



VCE Art

Written examination – November

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority.

There will be 15 minutes reading time and 1 hour 30 minutes writing time.

VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.

The examination will be marked by a panel appointed by the VCAA.

The examination will contribute 30 per cent to the Study Score.

Content

The *VCE Art Study Design 2010–2014* is the document for the development of the examination. Key knowledge and key skills from Outcome 1 Unit 3 and Outcome 1 Unit 4 will be examined.

All examination questions will be derived from the key knowledge and key skills of Unit 3 Outcome 1 and Unit 4 Outcome 1. Content will draw on both units and marks allocated will be between 40 and 60%. Stimulus images of unseen artworks will be presented in a pull-out insert. The number of colour plates will not exceed 15.

Format

The examination will consist of three sections: Section A, Section B and Section C. All sections and questions are compulsory. The number of questions may vary between 6 and 12 in the examination paper.

The total marks for the examination will be 75. The mark allocations for Section A, B and C will be approximately equal on the examination paper.

Examination questions will be presented in a question and answer book. Answers to Sections A, B and C will be recorded in the spaces provided in the book.

Advice

During the 2010–2014 accreditation period for VCE Art, examinations will be prepared according to the Examination specifications above. Each examination will conform to these specifications and will test a representative sample of the key knowledge and skills.

The following sample examination provides an indication of the type and range of questions teachers and students can expect on the VCE Art examination paper 2010–2014.

The questions in the sample Art examination require responses of varying lengths. The marks allocated to individual questions will vary from year to year. Each question will be followed by lined spaces which will provide a guide to the length of written response anticipated. Further guidance will be provided by the number of marks allocated to each question. The suggested times for the three different sections are:

Section A – 30 minutes

Section B – 30 minutes

Section C – 30 minutes

The application of all analytical frameworks (formal, personal, cultural and contemporary) is understood to be an integral part of all artworks and is examinable.

Reproductions of artworks from the following artforms and/or media may be selected for inclusion in the examination stimulus material:

- drawing
- printmaking
- ceramics
- painting
- photography
- film and/or video
- digital media
- design and/or fashion and/or costume design, textiles and fibre
- sculpture and/or found object
- performance art and/or installation and/or conceptual

Section A

There will be 4–7 questions on a range of visual stimulus material provided in the examination paper. This section will require students to apply key knowledge and skills in answering questions to unseen material that will be presented through stimulus material, which will vary from year to year. Teachers should note that not all artforms will be represented in these types of theoretical questions, therefore responses will not require students' specialised knowledge of techniques and materials of specific artforms. This section is based on short answer questions and will test the theoretical understanding of key knowledge and skills in Units 3 and 4. The restricted length of the answers, combined with the previously unseen nature of the artworks, means that these questions in the examination will not require responses of great breadth and depth of analysis.

The total number of marks allocated for this section can vary between 20 and 30 marks.

Section B

This section requires students to respond in two or more paragraphs. There will be 2–4 questions on a range of written and/or visual stimulus material provided on the examination paper.

The stimulus material will be reproduced on the final examination paper in black and white or, where appropriate, partial or full colour. The type of stimulus material provided may vary from year to year. The visual material and commentaries included on the examination paper will test students' abilities to analyse and interpret.

Written material will take the form of commentaries. They will be selected from a broad range of written and transcript material. These could include published commentaries in newspapers, periodicals, journals, exhibition catalogues, monographs or Internet sites by art critics/historians. Commentaries might also be composed by the examination panel or adapted from existing examples in order to reflect the kinds of responses to artists and artworks found in the publications cited above and other transcript commentaries; such as lectures, museum guides and wall text, radio, video and film documentaries. Artworks and commentaries may also be selected from contemporary art exhibitions and reviews. It is not intended that in any given year all artforms and types of commentaries will be represented.

Some of the questions may provide scope for choice between varying options.

The total number of marks allocated for this section can vary between 20 and 30 marks.

Section C

This section requires students to answer 1–2 extended answer questions. Extended answers can include essays or writing that develops ideas in an expanded form. This section will provide students with an opportunity to discuss and debate art issues and meanings and messages of artworks which they have studied in Units 3 and 4. Students may also be required to present their informed opinion with reference to artworks and with the support of selected commentaries and relevant aspects of the analytical framework.

The total number of marks allocated for this section can vary between 20 and 25 marks.

Criteria

The following criteria will be used in context to assess the art examination paper.

- understanding and appropriate use of art language and vocabulary
- knowledge of artists and interpretation of artworks made before and after 1970
- knowledge of a range of relevant resources used to support the interpretation of artworks
- comparing and contrasting the meanings and messages of artworks produced before 1970 with artworks produced since 1970
- understanding and applying all analytical frameworks to the analysis of art works
- analysis of artworks to comment on their messages and meanings
- ability to develop a personal point of view on ideas and issues about art
- ability to discuss and debate issues with the use of supporting evidence; reference to the different points of view and opinions expressed in commentaries on art and relevant aspects of the analytical frameworks

The VCAA does not publish answers to sample examinations.

In order to meet copyright requirements some of the images on this website have been omitted. Additional detailed acknowledgements have been inserted for this sample paper only, but will not appear on the November examination paper.



Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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ART

Written examination

Day Date 2010

Reading time: *.* * to *.* * (15 minutes)

Writing time: *.* * to *.* * (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	5	5	25
B	2	2	25
C	2	2	25
			Total 75

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 16 pages with a detachable insert for Section A Questions 1, 2, 3 and 4 and Section B Question 6 in the centrefold.
- Additional space is available at the end of the book if you need extra paper to complete an answer.

Instructions

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided above on this page.
- All written responses must be in English.

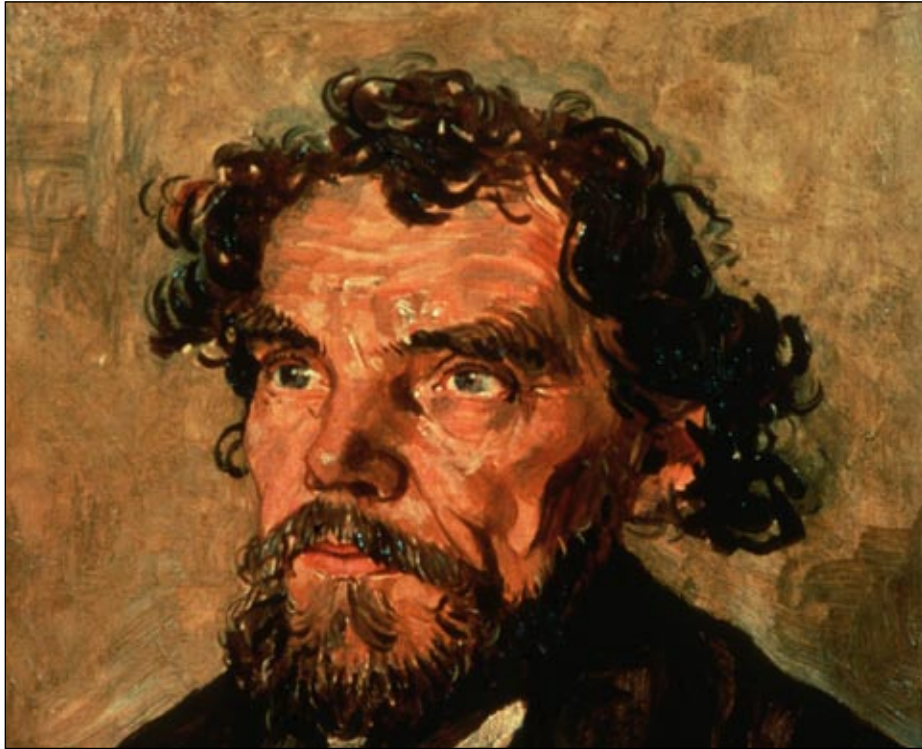
At the end of the examination

- You may keep the detached insert.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

Question 7

The illustration shows a painting in the collection of the National Gallery of Victoria purchased in 1940 as a work by the famous Post-Impressionist artist, Vincent van Gogh. In 2007 art experts decided that the painting could not have been painted by Van Gogh. As a result, the gallery now identifies the picture as a painting by an unknown Dutch or French artist working in a style similar to Van Gogh in the 1880s.



33 × 40 cm

Unidentified Dutch or French artist working in a style similar to Van Gogh (formerly attributed to Van Gogh), *Head of a Man*, oil on canvas, ca. 1880s

Imagine that you are an expert adviser to the National Gallery of Victoria. Considering the two commentaries below, do you think this artwork should be displayed to the public or not?

Give reasons for your point of view. In your response refer to the ideas raised in the explanation above and to the commentaries below, as well as to the illustration that shows the artwork in question.

Commentary 1: The gallery should not display the work to the public. Public galleries are meant to be places where people are shown works of major artistic significance. A painting in the style of a well-known artist by an unknown artist is not important enough to be exhibited. It's a cheap imitation – a fake, in other words – that will mislead people wanting to learn about Van Gogh and modern art. The gallery doesn't have enough space to display all of its collection, so why should we waste precious space displaying a work that has been rejected as not being by the artist they originally said it was by?

Commentary 2: The gallery should certainly display the work to the public. The painting hasn't changed in any way. It's just as beautiful as it always was. It's just that now the gallery says it was painted by someone else, but they're not sure who. The picture needs to be studied so we can find out who really did paint it. I think that the work is more interesting now that we've been told that they don't know who it is by anymore. It means that the picture has become a puzzle waiting to be solved by some clever researcher in years to come.

Question 9

Use two analytical frameworks to compare and contrast an artwork by an artist you have studied this year who produced work before 1970 with an artwork by an artist who produced work after 1970.

Artist working before 1970 _____

Specify title of artwork and approximate date

Artist working after 1970 _____

Specify title of artwork and approximate date

Specify the analytical frameworks you have used to compare and contrast the artworks.

Analytical framework 1: _____

Analytical framework 2: _____

5 + 5 = 10 marks

**Insert for Section A Questions 1, 2, 3 and 4 and
Section B Question 6**

Please remove from the centre of this book during reading time.

Artwork for Section A Question 1



153 × 213 cm

Julia Ciccarone, *Family Portrait #1*, oil on canvas, 1994

Image courtesy of the artist and Niagara Galleries, Melbourne

Artwork for Section A Question 2



91 × 110 cm

Giacomo Balla, *Dynamism of a Dog on a Leash*, oil on canvas, 1912

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**SECTION A – continued
TURN OVER**

Artworks for Section A Questions 3 and 4



70.5 × 57.5 cm

Giuseppe Arcimboldo, *Emperor Rudolf II as the God Vertumnus* [an ancient God of the Seasons], oil on wood, 1590



43.5 × 29 × 15 cm

Mike Brown, *The Little King*, enamel, synthetic polymer paint and collage on wooden panel, 1961
Estate of Mike Brown

Artworks for Section B Question 6



86.4 × 111.7 cm

Russell Drysdale, *Deserted Out-station*, oil on canvas, 1945

Estate of Russell Drysdale

This artwork was painted after the artist's visit to the Australian outback to contribute to a newspaper report on the effects of what was at that stage believed to be the worst drought in Australia's history. Although clearly affected by the places he visited, Drysdale has not allowed himself to become emotionally overwhelmed by the subject. Instead, he has taken the harsh reality of the drought and converted it into a beautifully balanced and harmonious composition.



Gerda Steiner and Jörg Lenzlinger, *The Water Hole*, installation using found objects, 2008

This artwork is a site-specific installation made up of found objects including artificial plants, vegetables, flowers, pipes and buckets that have been used to create an artificial environment depicting nature. At the centre of the installation is a water hole carved into the middle of a double bed that has a hospital drip placed above it, dripping water one drop at a time into the murky water below. In this work, the artists were responding to the Victorian drought and on current environmental issues more generally in a way that seeks to raise our awareness of the beauty and fragility of the natural balance.

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