

2020 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a well-developed understanding of how Plate 1 engages the imagination• Uses the source material in a well-reasoned way	5
<ul style="list-style-type: none">• Demonstrates a sound understanding of how Plate 1 engages the imagination• Uses the source material in a reasoned way	3–4
<ul style="list-style-type: none">• Demonstrates some understanding of how Plate 1 engages the imagination• Refers to the source material	2
<ul style="list-style-type: none">• Attempts the question• May list features of the source material	1

Sample answer:

The artwork uses vibrant oversaturated blues and greens that suggest the bedroom is submerged under water. This is further emphasised by the fish who seem to swim and swirl around the bedroom. The dreamlike atmosphere is created by the sense of weightlessness that is often felt when dreaming. A sense of calm and lack of interaction between the fish and the figures questions the artist's choice of title and further engages audience curiosity.

Answers could include:

- Domestic familiar bedroom scene transformed into a dreamlike sequence
- Painted windows further emphasise sense of entrapment
- Young child sleepwalking
- Title infers ironic predatory nature of fish – invading sleep
- Lack of clothing and sleeping state implies vulnerability of the figures
- Goldfish suggest the repetitive nature of life.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive analysis of how Drysdale's artworks represent and interpret his world Uses the source material in sophisticated and well-reasoned ways 	7
<ul style="list-style-type: none"> Provides a developed analysis of how Drysdale's artworks represent and interpret his world Uses the source material in sustained and reasoned ways 	6
<ul style="list-style-type: none"> Provides some analysis of how Drysdale's artworks represent and interpret his world Uses the source material in general and descriptive ways 	4–5
<ul style="list-style-type: none"> Provides a limited description of how Drysdale's artworks represent his world Uses the source material in a limited way 	2–3
<ul style="list-style-type: none"> Provides some relevant information May refer to and/or list features of the source material 	1

Answers could include:

- Drysdale painting his experiences and or knowledge of mid-20th century towns.
- Drysdale's approach reflects the mid-20th Century Modernist period with its emphasis on individual style and personal vision.

Shopping Day:

- What appears to be a family group in the foreground, posing for a photograph in the street.
- Indigenous family dressed up for their trip to town.
- The figures are not wearing shoes, suggesting both poverty and connection to the land.
- The body language of the woman appears downtrodden with the slump of her shoulders.
- The buildings stand strong in the desolate landscape reflecting solitude and isolation.
- Town monument represents the town centre and shows patriotic respect for heroes.

West Wyalong:

- Scene of the main street of a typical country town.
- The sky is clear blue and vast lacking any remnant of trees, emphasising the vastness of the landscape.
- The lack of figures suggests isolation and desolation.
- Perspective provides a sense of depth as if travelling through the street and adds to isolation.
- Lack of vegetation shows urban development.
- Buildings with blinds down and windows closed suggest entrapment.
- Awnings pulled down to protect from the harsh afternoon sun suggest extremity of climate.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive explanation of how meaning is created through materials and actions in Plates 4 to 6 Interprets the sources in sophisticated and well-reasoned ways 	12–13
<ul style="list-style-type: none"> Provides a developed explanation of how meaning is created through materials and actions in Plates 4 to 6 Interprets the sources in sustained and reasoned ways 	9–11
<ul style="list-style-type: none"> Provides a general explanation of how meaning is created through materials and actions in Plates 4 to 6 Interprets the sources in developing, general and/or descriptive ways 	6–8
<ul style="list-style-type: none"> Provides a limited explanation of how meaning is created through materials and/or actions in Plates 4 to 6 Refers to or describes the source material in limited ways 	3–5
<ul style="list-style-type: none"> Provides some relevant information May refer to and/or list features of the source material 	1–2

Answers could include:

Mithridates VI:

- Pose is proud and indicates power/leadership
- Lion headpiece indicates status, triumph in battles, symbol of conquest
- Strong traditional aquiline profile typical of era
- Conventional use of carved marble and bust on plinth
- Life-size representation of a prominent figure
- Realistic representation of a male from the 1st century
- Facial expression lacks emotion.

Giacometti:

- Highly worked surface reflects the hands of the artist in manipulating the form
- Simplified torso puts emphasis on facial features
- Elongated neck accentuates feminine figure
- Gaze posed above viewer's eye-line creates a sense of elegance
- Expression suggests a sense of anticipation
- Surface of the sculpture looks unrefined/unfinished
- Title suggests this sculpture is one of many.

Li Hongbo:

- Non-traditional material representing a traditional form
- Traditional subject matter changes meaning when it becomes a kinetic sculpture
- Movement and materials challenge the viewer's interpretation
- Use of traditional Chinese honeycomb paper sculpting technique to recreate traditional bust
- Concertina structure of the paper allows the artist/audience to manipulate the sculpture and change its form
- Juxtaposition of paper with marble references subverts traditional sculptural conventions
- Context of paper is changed to create high-end artwork
- Uses an easily accessible material in the making of the sculpture
- Creates connections between traditional western forms and traditional Chinese paper construction techniques.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained investigation of the role of innovation in artmaking practice • 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 investigation of the role of innovation in artmaking practice • Explains examples to support a discussion that addresses most aspects of the question • Presents proficient 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 role of innovation in artmaking practice • Explains examples to support a discussion 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/or superficial investigation of the role of innovation in artmaking 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 address 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 evaluation of how time and place influence artmaking practices • 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 evaluation of how time and place influence artmaking practices • Explains examples to support a discussion that addresses most aspects of the question • Presents 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 address 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 discussion of how art manipulates rather than reflects the world • 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
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Question 7

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained investigation of how artists develop relationships through continually challenging their audience • 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
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Question 8

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained discussion of how art is either revolution or plagiarism • 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 art is either revolution or plagiarism • Explains examples to support a discussion that addresses most aspects of the question • Presents proficient and logical points of view that reveal a developed understanding of the visual arts 	16–20
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Question 9

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained analysis of the roles of memory and experience in the creation of artworks • 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 analysis of the roles of memory and experience in the creation of artworks • Explains examples to support a discussion that addresses most aspects of the question • Presents proficient and logical points of view that reveal a developed understanding of the visual arts 	16–20
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2020 HSC Visual Arts Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Frames – Subjective	H9
2	7	Conceptual Framework	H8
3	13	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	