidden artwork
- The title of the artwork
- Materials used
- Inclusion of the audience
- Stereotyped caricatures
- Exclusive vs inclusive
- Clothing worn at that time
- Monochromatic palette
- View of the audience
- Artwork depicting the audience viewing an artwork
- Viewer expectations
- Quotation
- Compositional devices.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a highly developed explanation of the significance of the artmaking decisions made by Jason deCaires Taylor in his practice Interprets the sources in sophisticated and well-reasoned ways 	11–12
<ul style="list-style-type: none"> Provides a developed explanation of the significance of the artmaking decisions made by Jason deCaires Taylor in his practice Interprets the sources in sustained and reasoned ways 	9–10
<ul style="list-style-type: none"> Provides a general explanation of the significance of the artmaking decisions made by Jason deCaires Taylor in his practice Interprets the sources in general, uneven and/or descriptive ways 	6–8
<ul style="list-style-type: none"> Provides a limited description of the artmaking decisions made by the artist in his practice 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 materials may be referred to and/or features listed 	1–2

Answers could include:

- Artmaking decisions
- Artmaking process
- Site-specific location
- Environmental considerations
- Life-size figures
- Collaborative – assistants
- Time effect on artworks – ecological process
- Materials
- Audience considerations – location
- How the artwork is seen by larger audiences
- Non-ephemeral art style
- Monumental structures.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained analysis of how traditions and conventions can influence artists' practice • 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 traditions and conventions can influence artists' 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 a general analysis of how traditions and conventions can influence artists' practice • Explains examples to support an analysis 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 how traditions and conventions can influence artists' 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 and sustained explanation of how artists have transformed ideas into sophisticated and challenging works of art • 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 artists have transformed ideas into sophisticated and challenging works of art • 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
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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 • 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 analysis of what it is that makes an artwork valuable • 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
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Question 7

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained investigation of the extent to which the quotation applies to artists and artworks • 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 investigation of the extent to which the quotation applies to artists and artworks • 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 quotation • 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 investigation of how and why artists sample the past and repurpose it for the present • 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 how and why artists sample the past and repurpose it for the present • 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
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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 • 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 exploration of how art and its role in society are constantly evolving • Explains the significance of examples to strongly support an exploration 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 exploration of how art and its role in society are constantly evolving • Explains examples to support an exploration 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
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2018 HSC Visual Arts Mapping Grid

Section I

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

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	H8 H10
7	25	Conceptual Framework	H8 H10

Section II Frames

Question	Marks	Content	Syllabus outcomes
8	25	Frames	H9 H10
9	25	Frames	H9 H10

Artmaking: Body of Work

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