

# 2023 HSC Visual Arts Marking Guidelines

## Section I

### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>• Demonstrates a well-developed understanding of how the artwork in Plate 1 reflects aspects of Faith Ringgold's world</li><li>• Uses the source material in a well-reasoned way</li></ul>	5
<ul style="list-style-type: none"><li>• Demonstrates a sound understanding of how the artwork in Plate 1 reflects aspects of Faith Ringgold's world</li><li>• Uses the source material in a reasoned way</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates some understanding of how the artwork in Plate 1 reflects aspects of Faith Ringgold's world</li><li>• Uses the source material in a general way</li></ul>	2
<ul style="list-style-type: none"><li>• Provides some relevant information</li></ul>	1

#### **Sample answer:**

Faith Ringgold has depicted a dinner party in her story quilt that appears to be a family gathering. Both the title and the imagery suggest multiple personal narratives that connect culture and family in her world. The contrasting dress, body language and expression of the figures indicate tension between old and new family traditions.

The first part of the title, 'The Bitter Nest, Part II' implies ongoing family conflict while the second part, 'Harlem Renaissance Party' suggests a cultural rebirth and reconnection to her African American heritage.

The use of the quilt to tell her story is a symbolic choice that reflects comfort and safety, family and home. This also relates to the handing down of traditionally female skills in her family while creating an heirloom to be passed on to future generations.

#### **Answers could include:**

- Family scene, possibly the artist's family, at a dinner party
- All the guests are formally dressed suggesting a special occasion

- Standing figure is in an elaborate traditional dress holding a mask, possibly ceremonial, contrasting the clothing of the other guests
- Older male at the head of the table could depict patriarchal figure
- Most figures have stern or serious expressions, and most are looking at one another rather than the standing figure
- The title indicates that this is a continuing narrative (Part II)
- The use of Renaissance in the title suggests some kind of rebirth
- Central panel is acrylic on canvas while the rest of the work is made up of patchwork quilting
- The form of the quilt reflects home, comfort, safety, the passing down of traditional skills
- Scale is sized to potentially cover a bed, connecting to comforts of home
- Pages of a book or diary on the left and right of the quilt, continuing the idea of a narrative documenting her world.

## Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a highly developed understanding of how drama and emotion are created in Plates 2 and 3</li> <li>• The source material is used in sophisticated and well-reasoned ways</li> </ul>	8
<ul style="list-style-type: none"> <li>• Demonstrates a developed understanding of how drama and emotion are created in Plates 2 and 3</li> <li>• The source material is used in sustained and reasoned ways</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• Demonstrates a general understanding of how drama and emotion are created in Plates 2 and 3</li> <li>• The source material is used in general and/or descriptive ways</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Demonstrates a limited understanding of how drama and emotion are created in Plates 2 and 3</li> <li>• The source material is used in a limited way</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• Provides some relevant information</li> </ul>	1

### **Answers could include:**

#### Courbet

- Drama and emotion created through gesture, gaze, pose, captured movement, light, colour, title
- Pose is conveyed through dramatic gesture with muscle tension in hands pulling the hair, dynamic sense of movement, moving forward towards the audience
- Facial expression – widened eyes with intense stare, gaze locking eyes with or looking through the audience, slightly parted lips suggest he is about to scream or speak
- Emotion – fear and desperation / anguish / shock / panic / moment of fight or flight / anxious energy
- Dramatic lighting / chiaroscuro / theatrical lighting
- Colour – monochromatic palette exaggerates the flushed cheeks
- Self-portrait reflects a very personal experience, intimate and immediate
- Title creates drama and emotion.

#### Abdullah

- Drama and emotion created through gesture, gaze, pose, captured movement through the uncertainty of what is happening next
- Pose – stillness of the pose is in contrast to the threat of the water, partially-submerged, floating or sinking, horizontal
- Facial expression – slightly open mouth and closed eyes suggest a gasp of breath, resignation to his fate, only part of the image above the water
- Closed eyes not engaging with the audience in any way, emphasising internal tension
- Emotion – introspective, sorrowful, resigned, peaceful
- Dramatic lighting highlights the small section of face above the surface of the water
- Colour – limited palette, deep blues emphasise depth of the water, water leaching out the colour of the body, life above the water but darkness below
- Self-portrait reflects a very personal experience
- Large scale of the painting creates drama
- Title creates drama and emotion through reference to the story of Ophelia.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a highly developed analysis of how ideas are communicated through material choices and processes in Plates 4–8</li> <li>Interprets all of the source material in sophisticated and well-reasoned ways</li> </ul>	11–12
<ul style="list-style-type: none"> <li>Provides a developed analysis of how ideas are communicated through material choices and processes in the Plates</li> <li>Interprets most of the source material in sustained and reasoned ways</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a general analysis of how ideas are communicated through material choices and processes in the Plates</li> <li>Interprets some of the source material in general, uneven and/or descriptive ways</li> </ul>	6–8
<ul style="list-style-type: none"> <li>Provides a limited analysis of how ideas are communicated through material choices and processes in the Plates</li> <li>Refers to or reiterates the source material in limited ways</li> </ul>	3–5
<ul style="list-style-type: none"> <li>Provides some relevant information</li> <li>The source material may be referred to and/or features listed</li> </ul>	1–2

**Answers could include:**

Rickard

- Extinction of large numbers of plant and animal species through environmental issues and human intervention
- Species that have existed on the planet for a long time are disappearing very quickly because of human action and activities
- Uses simple and accessible materials to create her artworks
- There is care and respect taken in creating these drawings over time
- The drawings become a proxy of the animals and plants themselves
- Repetitive drawing and erasing practice reflects that it is an ongoing cycle
- The ghosts of the extinct species are left behind as memories on the paper
- The layering of the animals and plants on top of each other suggests the enormity of the problem
- The erasing of the drawings is a physical, vigorous action
- Performative/public practice highlights awareness of the extinction of species
- Reaches a wide audience through the extended duration of the work
- Increases audience awareness and emotional engagement with the extinct species.

Eliasson and Rosing

- Environmental issues of climate change and global warming
- Icebergs placed in a clock formation suggest time passing, time running out
- Harvesting of the icebergs draws attention to the reduction of polar icecaps
- The enormity of the harvesting, transporting and installing of the huge blocks of ice matches the enormity of the intention
- Icebergs being introduced into an urban environment brings the issues directly to the doorstep of the climate conference and wider audience

- Public location allows the audience to interact with the artwork and experience the work through all senses, including touch, taste, smell, sound
- Artist trying to create an emotional response in the audience as they witness the artwork vanishing
- Reaches a wide audience through the duration of the work
- The use of ice emphasises the material instability and ephemeral nature of the work
- Uses a very simple material to create a very powerful message
- Title reflects notions of audience observing both climate changing and ice melting
- Collaboration between artist Olafur Eliasson and scientist Minik Rosing.

## Section II

### Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained analysis of how artmaking is influenced by the conceptual practice of artists</li> <li>• Explains the significance of examples to strongly support an analysis that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Presents a thorough and well-reasoned analysis of how artmaking is influenced by the conceptual practice of artists</li> <li>• Explains examples to support an analysis that addresses most aspects of the question</li> <li>• Presents proficient and logical points of view that reveal a developed understanding of the visual arts</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Presents a general analysis of how artmaking is influenced by the conceptual practice of artists</li> <li>• Explains examples to support an analysis that addresses some aspects of the question</li> <li>• Presents logical points of view that reflect some understanding of the visual arts</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Presents a generalised description of how artmaking is influenced by the conceptual practice of artists</li> <li>• Describes examples in obvious ways to connect with some aspects of the question</li> <li>• Presents inconsistent points of view that reflect a foundational understanding of the visual arts</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Attempts to explain some aspects of the question</li> <li>• May offer examples that may not always be relevant or addressed</li> </ul>	1–5

## Question 5

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained investigation of the different roles artists adopt as part of their practice</li> <li>• Explains the significance of examples to strongly support an investigation that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 6

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained examination of how artists engage audiences to become active participants in their artworks</li> <li>• Explains the significance of examples to strongly support an examination that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 7

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained investigation of how controversy is used in art to provoke discussion about ideas and issues</li> <li>• Explains the significance of examples to strongly support an investigation that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained explanation of how artists use their own visual language to create artworks that are autobiographical</li> <li>• Explains the significance of examples to strongly support an explanation that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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## Question 9

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a comprehensive and sustained analysis of how artists reinterpret the past to construct new meanings in the present</li> <li>• Explains the significance of examples to strongly support an analysis that addresses all aspects of the question</li> <li>• Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</li> </ul>	21–25
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# 2023 HSC Visual Arts Mapping Grid

## Section I

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

## 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	