# Sample visual arts HSC task 1

**Due:** [insert date]

## Part 1 – artmaking

**Due:** [insert date]

**Weighting:** 10%

**Outcomes assessed:** H1, H2, H4

## Part 2 – art criticism and art history

**Due:** [insert date]

**Weighting:** 10%

**Outcomes assessed:** H7, H8, H10

## Part 1 – artmaking task description

Develop a detailed proposal for your body of work. The proposal should include:

* an outline of key ideas to explore
* material and conceptual intentions
* your intended expressive form(s)
* research on reference artists and how your practice connects to their conceptual practice, subject matter and material conventions
* material experimentations, annotations and reflections on processes
* evidence that your proposed work will be created to meet the size, weight, duration and material requirements of the ‘body of work’ HSC examination, which can be found on NESA’s [Assessment and Reporting in Stage 6 Visual Arts](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/visual-arts-syllabus/assessment-and-reporting) page
* a month-by-month plan that outlines your intended actions to deliver your body of work on time by **[insert date]**.

The proposal will be presented to the teacher in a one-on-one discussion. You will walk the teacher through your research, planning and proposal items with your visual arts process diary (VAPD) and any artmaking samples you have completed as experimentation. The teacher will ask questions about your proposal to ensure you both share the same understanding of your intended work. You will be required to submit your VAPD (digital and/or hard copy) and artmaking samples.

## Steps to complete before Part 1 – artmaking task

Complete activities from the [Successful bodies of work resource](https://sites.google.com/education.nsw.gov.au/successful-bodies-of-work/home) to:

* familiarise yourself with the assessment guidelines, requirements and limitations of the body of work as a practical examination
* learn about the qualities of successful student practice, referring to videos of past students discussing their body of work, and reviewing examples of outstanding bodies of work using the [Inside ARTEXPRESS](https://www.artgallery.nsw.gov.au/art/insideartexpress/) website
* consider the steps you will need to take to initiate your artmaking practice and begin to develop ideas and intentions for your body of work.

## Steps to complete Part 1 – artmaking task

Use the [digital VAPD scaffold](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-11-12/visual-arts-11-12/advice-for-developing-the-bow-and-use-of-the-vapd#Digital3) to begin concept mapping, initial research and working through ideas.

Refine and develop your ideas through research into the practices of significant artists which will inform your own artmaking experiments and development.

Your investigations should:

* be situated within one or more of the frames (subjective, structural, cultural or postmodern)
* consider relationships within the agencies of the artworld (for example, artist, artwork, world and audience)
* reflect your own developing practice
* be recorded in your VAPDs.

A VAPD is where you plan and record evidence of your material and conceptual experiments and preliminary artmaking.

Remember to cross check your work regularly with the requirements of this assessment task and the marking criteria.

## Helpful resources

You might find it helpful to refer to [The frames, conceptual framework and practice resources](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-11-12/visual-arts-11-12#Frames,3) as you develop your ideas and experiments.

## Part 2 – art criticism and art history task description

Using a selection of artists and artworks from the case study ‘Wunder world: Cabinets of curiosity’, develop an extended response to one of the statements below:

* Analyse how artists challenge established ideas through their artmaking practice.

or

* Discuss the choices artists make about the ways they represent time and place.

**Key verb glossary**

Analyse – identify components and the relationship between them; draw out and relate implications.

Discuss – identify issues and provide points for and/or against.

[A glossary of key words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.

## Steps to complete Part 2 – art criticism and art history task

The steps below outline the process you can follow to complete this task.

1. Review your notes from the case study ‘Wunder world: Cabinets of curiosity’.
2. Select one of the statements and a selection of artists and artworks that provide evidence to support your extended response.
3. Plan your response by considering 2 to 3 key ideas and how you will use the case study artists and artworks as evidence to support these ideas.
4. Draft your 800–1000-word response. You may find the [Writing about visual arts in Stage 6 – Level up your skills in section 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-11-12/visual-arts-11-12/writing-about-visual-arts-in-stage-6#Level1) resources helpful to structure your introduction, paragraphs and conclusion.
5. Review and edit to refine your extended response.

## Marking criteria

### Part 1 – artmaking outcomes

A student:

* **H1** – initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions
* **H2** – applies their understanding of the relationships among the artist, artwork, world and audience through the making of a body of work
* **H4** – selects and develops subject matter and forms in particular ways as representations in artmaking

[Visual Arts Stage 6 Syllabus (2016)](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/visual-arts-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2016.

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Table 1 – task 1 part 1 – artmaking marking criteria

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Grade | Marks | H1 criteria | H2 criteria | H4 criteria |
| A | 13–15 | Demonstrates a highly-developed understanding of artmaking practice and a sustained reflective engagement, informed by a knowledge of possibilities, conventions, processes, HSC requirements and ways to proceed both practically and conceptually. | Demonstrates an authoritative understanding of the artworld, acknowledging the complex and subtle relationships between the artist, artwork, world and audience in their research and makes significant connections between the agency in their own artmaking practice. | Demonstrates a sophisticated understanding of how ideas and interests may be represented, involving a synthesis of the subject matter and the form of the work. |
| B | 10–12 | Demonstrates a well-developed understanding of artmaking practice and a sustained engagement, involving a knowledge of possibilities, conventions, processes, HSC requirements and ways to proceed both practically and conceptually. | Demonstrates an accomplished understanding of the artworld, involving relations among the artist, artwork, world, and audience in their research and makes thorough connections between the agencies in their own artmaking practice. | Demonstrates a well-developed understanding of how ideas and interests may be represented, involving a synthesis of the subject matter and the form of work. |
| C | 7–9 | Develops a plan to proceed practically, demonstrating a sound understanding of artmaking conventions, processes, possibilities of practice and HSC requirements. | Demonstrates a sound understanding of the artworld and relations among the artist, artwork, world and audience in their research and makes connections between the agencies in their own artmaking practice. | Demonstrates a sound understanding of representation by attempting some synthesis of the subject matter and the form of the work. |
| D | 4–6 | Demonstrates some understanding of the artmaking conventions, processes and possibilities available to them, yet demonstrates a limited engagement. Plans adhere to some of the HSC requirements and may demonstrate a logical sequence of steps to be completed. | Demonstrates a basic knowledge of the artworld, understood and described as artist, artwork, world and audience, which may reference some of the agencies in relation to their own artmaking practice. | Demonstrates a basic understanding of representational issues by attempting to select and organise the subject matter and form of the work. |
| E | 0–3 | Demonstrates limited understanding of artmaking conventions, processes and/or possibilities of practice. | Demonstrates a simple understanding of the artworld involving limited knowledge of a few artists and artworks. | Demonstrates a limited understanding of how ideas and subject matter and materials can be represented. |

## Marking criteria

### Part 2 – art criticism and art history outcomes

A student:

* **H7** – applies their understanding of practice in art criticism and art history
* **H8** – applies their understanding of the relationships among the artist, artwork, world and audience
* **H10** – constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts

[Visual Arts Stage 6 Syllabus (2016)](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/visual-arts-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2016.

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Table 2 – task 1 part 2 – art criticism and art history outcomes marking criteria

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Grade | Marks | H7 criteria | H8 criteria | H10 criteria |
| A | 13–15 | Demonstrates a highly-developed understanding of conceptual and material practice informed by a knowledge of conventions, processes and intentions. | Demonstrates an authoritative understanding of the artworld, acknowledging the complex and subtle relations among the artist, artwork, world and audience, and makes significant connections between the agencies in the practice of case study artists. | Demonstrates a sophisticated understanding of representation in the visual arts through significant art histories, critical narratives and other documentary accounts. |
| B | 10–12 | Demonstrates a well-developed understanding of conceptual and material practice involving a knowledge of conventions, processes and intentions. | Demonstrates an accomplished understanding of the artworld, involving relations among the artist, artwork, world, and audience, and makes thorough connections between the agencies in the practice of case study artists. | Demonstrates a well-developed understanding of representation in the visual arts through relevant art histories, critical narratives and other documentary accounts. |
| C | 7–9 | Demonstrates a sound understanding of material and conceptual practice involving some knowledge of conventions, processes and/or intentions. | Demonstrates a sound understanding of the artworld and relations among the artist, artwork, world, and audience, and makes some connections between the agencies in the practice of case study artists. | Demonstrates a sound understanding of representation in the visual arts through art histories, critical narratives and/or other documentary accounts. |
| D | 4–6 | Demonstrates some understanding of material and/or conceptual practice involving a basic knowledge of choice, conventions, processes or intentions. | Demonstrates a basic knowledge of the artworld, understood and described as artist, artwork, world, and audience, which may reference some of the agencies in relation to the practice of case study artists. | Demonstrates a basic understanding of representation in the visual arts through art histories, narratives and/or other documentary accounts. |
| E | 0–3 | Demonstrates limited understanding of material and conceptual practice. | Demonstrates a simple understanding of the artworld involving limited knowledge of case study artist(s). | Demonstrates a limited understanding of representation in the visual arts. |

## References

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Art Gallery of New South Wales (2023) [*Inside ARTEXPRESS*](https://www.artgallery.nsw.gov.au/art/insideartexpress/), Art Gallery of New South Wales website, accessed 31 October 2023.

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