

2022 HSC Visual Arts Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Describes Thea Proctor's artmaking practice as represented in Plate 1 Demonstrates a well-developed understanding of artmaking practice in relation to the source material 	5
<ul style="list-style-type: none"> Describes some elements of Thea Proctor's artmaking practice as represented in Plate 1 Demonstrates a sound understanding of artmaking practice in relation to the source material 	3–4
<ul style="list-style-type: none"> Lists features of the source material that are assumed to relate to the concept of artmaking practice Demonstrates basic understanding of artmaking practice in relation to the source material 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

This hand-coloured woodblock print captures an everyday scene of leisure and exuberance with the bright colours reflecting the energetic mood of the work. The black outlines of the woodblock are carefully carved to emphasise the bold shapes. The image is framed by the tree, clouds and figures in the foreground and uses strong diagonals to suggest movement. The visual narrative reflects the most dynamic point of the swing's arc as the figure is being pushed.

Answers could include:

- Creates 3D forms through linear hatching technique
- Flat sections of colour and bold outlines give a graphic quality
- Sense of depth created through the manipulation of size and overlapping of shapes
- The action is at the front of the picture plane with the figures filling the space, creating a sense of being in the moment

- Print making process allows for multiple copies to be produced with hand colouring giving each reproduction individual qualities
- Clothing reflects a particular point in time and social status
- The circular composition, framed by trees, clouds and the positioning of the figures, draws our attention to the focal point on the swing.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Provides a highly developed analysis of how the architecture of Mur Island interacts with its environment • Uses the source material in sophisticated and well-reasoned ways 	8
<ul style="list-style-type: none"> • Provides a developed analysis of how the architecture of Mur Island interacts with its environment • Uses the source material in sustained and reasoned ways 	6–7
<ul style="list-style-type: none"> • Provides some analysis of how the architecture of Mur Island interacts with its environment • Uses the source material in general and descriptive ways 	4–5
<ul style="list-style-type: none"> • Provides a description of how the architecture of Mur Island interacts with its environment • Uses the source material in a basic way 	2–3
<ul style="list-style-type: none"> • Provides some relevant information 	1

Answers could include:

- This artificial island floats on the Mur River in Graz, Austria, contrasting with the natural environment
- It acts as a bridge, physically connecting both sides of the town
- Functions as an amphitheatre and communal meeting place connecting the community
- Shape is reminiscent of a shell, the stairs/seating resemble water ripples. These resemblances connect it to the river
- The structure is made using modern materials, technology and techniques. The shapes constructed are of dramatic curves and tessellating geometric forms. This contrasts with the surrounding traditional architecture of the town. It's a connection between the old and new
- Glass and open-planned design are used to create a connection between the internal and external environments of the structure
- At night the lights of Murinsel create an inviting atmosphere and intimate environment that connect with the warm lights of the city.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Provides a highly developed explanation of how artists use materials and techniques to communicate meaning Interprets the sources in sophisticated and well-reasoned ways 	11–12
<ul style="list-style-type: none"> Provides a developed explanation of how artists use materials and techniques to communicate meaning Interprets the sources in sustained and reasoned ways 	9–10
<ul style="list-style-type: none"> Provides some explanation of how artists use materials and techniques to communicate meaning Interprets the sources in general, uneven and/or descriptive ways 	6–8
<ul style="list-style-type: none"> Provides a basic explanation of how artists use materials and techniques to communicate meaning Refers to or describes the source material in obvious 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:

Cave Painting, Lascaux

- Used ochres and charcoal that were available to draw on cave walls to document their world
- Layering, positioning and varied drawing styles of animals suggest a number of artists over a period of time, reflecting the significance of the site and subject matter
- Scale and realism of animals suggest technical skill and knowledge in the use of materials
- Number of animals suggests herds, an existence beyond the painting, referencing their real world outside the cave
- Suggests the desire for permanency and leaving their mark – painted in a cave which is protected from the elements
- Individual characteristics, although simple, are detailed and anatomically correct – observation, understanding and importance of these animals to the culture are evident
- Documentation as proof of existence and way of life of a specific group of people at a time in history
- Scale of individual animals suggests reverence, spiritual connection and significance of the animals to the culture.

Spirit of the Raven

- Stonecut printmaking allows for multiples to be made of this image, suggesting the significance of the subject matter to the artist
- Flat limited colour palette is combined with detailed textural elements to create a spiritual narrative
- Stylised forms and symmetrical composition create a strong, emotive design
- The dynamic image suggests strength and spiritual power through the direct and open gaze
- Woman morphing into a raven suggests spiritual connection with the natural world
- Image of a female figure morphed with a raven, wings are outstretched, hands are like talons, hair flowing suggest idea of totem or spirit animal

- The hands have become the claws, while the wings, headpiece and clothing envelope the bird in front of the figure suggesting safety, protection and sanctuary
- Title of the work connects spirituality and culture of the artist to the artwork
- Combination of the female form with the raven suggests the interconnectedness between Inuit Peoples as the custodians of the land.

Camp Dogs

- Stylised carved wood painted with customary colours and patterns with varying techniques to represent Dog Ancestral Beings
- Mixture of customary and contemporary materials, synthetic paint and natural pigments such as ochres and charcoal indicate a blending of customary and contemporary approaches to represent the Dog Ancestral Beings
- Subject matter, materials, techniques and style reflect the heritage of the artists
- Each dog carved with individual characteristics and unique stance, shapes, facial expressions, teeth to represent individual character
- Arrangement and stance show characteristics of pack animals being protective and aggressive
- The title 'Camp Dogs', refers to dogs that travel around communities and suggests a communal existence
- The dogs could be dingoes, dogs or a mixture of both
- The works communicate continuous connection to Ancestral Beings, the significance of the Dog Ancestral Being, and continuity of culture for Apalech people.

Section II

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained explanation of how artists collaborate with other artists in the production of their artworks • 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 collaborate with other artists in the production of their artworks • Explains examples to support an explanation 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 explanation of how artists collaborate with other artists in the production of their artworks • Explains examples to support an explanation 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 how artists collaborate with other artists in the production of their artworks • Examples may be described in obvious ways making connection 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 analysis of how artists use traditional materials in contemporary 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 use traditional materials in contemporary artworks • 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
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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 explanation of how an audience's interactions and responses are affected by the size of an artwork • 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 an audience's interactions and responses are affected by the size of an artwork • Explains examples to support an explanation 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 explanation of how artists use simple yet powerful imagery to portray aspects of the world • 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
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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 8

Criteria	Marks
<ul style="list-style-type: none"> • Presents a comprehensive and sustained analysis of how text and imagery can be combined to create meaning in 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 text and imagery can be combined to create meaning in artworks • 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
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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 explanation of how artists express global concerns in personal ways • 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 express global concerns in personal ways • Explains examples to support an explanation 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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2022 HSC Visual Arts Mapping Grid

Section I

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

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