

2021 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a well-developed understanding of what Plates 1 and 2 show about the artmaking practice of Susanna Bauer• Uses the source material in a well-reasoned way	5
<ul style="list-style-type: none">• Demonstrates a sound understanding of what Plates 1 and 2 show about the artmaking practice of Susanna Bauer• Uses the source material in a reasoned way	3–4
<ul style="list-style-type: none">• Demonstrates some understanding of what Plates 1 and 2 show about the artmaking practice of Susanna Bauer• Uses the source material in a general way	2
<ul style="list-style-type: none">• Provides some relevant information	1

Sample answer:

Plates 1 and 2 show that Susanna Bauer's artmaking practice begins with finding leaves that have dried and turned brown. Her actions include cutting, joining, sculpting and sewing the leaves together. Plate 1 shows leaves of different colours and sizes joined together with a fine crochet stitching surrounding them. This is very intricate and neat and its fragility matches the fragility of the leaves. The choice of thread matches the natural colour of the leaves.

Plate 2 shows that Susanna Bauer also uses intricate sculpting techniques in her practice. There is a hole cut with precision through the leaf and a crocheted cylindrical form extends through the hole.

Both works show the found leaves transformed into delicate sculptural objects. Susanna Bauer works on a small scale using sharp, fine tools. The viewer needs to get close to the artwork to appreciate the delicate and intricate details of her practice.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of how the two artists represent their culture and history • The source material is used in sophisticated and well-reasoned ways 	8
<ul style="list-style-type: none"> • Demonstrates a developed understanding of how the two artists represent their culture and history • The source material is used in a sustained and reasoned way 	6–7
<ul style="list-style-type: none"> • Demonstrates a general understanding of how the artist(s) represent their culture and/or history • The source material is used in general and/or descriptive ways 	4–5
<ul style="list-style-type: none"> • Demonstrates a limited understanding of how the artist(s) represent their culture and/or history • 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

Answers could include:

- Plate 3 was created in 1890 and could possibly be an eyewitness account of a historical event
- The men are holding flags and appear to be dancing in ceremonial costume as part of a corroboree
- There is a non-Indigenous man joining in their ceremony, suggesting a point of contact between the cultures
- Audiences become witnesses to the cultural practices of the Wathaurong People and the arrival of a European ship to their Country
- The ship could be a representation of colonisation
- Plate 4 shows a small community which could be a mission
- The painting shows the impact of colonisation on the community and the assimilation of both Aboriginal and Western culture by the people, seen through clothing and activities
- A wedding is celebrated showing the impact of Christian religion on the culture
- People are farming using a combination of agricultural methods which suggests a change from traditional practices
- Children are dressed in uniform and are playing schoolyard cricket. They are emulating the men who are playing cricket in the centre of the painting
- In the background are houses separated by fences and boundaries, a concept introduced by the British
- Introduced sheep graze behind the dwellings
- There is a strong sense of community interaction and togetherness in both plates
- Both Gilson and McRae give insight into the history of colonisation in Australia
- The timespan of 130 years between artworks shows the continuity of the Wathaurong People.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a highly developed analysis of the relationships between audience, artwork and world in Adnate's work Interprets the source material in sophisticated and well-reasoned ways 	11–12
<ul style="list-style-type: none"> Provides a developed analysis of the relationships between audience, artwork and world in Adnate's work Interprets the source material in sustained and reasoned ways 	9–10
<ul style="list-style-type: none"> Provides a general analysis of the relationships between audience, artwork and world in Adnate's work 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 relationships between audience, artwork and world in Adnate's work 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:

- Adnate paints across a range of formats in a wide variety of contexts, exposing his work to a range of audiences
- All of the works in the plates represent people from a range of cultural backgrounds
- This diverse representation could connect to a wide audience
- Adnate engages a wide audience through works on large and small scale. He uses acrylic and spray paint and some of his practice comes from graffiti
- As a contemporary artist, Adnate references the world he lives in, the world of Aboriginal and Torres Strait Islander people/cultures, migration and refugees
- The images represented on the silos are portraits of Aboriginal people and landscapes from the local area, connecting the relationships to place and the subjects
- The massive scale of the silos and the high-rise tower have a dominant impact on the landscape/cityscape and dwarf the viewer to create an immersive experience
- The images on the silos and the high-rise tower reflect a sense of community and inter-generational connection between the subjects
- Adnate gives audiences the opportunity to engage with his work in more intimate ways in settings such as the gallery space
- The gallery shots are in the city and the audience for these works could include collectors, curators and interested people
- The Wellington Street high-rise and silo works are site specific and can be seen when passing by. They are large and open to a wide range of people who become part of the audience
- Adnate links the identities of the subjects with the locations of his public artworks.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained analysis of the influence of technology on the evolution of 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 the influence of technology on the evolution of artists' practice • Explains examples to support an analysis 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 analysis of the influence of technology on the evolution of 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 a generalised description of the influence of technology on the evolution of 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 	1–5

Question 5

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained evaluation of the role of risk-taking and experimentation in artists' practice • Explains the significance of examples to strongly support an evaluation 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"> • Attempts to explain some aspects of the question • May offer examples that may not always be relevant or addressed 	1–5

Question 6

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained investigation of the ways artists stay relevant in an ever-changing world • Explains the significance of examples to strongly support an account 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 ways artists stay relevant in an ever-changing world • Explains examples to support an account 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 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"> • Presents a comprehensive and sustained assessment of how exhibitions create context and meaning for artworks • Explains the significance of examples to strongly support an assessment 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 investigation of how artists visually process their personal experiences • 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"> • 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"> • Presents a comprehensive and sustained discussion of the extent to which artworks reflect and document the cultural contexts in which they were made • 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 the extent to which artworks reflect and document the cultural contexts in which they were made • 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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2021 HSC Visual Arts Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	5	Practice	H1
2	8	Frames	H3
3	12	Conceptual Framework	H2

Section II Practice

Question	Marks	Content	Syllabus outcomes
4	25	Practice	H1
5	25	Practice	H1

Section II Conceptual Framework

Question	Marks	Content	Syllabus outcomes
6	25	Conceptual Framework	H2
7	25	Conceptual Framework	H2

Section II Frames

Question	Marks	Content	Syllabus outcomes
8	25	Frames	H3
9	25	Frames	H3

Artmaking: Body of Work

Question	Marks	Content	Syllabus outcomes
	50	Criterion 1: Conceptual Strength and Meaning; and Criterion 2: Resolution	H4, H5, H6