# Writing about HSC Visual Arts

## Section I – review and edit responses

### Example response review using the marking guidelines

The question 2 example response has been assessed against NESA’s HSC Visual Arts marking guidelines 2017 below.

Table 1 – Visual Arts HSC 2017 marking guidelines

|  |  |  |
| --- | --- | --- |
| Criteria level | Criteria | Marks |
| 5 | Provides a **highly developed** discussion that compares how El Greco and Feng Mengbo have explored the use of light and space in their artworks to create meaningThe source material is used in **sophisticated and well-reasoned ways** | 8 |
| 4 | Provides a **developed discussion** that compares how El Greco and Feng Mengbo have explored the use of light and space in their artworks to create meaningThe source material is used in **sustained and reasoned ways** | 6–7 |
| 3 | Provides **a general discussion** of how El Greco and Feng Mengbo have explored the use of light and space in their artworks to create meaningThe source material is used in **general or descriptive ways** | 4–5 |
| 2 | Provides a **description** of how El Greco and Feng Mengbo have explored the use of light and space in their artworksThe source material is used in a **limited way** | 2–3 |
| 1 | Provides **some relevant information**The source material **may be referred to and/or features listed** | 1 |

[2017 HSC Visual Arts Marking Guidelines](https://educationstandards.nsw.edu.au/wps/wcm/connect/810062ec-b0a7-40e9-a645-2a6f11e13bb5/2017-hsc-mg-visual-arts.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-810062ec-b0a7-40e9-a645-2a6f11e13bb5-m00tX-A) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

The response has been reviewed in a 2-step process.

1. The response is read through carefully and all evidence is identified and coded with the appropriate colour and/or bold.
2. The evidence has been re-read and aligned to the most appropriate criteria level in the marking guidelines. The discriminating terms that indicate criteria level are shown as bold text in the marking criteria above. Generally, there will be a criteria level that at least half the evidence aligns to. This is a good indication of where the response sits based on the marking guidelines.

If the evidence is split over multiple criteria levels, award the mark range aligned with most of the evidence. When other evidence is sitting in the criteria level above or below, this is a sign that the mark awarded could be in the higher or lower end of the mark range. For example, if most of the evidence in a response is sitting in criteria level 3 and there are some evidence points in level 4 and one evidence point in level 2, the response would be considered as meeting the upper range of the criteria level 3 mark range.

## Coded review

The code is:

pink highlight – evidence of discussion

grey highlight – evidence of comparison

blue highlight – evidence of the use of light and space to create meaning

**bold** – evidence of source material being used.

**El Greco and Feng Mengbo** explore light and space as structural elements in vastly different yet dramatic ways to create varying meanings.

El Greco **used dramatic light and confined space** to create allegorical meanings in **plate 2**. The artist used **conventional western materials and form in his oil painting on canvas**. **An ape and a foolishly grinning man watch on as a young boy lights a candle, their faces glow in dramatic lighting**. This **figurative painting** uses dramatic light and dark, aimed at a religious 16th century Spanish audience, familiar with his symbolic visual language. Using a **traditional triangular composition, he tightly crops his figures in a dark space**. This illusion of confined space emphasises the **foreground only**, conveying drama and mystery. Unlike Feng Mengbo’s **interactive digital work**, El Greco’s **conventional materials and scale** ensured the work remained a precious, permanent reminder of layered meanings. The **title** reinforces the meaning with symbolic references to the **boy, fool and ape**. El Greco’s use of dramatic chiaroscuro to model human form creates the focal point of the image. El Greco employs traditional but dramatic chiaroscuro and closed space, to provoke a powerful response to his allegorical meanings.

In comparison, Feng Mengbo structures his **contemporary installation** using projected light and actual space to create an innovative, multimedia platform, using customised **computer software, colour, sound, and wireless consoles**. Unlike El Greco’s traditional work, **plate 3** is designed to entertain his contemporary audience through his **interactive installation**. He recontextualises the look and sound of a vintage video arcade through projections of light and sound using computer software. This **large scale 4D virtual artwork** is designed to fit the specifics of the space of where it is exhibited. The **title ‘Long March: Restart’** alludes to deeper meanings about Chinese history, in particular; Mao’s long march. In contrast to El Greco’s more passive work, this immersive work allows the audience to physically engage as part of the work while playing with the course of Chinese history through their interactive interventions.

El Greco creates the illusion of light and space through the mastery of oil painting techniques, conversely Feng Mengbo has constructed a large scale, interactive virtual world created through projections of actual light into physical space.

## Review in table format

**Note**: the points in the ‘Evidence from response’ column are excerpts and not complete sentences to highlight the part of the sentence that carries the relevant evidence.

Table 2 – evidence from response aligned to marking guidelines

|  |  |
| --- | --- |
| Criteria level | Evidence from response |
| 5 | Evidence of discussion* The artist used conventional western materials and form in his oil painting on canvas
* aimed at a religious 16th century Spanish audience, familiar with
* Using a traditional triangular composition
* This illusion of confined space emphasises the foreground only, conveying drama and mystery.
* Feng Mengbo’s interactive digital work, El Greco’s conventional materials and scale ensured the work remained
* El Greco’s traditional work, plate 3 is designed to entertain his contemporary audience through his interactive installation.
* The title ‘Long March: Restart’ alludes to deeper meanings about Chinese history, in particular; Mao’s long march.
* this immersive work allows the audience to

Evidence of comparison* unlike
* in comparison
* in contrast
* conversely

Evidence of the use of light and space to create meaning* El Greco and Feng Mengbo explore light and space as structural elements in vastly different yet dramatic ways to create varying meanings.
* used dramatic light and confined space to create allegorical meanings
* their faces glow in dramatic lighting
* dramatic chiaroscuro to model human form creates the focal point
* traditional but dramatic chiaroscuro and closed space, to provoke a powerful response to his allegorical meanings
* using projected light and actual space to create an innovative, multimedia platform, using customised computer software, colour, sound, and wireless consoles
* recontextualises the look and sound of a vintage video arcade through projections of light and sound using computer software

Evidence of source material being used* conventional western materials and form in his oil painting on canvas
* traditional triangular composition
* conventional materials and scale
* used dramatic light and confined space
* their faces glow in dramatic lighting
 |
| 4 | No evidence |
| 3 | Evidence of source material being used* computer software, colour, sound, and wireless consoles
* plate 2 and plate 3
* El Greco and Feng Mengbo
* interactive digital work
* title ‘Long March: Restart’
 |
| 2 | No evidence |
| 1 | No evidence |

## References

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