

ART

End-of-year examination – Units 3 and 4

Description

Examination time – 1½ hours

Contribution to study score – 30%

Students will answer a series of questions based on Unit 3 Outcome 2 and Unit 4 Outcome 2. Each Outcome will be weighted approximately equally on the examination paper.

The examination will consist of two sections:

Section A will require short-answer responses.

Section B will require extended responses.

Visual and written stimulus material will be included in Section A. Visual and written stimulus material may be included in Section B.

The examination questions will be based on key knowledge and skills specified for each of the outcomes examinable.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. understanding of the formal qualities of art works
2. knowledge of interpretive frameworks in the analysis of art, and their application
3. understanding of ideas, issues and/or arguments expressed in commentaries on art
4. presentation of points of view about the meanings and messages of art works
5. knowledge of artists and/or art works from the selected periods of art
6. knowledge of art terms

DANCE

End-of-year performance examination – Units 3 and 4

Description

Examination time – for each solo dance work should be between 2½ and 5 minutes

Contribution to study score – 50%

Students will perform two solo dance works that they have individually composed in:

- Unit 3 Outcome 3
- Unit 4 Outcome 2

The solo dance work in each outcome will be equally weighted in the performance examination.

Each solo dance work should be based on the key knowledge and skills specified for each of the above outcomes. Only the solo work composed in Unit 3 Outcome 3 and Unit 4 Outcome 2 will be assessed. The learnt group dance work in Outcome 2 in Unit 3 will not be assessed in the performance examination.

Each live performance of each solo work should be presented as a single uninterrupted performance of at least two and a half minutes and a maximum of five minutes in duration. If the performance is interrupted, the student should continue the dance as soon as possible after the interruption.

Students are required to complete a pro forma entitled ‘Statement of Expressive Intention’, available from the Victorian Curriculum and Assessment Authority which outlines the expressive intention of their composition solo in Unit 4, from beginning to resolution.

The performance of the solo dance work in Unit 3 will focus on dance technique and is designed to assess students’ ability to demonstrate physical skills through a range of body actions and the varied use of the elements of movement. The performance of the solo dance work in Unit 4 will focus on dance composition and is designed to assess students’ ability to demonstrate solo composition skills through the expressive use of spatial organisation and the composing of a unified composition. A unified dance composition includes a clear beginning, a clear development/s and a clear resolution.

The criteria are used directly for assessment.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

Technique solo

The extent to which the performance demonstrates:

1. control of body alignment and coordination of body parts within a range of body actions
2. maintenance of stamina and control of muscular strength within a range of body actions
3. control in the use of balance within a range of body actions
4. control in the use of flexibility within a range of body actions
5. skill in the varied use of time
6. skill in the varied use of space
7. skill in the varied use of energy
8. skill in projection

Composition solo

The extent to which the performance demonstrates:

1. skill in the varied use of direction to communicate the dancemaker's expressive intention
2. skill in the varied use of level to communicate the dancemaker's expressive intention
3. skill in the varied use of focus to communicate the dancemaker's expressive intention
4. skill in the varied use of dimension to communicate the dancemaker's expressive intention
5. skill in the selection of movement vocabulary and expressive arrangement of movement to form a unified composition with a clear beginning
6. skill in the selection of movement vocabulary and expressive arrangement of movement to form a unified composition with a clear development/s
7. skill in the selection of movement vocabulary and expressive arrangement of movement to form a unified composition with a clear resolution
8. use of performance skills in communicating the dancemaker's expressive intention

DANCE

End-of-year written examination – Units 3 and 4

Description

Examination time – 1½ hours

Contribution to study score – 25%

Students will answer a series of questions based on all outcomes in Units 3 and 4. Short and extended responses will be required. All questions will be compulsory.

The examination questions will be based on the key knowledge and skills specified for each of the outcomes examinable and will require an understanding of dance as a medium of expression and specific aspects of practical dance studies. Question/s relating to Unit 3 Outcome 2 will only assess understanding of the processes involved in the learning, performing and interpreting of a learnt group dance. Questions relating to Unit 3 Outcome 3 and Unit 4 Outcome 2 will only assess understanding of the processes involved in the composing, rehearsing and performing of solo dance works.

The weighting of Unit 3 Outcome 1 and Unit 4 Outcome 1 identified for the school-assessed coursework will be approximately reflected in the value of the questions in the examination.

The examination questions relating to Unit 3 Outcomes 2 and 3 and Unit 4 Outcome 2 will not require the performance of dance works. The value of the questions in the examination related to these outcomes will therefore be less than the weighting of the outcomes in the school-assessed coursework.

Dance works studied in Unit 3 Outcome 1 and in Unit 4 Outcome 1 must be selected from the Prescribed List of Dance Works published annually by the Victorian Curriculum and Assessment Authority in the VCE BULLETIN.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. understanding of cultural influences on solo and group dance works choreographed between 1900 and the present day
2. understanding of the expressive use of phrases and sections in solo dance works choreographed between 1900 and 1969 and in own solo dance works
3. understanding of the expressive use of, group structures and spatial organisation in group dance works choreographed between 1970 and the present day and, spatial organisation in own solo dance work
4. understanding of dance-making processes involved in own solo dance works and learnt group dance work

DRAMA

End-of-year performance examination – Unit 4

Description

Examination time – up to seven minutes

Contribution to study score – 35%

The examination requires students to perform a character-based solo performance. The performance will be developed in Unit 4 Outcome 1. Students should develop and perform a solo work using the performance style, theatrical conventions and dramatic elements as prescribed. Students are also assessed on their expressive skills, application of stagecraft and use of focus, space, tension and timing.

Students will select their character/s from a list of prescribed structures which are published annually by the Victorian Curriculum and Assessment Authority. The prescribed structures will be drawn from such sources as literature, art forms, actual people and/or events. Marks will not be awarded for performances that do not use one of the prescribed structures.

The solo performance will be presented as a single uninterrupted performance and last no more than seven minutes. The performance venue is set annually by the Victorian Curriculum and Assessment Authority. Students submit a Statement of Intention (80–100 words) at the beginning of the assessment before commencing their performance.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

Using the prescribed structure, the extent to which the performance demonstrates:

- requirements of the prescribed structure
- development of the dramatic potential of the subject matter
- textual coherence and development
- use of the prescribed performance style
- use of the prescribed theatrical conventions
- use of the prescribed dramatic elements
- application of stagecraft
- use of expressive skills
- focus
- use of space
- tension and timing

This assessment advice is used by assessors during assessment of the solo performance examination.

Using the prescribed structure, the extent to which the performance demonstrates:

1. Requirements of the prescribed structure
The prescribed structure comprises character, stimulus, performance focus, performance style, theatrical conventions and dramatic elements.
2. Development of the dramatic potential of the subject matter
The subject matter comprises the stimulus and performance focus as defined in each prescribed structure. Skill in making imaginative choices when using the subject matter to create and shape the text.

3. Textual coherence and development
Skill in developing a text which shows evidence of research and editing in order to create a coherent response to the prescribed structure.
4. Use of the prescribed performance style
Understanding of the prescribed performance style and ability to apply it consistently throughout the performance.
5. Use of the prescribed theatrical conventions
Understanding of the theatrical conventions and ability to apply them consistently throughout the performance.
6. Use of the prescribed dramatic elements
Understanding of the prescribed dramatic elements and ability to apply them during the performance. The prescribed dramatic elements will be selected from the following: climax, conflict, contrast, mood, rhythm, sound, symbol.
7. Application of stagecraft
Use of stagecraft to add meaning to the performance. Its use is consistent with the prescribed performance style and theatrical conventions.
8. Use of expressive skills
Use of voice, body movement and gesture to create character/s within the context of the prescribed performance style and theatrical conventions.
9. Focus
Skill in portraying a believable character/s through concentration and engagement. Memorisation of text (including words, moves and gestures). Ability to make clear to the audience the presence of other (imagined) characters in the space. Awareness of audience throughout the performance.
10. Use of space
Use of space to convey where the action is taking place, including any changes in location that occur during the performance.
11. Tension and timing
Development of dramatic tension through the use of dramatic timing, including the pacing of the performance to demonstrate appropriate dramatic timing. The prescribed theatrical conventions and dramatic elements will influence the timing and tension of the piece. For example, comedy and pathos require different timing; if climax is prescribed the performance will need to build to this point.

DRAMA

End-of-year written examination – Units 3 and 4

Description

Examination time – 1½ hours

Contribution to study score – 25%

Students will answer a series of questions based on Unit 3 Outcomes 2 and 3 and Unit 4 Outcome 2. Each outcome will be weighted approximately equally on the examination paper.

The examination will consist of two sections.

Section A will consist of question/s relating to Unit 3 Outcomes 2 and 3.

Section B will consist of question/s relating to Unit 4 Outcome 2.

Students will answer a series of questions requiring short and extended responses. Visual and written stimulus material may be included in both Sections A and B.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. understanding of ways in which non-naturalistic performance techniques are used in performances
2. understanding of how subject matter is developed for performance
3. understanding of how dramatic and stagecraft elements are used in performance
4. understanding of ways in which characters are realised and communicated in performance
5. understanding of the processes involved in the development of solo and ensemble work

MEDIA

End-of-year examination – Units 3 and 4

Description

Examination time – 2 hours

Contribution to study score – 50%

Students will answer a series of questions based on Unit 3 Outcomes 1 and 2 and Unit 4 Outcomes 2 and 3. The examination will consist of four sections:

Section A: Narrative

Section B: Media production design

Section C: Social values

Section D: Media influence.

The examination questions will be based on key knowledge and skills specified for each of the outcomes examinable. Each outcome will be weighted approximately equally on the examination paper. The examination questions related to Unit 3 Outcome 2 will not require students to use technical equipment.

The examination will require students to respond to short-answer questions and, for one section, to write an extended response. The section that requires an extended response will be drawn from sections A, C or D and will vary from year to year. Only short-answer question/s will be set in Section B. Some questions in each of the four sections may include material such as stills, posters, script extracts, diagrams, newspaper extracts and illustrations.

In their response to the question/s on narrative organisation in fictional media texts students should refer to one or more texts studied (depending on the requirements of the question). For the purposes of the examination, a fictional narrative film is a one-hour feature film, a fictional narrative in television or radio is an episode or complete story at least 24 minutes in duration. In the case of radio, a continuous narrative made of shorter instalments, providing it is of the specified length, will fit the definition. Student films, documentaries, advertisements, cartoons, video clips and news and current affairs programs are excluded.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. understanding of narrative organisation in fictional media narrative/s
2. understanding of the processes and effects of production design
3. understanding of the relationship between social values and a media text
4. understanding of the nature and extent of media influence

MUSIC PERFORMANCE: GROUP

End-of-year performance examination – Units 3 and 4

Description

Examination time – 25–40 minutes, depending on the number of assessed performers in a group (Further details are provided on page 38 of the Study Design).

Contribution to study score – 50%

Students will present a program of works in a live performance in a music group. Each group is required to perform works in a range of styles accurately and artistically.

The students will be assessed in relation to Outcome 1 of Units 3 and 4 as specified in the study design. The program for group performance should contain works prepared in Unit 3 and Unit 4. Two works should be from the Prescribed list of arrangements for Group Performance or approved Victorian Curriculum and Assessment Authority alternative works (refer to December 2002 VCE Bulletin No. 184 Supplement 1).

Students will demonstrate specialist performing skills in a prepared program. The program will be from arrangements/orchestrations which show the work of the student clearly, and will include contrasting works and a range of musical styles and/or characters, including twentieth-century music. Students must use two prescribed works (or approved Victorian Curriculum and Assessment Authority alternative works) in their Group performance examination. If the program does not include two prescribed or approved works students will not be able to achieve full marks on Criterion 1. Where only one prescribed or approved work is performed, students will be marked on Criterion 1 but will not be able to achieve full marks on that criterion. If the program does not include any prescribed or approved works a further penalty will be applied across the assessment criteria for the examination. If the program includes only one prescribed or approved work a lesser penalty will be applied across the assessment criteria. If both of the prescribed works are not performed according to the requirements outlined on page 38 of the Study Design under ‘Program selection’ a penalty will be applied across the assessment criteria in relation to those works but not to the remainder of the program. If one of the prescribed works is not performed according to the requirements outlined on page 38 of the Study Design under ‘Program selection’ a lesser penalty will be applied across the assessment criteria in relation to that work but not to the remainder of the program.

The criteria are used directly for assessment of the program performed.

Examination criteria

The examination will address all of the criteria. All students will be assessed against each criterion.

The extent to which the performance in the group demonstrates:

1. compliance with the requirements of the task
2. skill in using performance techniques accurately
3. skill in using performance techniques with control
4. skill in using a range of performing techniques
5. skill in producing a range of tonal qualities
6. skill in articulating and phrasing
7. understanding of a range of styles through historical and/or conventional interpretation
8. skill in performing with musicality through creativity and individuality
9. skill in placing the instrument (or voice) appropriately within the group
10. skill in performing as a member of the group
11. skill in the presentation of a program of music from a range of styles

This assessment advice is used by assessors during assessment of the group performance examination.

The extent to which the performance in the group demonstrates:

1. compliance with the requirements of the task
The requirements of the program are stipulated in the Study Design. The program must contain at least two works selected from the Prescribed list and be performed in accordance with the guidelines as outlined in the study design.
2. skill in using performance techniques accurately
Precision in timing, rhythm, and the ability to play in time with the other members of the group; and, as appropriate to the instrument (or voice), precision of intonation, accuracy of words sung, clarity of diction, precision of bowing techniques
3. skill in using performance techniques with control
Dexterity, fluency and flexibility of the student's performing technique on their instrument/s. The level of technical control in performing the changes in the music, for example rubato, dynamics, rhythmic patterns
4. skill in using a range of performing techniques
Skill in realising the potential expressiveness and versatility of instrument/s throughout the program.
5. skill in producing a range of tonal qualities
Ability to produce expressive tone and a variety of tones as appropriate to the instrument and styles represented in the program.
6. skill in articulating and phrasing
Ability to use articulations such as accent, staccato, legato and techniques specific to their instrument/s, ornaments and embellishments as appropriate to the selected styles, and clarity of phrasing throughout the program
7. understanding of a range of styles through historical and/or conventional interpretation
Quality of performance in the use of a variety of stylistic conventions relating to each of the works selected for performance, through the artistic choice of techniques to shape sound. Historical interpretation involves consideration of interpretation that is a result of the study of the overall style of music, the style of the composer and details of the construction of the work. Conventional interpretation involves interpretation that is currently used by performers.
8. skill in performing with musicality through creativity and individuality
Ability to communicate a personal interpretation of the musical selections, and/or perform music that contains improvisation, as appropriate the style/s of music performed
9. skill in placing the instrument (or voice) appropriately within the group
Ability to balance the sound of the student's instrument and their musical parts within the group according to the varying nature of their instrument/s and the requirements of each work.
10. skill in performing as a member of the group
Ability to interact with the other group members to contribute to the success of the group's performance
11. skill in the presentation of the program of music from a range of styles
Ability to communicate the musical program through the use of non-musical elements of the performance, such as the structure and continuity of the program, stage management, visual appearance, performance etiquette, manner and/or movement, as appropriate to the styles of music performed.

MUSIC PERFORMANCE: GROUP

End-of-year aural and written examination – Units 3 and 4

Description

Examination time – 1½ hours

Contribution to study score – 25%

Students will answer a series of questions based on Unit 3 Outcomes 2 and 3 and Unit 4 Outcomes 2 and 3. Each outcome will be weighted approximately equally on the examination paper.

The examination will consist of three sections:

Section A will require students to listen to a CD of excerpts of music and respond with recognition, transcription and/or written observation to questions about the excerpts. Section A will examine Unit 3 Outcome 3 and Unit 4 Outcome 3.

Section B will require short and/or extended responses and will examine Unit 3 Outcome 2.

Section C will require short and/or extended responses and will examine Unit 4 Outcome 2.

The examination questions will be based on key knowledge and skills specified for each of the outcomes examinable. However, the examination questions related to Unit 3 Outcome 2 will not require students to harmonise or improvise in the examination.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. aural recognition of music played
2. knowledge of concepts and processes used to harmonise a given melodic excerpt or to prepare and perform an improvisation
3. knowledge of characteristics and features of music in ensemble contexts
4. understanding of characteristics of a pre-recorded work
5. skill in transcribing music in ensemble contexts
6. knowledge of music styles selected for performance
7. understanding of techniques and strategies used to prepare and present performances in ensemble contexts
8. understanding and use of appropriate music vocabulary

MUSIC PERFORMANCE: SOLO

End-of-year performance examination – Units 3 and 4

Description

Examination time – 25 minutes

Contribution to study score – 50%

Students are required to present a program of works accurately and artistically on an instrument of their choice. The program for the instrument of their choice will be a live performance. They will be assessed in relation to Unit 3 Outcome 1 and Unit 4 Outcome 1.

The instrument and works should be selected from the Prescribed List of Notated Solo Works (accredited 1998–2002) and published by the Victorian Curriculum and Assessment Authority. The program for the end-of-year Music Performance: Solo examination should be based on works prepared in Units 3 and 4.

The program will include at least four works (five for percussion and six for singers) selected from the Prescribed List of Notated Solo Works. Students must use prescribed works (or approved Victorian Curriculum and Assessment Authority alternative works) in their solo performance examination. If the program does not include any prescribed or approved works, students will be marked zero on each of the assessment criteria. Where the program does not meet the requirements of the task, a penalty will be applied across the assessment criteria for the examination. At least two of the works will be works with piano accompaniment (except synthesiser, fretted string instruments, some folk and traditional instruments, non-pitched percussion and keyboard instruments other than keyboard percussion). Where works are performed in the examination that are not prescribed or approved they will not be considered in the assessment of the examination.

The examination criteria are used directly for assessment of the program performed.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

The extent to which the solo performance of the prescribed program demonstrates:

1. compliance with the requirements of the task
2. accuracy in performance of the program of works as notated
3. characteristic tone and artistic variation of tone
4. fluency, in performance of a range of performance techniques, and in performance of the program of notated works
5. control in performance using contrast, as appropriate to the styles, of expressive elements
6. differentiation of the parts of the structures and characteristics of the works in the program
7. differentiation of the main musical idea and accompaniment
8. skill in historical interpretation of a range of styles
9. skill in contemporary conventions in interpretation in performance
10. skill in personal interpretation
11. presentation techniques appropriate to the style/s represented in the work/s and conventions of performance

This assessment advice is used by assessors during assessment of the solo performance examination.

The extent to which the performance of the prescribed program demonstrates:

1. compliance with the requirements of the task
The requirements of the program stipulated in the Study Design and the Prescribed List of Solo Notated Works 1998–2002 (specific requirements for each instrument [including voice] are stipulated in each list but the general requirements of each list have been superseded by the revised study design and the details that follow). The program must contain at least four works (five for percussion, six for singers) selected from the prescribed list to be performed in the 25 minutes allowed for the examination. At least two of the works are to be examples of twentieth-century music, at least one to be unaccompanied and at least two to be with piano accompaniment as appropriate to the instrument. The work cited in the prescribed list must be performed in its entirety. Singers must perform all songs from memory. Some lists require at least one work to be performed from a particular category.
2. accuracy in performance of the program of works as notated
Accuracy in performance of the rhythm, pitch, articulation, timing and phrasing as notated in each of the notated works in the program. As appropriate to the instrument, this includes string bowing, clarity of diction and co-ordination of fingers and hands.
3. characteristic tone and artistic variation of tone
Performance of the works in the program demonstrates a range of tone that reflects the range of works in the prescribed list. Performance of these works demonstrates projection of tone, use of tone that is reflective of best practice on the instrument, clarity of tone, use of contrasting tones appropriate to different feelings and styles and use of a variety of expressiveness in tone.
4. fluency, in performance of a range of performance techniques, and in performance of the program of notated works
Performance of the works in the selected program should demonstrate a range of performance techniques that reflects the range of works in the prescribed list. This includes fluency in performance of the range of performance techniques and fluency in the structure and continuity of the program as a whole.
5. control in performance using contrast, as appropriate to the styles, of expressive elements
The degree of contrast realised by the performer, and the control used to execute a wide degree and range of contrast. As appropriate to the instrument, this includes accent, crescendo, diminuendo, staccato, use of silence, legato, tenuto, rubato, ritardando, accelerando, maintaining a strict tempo, and pitch bending
6. differentiation of the parts of the structures and characteristics of the works in the program
Performance of the works in the program demonstrates the range of structures represented in the prescribed list. Performance of these works differentiates each part of the structure of each work through the use of artistic variation of tone, fluency, contrast and artistic performance techniques. This may include making the main musical idea more expressive through slightly changing the dynamic level, tempo, forward motion and/or intensity of tone; phrasing consistently in a section, creating maximum interest when performing the main musical ideas and giving less emphasis to musical ideas of lesser importance in the work.
7. differentiation of the main musical idea and accompaniment
Performance of the works in the program, accompanied or unaccompanied demonstrates a range of ways of presenting the main musical idea and accompaniment as represented in the range of works in the prescribed list. In an accompanied performance the soloist showing co-operation and empathy with the accompanist or associate artist and demonstrating a consistent interpretation of the work between the two performers. The soloist presents the main musical idea or the accompaniment to the main musical idea as presented by the accompanist or associate artist. When performing unaccompanied the performer demonstrates a consistent interpretation of the work in the role of presenter of the main musical ideas and also in accompanying the main musical ideas.

8. skill in historical interpretation of a range of styles
Skill in historical interpretation of a range of styles, eras and/or geographical locations represented in the prescribed list. Through the use of artistic variation of tone, fluency, contrast and artistic performance techniques, skill in demonstrating historical interpretation of a representative range of works in the prescribed list. These skills in historical interpretation include different past performance practice compared with that of today, such as difference between original instruments and today's instruments, knowledge of ways the work was originally thought to be performed, individual composer's style, influences that shape the creation of the work and the original artist's style of performing as relevant to selected works.
9. skill in contemporary conventions in interpretation in performance
Through the use of artistic variation of tone, fluency, contrast and artistic performance techniques, skill in demonstrating contemporary conventions in interpretation of a representative range of works in the prescribed list. These skills include modification of historical performance practice for modern instruments, new associations of the work inspired by different images and contexts, or an individual artist's style of performing as relevant to selected works.
10. skill in personal interpretation
These skills in personal interpretation include a range of personal expression in performance within the constraints of the style and character of the work established by the composer or original creator and the student's own style of performing. This may include the realisation of a new interpretation.
11. presentation techniques appropriate to the style/s represented in the work/s and conventions of performance
Includes presentation techniques for adjusting to performance conditions, structure and continuity of the program as a whole as appropriate to the instrument and the styles represented in the program. Conventions of performance for non-contemporary popular styles include demonstrating poise and focus throughout the performance and the appropriate performance etiquette. Conventions of performance for contemporary popular styles includes incorporating presentation elements into the performance throughout the program.

MUSIC PERFORMANCE: SOLO

End-of-year aural and written examination – Units 3 and 4

Description

Examination time – 1½ hours

Contribution to study score – 25%

Students will answer a series of questions based on Unit 3 Outcomes 3 and 4 and Unit 4 Outcomes 3 and 4. The marks for each outcome will be allocated in approximately the following way:

Unit 3 Outcome 3 and Unit 4 Outcome 3 will be weighted equally on the examination paper. Unit 3 Outcome 4 and Unit 4 Outcome 4 will be weighted approximately equally on the examination paper.

	Outcome	Marks allocated (%)
Section A	Unit 3 – Outcome 3	55–60
	Unit 4 – Outcome 3	
Section B	Unit 3 – Outcome 4	40–45
	Unit 4 – Outcome 4	

The examination will consist of two sections:

Section A will require students to listen to a CD of excerpts of music and respond with recognition, transcription and/or written observation to questions about the excerpts.

Section B will require short and/or extended responses.

The examination questions will be based on key knowledge and skills specified for each of the outcomes examinable.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. aural recognition of music played
2. knowledge of characteristics of music
3. skill in notating music
4. skill in transcribing music
5. knowledge of characteristics of selected music works
6. understanding of performance style considerations within a selected music work
7. skill in presentation of critical responses to a selected music work
8. understanding and use of appropriate music vocabulary

MUSIC STYLES

End-of-year examination – Units 3 and 4

Description

Examination time – 2 hours

Contribution to study score – 50%

Students will answer a series of questions based on Unit 3 Outcomes 1, 2 and 3 and Unit 4 Outcomes 1 and 2.

The examination will consist of three sections.

Section A will require short or paragraph responses. This section will be based on a series of excerpts of music presented on a CD.

Section B will require short, structured and/or paragraph responses.

Section C will require an extended response.

The examination questions will be based on key knowledge and skills specified for each of the outcomes examinable. However, the examination questions related to Unit 3 Outcome 1 will not require students to compose and/or arrange music in an identified style and/or tradition.

Unit 3 Outcomes 2 and 3 and Unit 4 Outcome 1 will be weighted approximately equally on the examination paper. The weighting of Unit 4 Outcome 2 will be higher than the weighting of each of the other outcomes assessed. This is consistent with the weighting of the outcomes in school-assessed coursework. The weighting of Unit 3 Outcome 1 will be less than the weighting of each of the other outcomes assessed.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. understanding of the treatment of the elements of music and compositional devices in selected music styles
2. knowledge of ways in which selected works are representative of selected styles
3. understanding of the effect of contextual influences on selected music styles
4. skill in aural analysis of excerpts of music
5. formation and presentation of critical response to excerpts of music
6. understanding of appropriate music vocabulary

STUDIO ARTS

End-of-year examination – Units 3 and 4

Description

Examination time – 1½ hours

Contribution to study score – 34%

Students will answer a series of questions based on Outcome 2 in Unit 3 and Outcome 2 in Unit 4. The marks for each outcome will be allocated in approximately the following way:

Outcome	Marks allocated (%)
Unit 3 – Outcome 2	40–60
Unit 4 – Outcome 2	40–60

The examination will consist of two sections.

Section A will require short-answer responses.

Section B will require extended responses. Questions may focus on Unit 3 or Unit 4.

Visual stimulus material will be included in Section A. Written stimulus material may be included in Section A and Section B.

The examination questions will be based on the key knowledge and skills specified for each of the outcomes examinable and will require an understanding of:

1. methods used by artists to develop distinctive styles and approaches to subject matter including
 - ways in which artists interpret artistic influences, cultural contexts and ideas
 - impact of new and emerging media technologies on arts practice on selected arts form/s
2. the effect of materials, techniques and work environments on artistic practices including
 - the effect of changing materials and techniques on artistic practices
 - the effect of traditional and contemporary work environments on artistic practices
3. the roles and methods involved in the displaying of art works to an audience including
 - roles of public galleries, commercial galleries and other art spaces
 - the approaches, methods and roles related to curatorship, exhibition design and conservation in the preservation and presentation of art works
4. contemporary art industry issues including
 - issues relating to the promotion and marketing, public perception and industry recognition of art
 - ethical considerations and regulations that affect the use made of the work of other artists in the making of new art work.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. understanding of methods used by artists to develop distinctive styles and approaches to subject matter
2. understanding of effect of materials, techniques and work environments on artistic practices
3. understanding of roles and methods involved in the displaying of artworks to an audience
4. understanding of contemporary art industry issues

THEATRE STUDIES

End-of-year performance examination – Unit 4

Description

Examination time – a monologue lasting up to seven minutes

Contribution to study score – 25%

Students will perform a monologue from a scene from a play from the prescribed list published by the Victorian Curriculum and Assessment Authority. The monologue will draw on knowledge and skills from Unit 4 Outcome 1.

Students must use a prescribed monologue or their performance will be marked zero on each assessment criterion.

Students will present the assessors with a written statement of intention of no more than 100 words. The statement should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue. A standard pro forma will be published annually in the VCE BULLETIN with the list of monologues. The performance venue is set annually by the Victorian Curriculum and Assessment Authority.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

The extent to which the performance demonstrates:

1. skill in presenting an appropriate context
2. skill in realising an interpretation
3. skill in applying appropriate style/s and conventions
4. skill in creating intended meaning
5. skill in working within monologue conventions

THEATRE STUDIES

End-of-year written examination – Units 3 and 4

Description

Examination time – 1½ hours

Contribution to study score – 30%

Approved materials and equipment – lead and coloured pencils, water-based pens and markers, protractors, compass, set squares and aids for curve-sketching.

Students will answer a series of questions based on Unit 3 Outcomes 1, 2 and 3 and Unit 4 Outcomes 2 and 3 key knowledge and skills. The weighting of Unit 3 Outcomes 2 and 3 and Unit 4 Outcomes identified for the school-assessed coursework will be approximately reflected in the value of the questions in the examination.

The examination question/s relating to Unit 3 Outcome 1 will not require the application of stagecraft. The value of the question/s in the examination related to Unit 3 Outcome 1 will therefore be less than the weighting of the outcome in the school-assessed coursework.

The examination will consist of two sections.

Section A will consist of question/s relating to Unit 3 Outcomes 1 and 2 and Unit 4 Outcome 2.

Section B will consist of questions relating to Unit 3 Outcome 3 and Unit 4 Outcome 3. Section B questions will relate to the productions published in the Victorian Curriculum and Assessment Authority Theatre Studies playlists.

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. understanding of the use of stagecraft to enhance intended meaning of a play/s or excerpts from play/s
2. understanding of the context of a play/s or excerpts from play/s
3. understanding of the production processes used in the interpretation and realisation of play/s
4. understanding of ways in which characters are realised in performance
5. understanding of production values evident in performance

VISUAL COMMUNICATION AND DESIGN

End-of-year examination – Unit 3

Description

Examination time – 1½ hours

Contribution to study score – 34%

Approved materials and equipment – Lead and coloured pencils, water-based pens and markers, rulers, set squares, protractors and compasses.

Students will answer a series of questions based on Unit 3 Outcomes 1, 2 and 3.

The examination questions will be based on key knowledge and skills specified for each of the outcomes examinable. However, the examination questions related to Unit 3 Outcome 1 will not require students to use electronic production systems.

The weighting of each Unit 3 outcome identified for school-assessed coursework will be approximately reflected in the value of the questions in the examination. That is Outcomes 2 and 3 in Unit 3 will be approximately of equal weighting and Outcome 1 will be more heavily weighted.

For examination purposes students should use the third angle orthogonal projection system (see Australian Standards Association publication, Technical Drawing for students SAA/SNZ HBI: 1994, Standards Australia, Homebush NSW.)

Examination criteria

The examination will address all of the criteria. All students will be examined against each criterion.

1. skill in drawing and rendering
2. knowledge of drawing production systems to develop visual communication solutions to set tasks
3. knowledge and skill in the use of design elements and design principles to give form and expression to concepts and ideas
4. understanding of approaches used in analysing and evaluating examples of visual communications
5. understanding the production of visual communications as applied in professional practice