



2001 HSC Visual Arts Marking Guidelines

Artmaking – Body of Work

HSC examination overview

The HSC examination in Visual Arts consists of a written examination, worth 50 marks, in Art Criticism and Art History, and the submission of a Body of Work, worth 50 marks, for Artmaking.

Task: Artmaking – Body of Work (50 marks)

Students will submit a Body of Work as a compulsory part of the examination. In this Body of Work they should demonstrate their understanding of artmaking as a practice and represent their ideas and interests through their interpretation of subject matter and use of expressive forms. They should consider their own resolve in selecting works for examination with a view to representing a coherent point of view and in relation to the conceptual strength and meaning of works produced. The Body of Work must be conceived of, and executed, by the student under the supervision of the Visual Arts teacher.

The Body of Work must comply with the overall prescribed dimensions for HSC submitted artworks in Visual Arts Stage 6 in terms of overall limitations on size, weight, volume and duration as set out below.

Assessment Criteria

- Conceptual strength and meaning
- Resolution

Outcomes assessed: H1, H2, H3, H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work. Meanings make significant references and register on a number of levels • Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions 	41 – 50
<ul style="list-style-type: none"> • Demonstrates an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the work than in others. Meanings and references register on a number of levels but are not as significant • Displays technical sensitivity and moderation, although some aspects are more refined while others are elaborated and/or overworked. Generally respectful of conditions set by the selection of materials and limitations including course prescriptions 	31 – 40
<ul style="list-style-type: none"> • Demonstrates an articulation of idea/concept showing some connection that is more apt and coherent in some aspects of the work than in others. Meanings and references register on some levels but in limited ways • Displays technical proficiency yet not very sensitive or refined. Some display for display's sake, thus little moderation. Some respect for conditions set by the selection of materials and limitations including course prescriptions 	21 – 30
<ul style="list-style-type: none"> • Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways • Displays little refinement or subtlety. Some repetition or inconsistent application. Little discrimination or moderation, limited respect for conditions set by the selection of materials and limitations including course prescriptions 	11 – 20
<ul style="list-style-type: none"> • Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image • Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions 	1 – 10

Written Paper — Visual Arts

Question 1 (a) (5 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding of the way in which an artwork can be an expression of an artist's experience of the world • Identifies and interprets properties of the work and establishes connections with the artist's intentions 	5
<ul style="list-style-type: none"> • Identifies some properties of the work and links these to some understanding of the artist's intentions 	3–4
<ul style="list-style-type: none"> • Lists some features about the artwork and/or artist and/or world 	1–2

Question 1 (b) (8 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of relationships between the artworks and their audiences • Applies this understanding to a well reasoned interpretation of both photographs 	7–8
<ul style="list-style-type: none"> • Demonstrates a sound understanding of relationships between the artworks and their audiences • Applies this understanding to a more descriptive interpretation of both photographs <p>OR</p> <ul style="list-style-type: none"> • Applies this understanding in an uneven way with one image being interpreted in some detail and the other in a more descriptive way 	5–6
<ul style="list-style-type: none"> • Demonstrates some understanding of relationships between the artworks and their audiences • Identifies some relevant features 	3–4
<ul style="list-style-type: none"> • Lists features of the work(s) and/or audience(s) 	1–2

Question 1 (c) (12 marks)*Outcomes assessed: H7, H8, H9, H10***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a comprehensive understanding of practice which is applied to the interpretation of this source material• Builds a convincing and well reasoned case about the artist's practice assembling evidence from the source material	10–12
<ul style="list-style-type: none">• Demonstrates a sound understanding of practice which is applied to a more generalised interpretation of the source material• Develops a case which is less structured/more descriptive about the artist's practice referring to the source material	7–9
<ul style="list-style-type: none">• Identifies some relevant aspects of practice• Describes how the artist approaches his work and uses the source material in a limited way	4–6
<ul style="list-style-type: none">• Identifies obvious features about the source material	1–3

Section II

Questions 2–10 (25 marks)

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • A coherent, sustained and well-reasoned point of view is represented which may acknowledge that other points of view are possible • All relevant aspects of content are comprehensively explained and interpreted in relation to the question • The significance of examples are explained and used to strongly support the arguments • Critical arguments and historical explanations are complex and logical and reveal an extensive understanding of the visual arts 	21–25
<ul style="list-style-type: none"> • A coherent and reasoned point of view is represented and sustained • All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question • Examples are explained and used to support a successful argument that addresses most aspects of the question • Critical arguments and historical explanations are accomplished, logical and located within a thorough understanding of the visual arts 	16–20
<ul style="list-style-type: none"> • A coherent and reasoned point of view is presented and reasonably well sustained • Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question • Examples are generally explained, and used to support an argument that addresses some aspects of the question • Arguments are reasonably clear, logical and reflect a good understanding of the visual arts 	11–15
<ul style="list-style-type: none"> • A point of view is presented but is unevenly sustained • Aspects of content are represented but explanations are superficial and may not be related to the question • Examples are described in an obvious way and are connected to the question • Arguments tend to be inconsistent or not well developed and reflect a foundational understanding of the visual arts 	6–10
<ul style="list-style-type: none"> • Comments are offered that may relate to some aspects of the question • Ideas are identified and may be explored to some extent in an isolated way • Arguments are driven by opinions and reflect a very basic understanding of the visual arts 	1–5