



**Victorian Certificate of Education
2003**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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**STUDIO ARTS
Written examination**

Tuesday 11 November 2003

Reading time: 11.45 am to 12.00 noon (15 minutes)

Writing time: 12.00 noon to 1.30 pm (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	4	4	30
B	3	1	20
			Total 50

- 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 in the centrefold to be used for Section A, Question 1.
- A script book is available from the supervisor if required.

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 and on the front cover of any script book used.
- All written responses must be in English.

At the end of the examination

- If a script book is used, place it inside the front cover of this question and answer book.
- You may keep the detached insert.

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

Indicate which part (A.-D.)

5 + 5 = 10 marks

Factor 2 _____

3 + 3 = 6 marks

Question 3

Discuss how any **two** of the following differ from each other in their presentation of artworks to an audience.

- public galleries
- commercial galleries
- art spaces other than public and commercial galleries

6 marks

Question 4

Art industry issues come to our attention because people have different points of view.
Identify an issue and discuss two different points of view.

Issue _____

Point of view 1

SECTION B – Extended response**Instructions for Section B**

Answer **one** question in the space provided.

Clearly indicate which question you have answered.

A script book is available from the supervisor if you require extra paper to complete your answer.

In each question 10 marks are awarded for the discussion of each artist and their artwork(s).

Question 1

Discuss ways in which two artists you have studied this year have been influenced by the work of other artists.

10 + 10 = 20 marks

OR

Question 2

In what ways have materials and techniques and/or work environment(s) affected the artistic practice of two artists you have studied this year?

10 + 10 = 20 marks

OR

Question 3

Discuss artworks of two artists you have studied this year with reference to at least **two** of the following.

- the development of a distinctive style
- interpretation of, or approach to, subject matter
- use of technology

10 + 10 = 20 marks

Total 20 marks

Rough work only

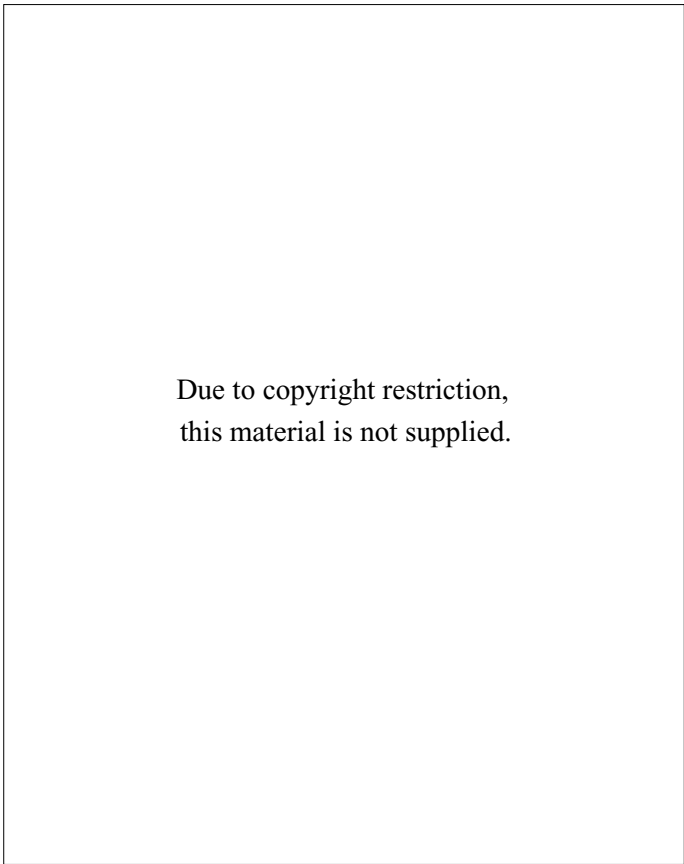
INSERT FOR SECTION A – QUESTION 1



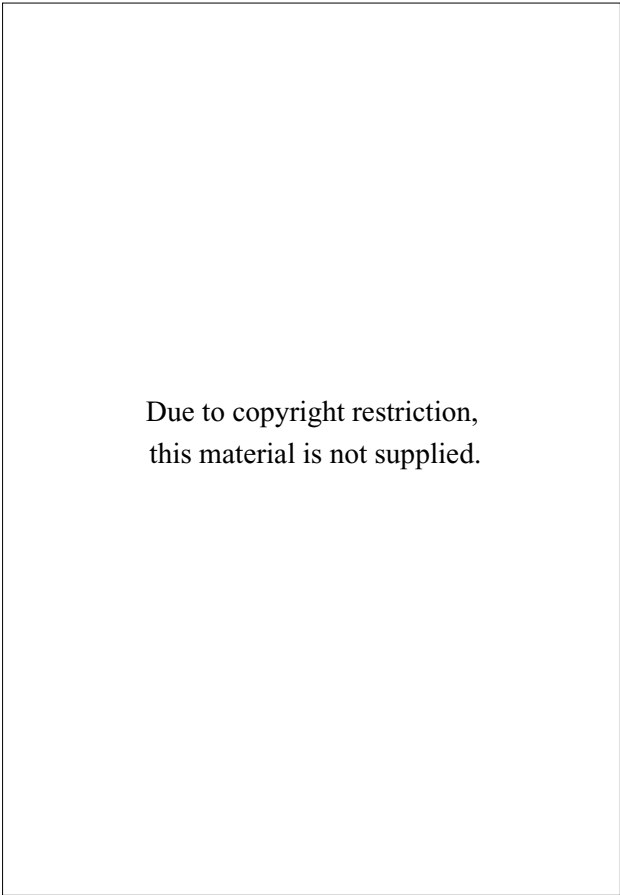
1. David Moore, *Aboriginal Couple, Finnis Springs Mission, South Australia*, 1959, black and white photograph.

Due to copyright restriction,
this material is not supplied.

2. *Indiana Jones and the Temple of Doom*, 1984.
Actors: Harrison Ford
Kate Capshaw
Director: Steven Spielberg
Cinematographer: Douglas Slocombe
Production Designer: Elliot Scott



3. Gianni Versace, 'Theatre dress', 1989, cream and black silk with black satin, velvet and net appliques.



4. Robert Arneson, *Way West of Athens*, 1983, bronze on ceramic base.



5. Virginia Mbitjana Rontji, *Tekentyarre (Red-headed lizard)*, 1996, handcoiled terracotta, underglazes, glaze (interior).

Due to copyright restriction,
this material is not supplied.

6. Nigel Buchanan: Illustrator
Susan Ollie: Art Director
Client: Time Magazine
Project: *Just say go*
c. 1990
Digital Illustration



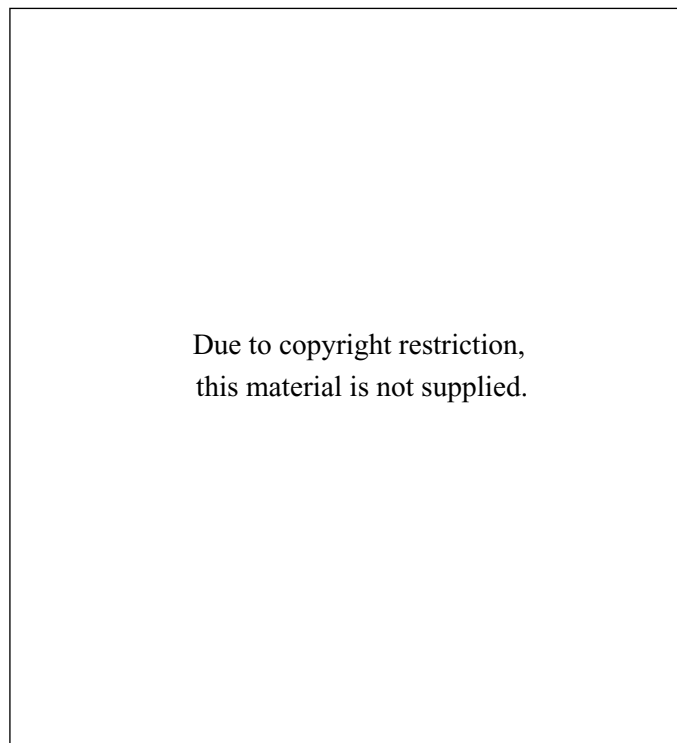
7. Albert Tucker, *The Futile City*, 1940, oil on canvas.



8. Michael Leunig, *Winter*, c. 1985, black ink and wash on paper.



9. Robert Klippel, *Drawing P19*, 1949, sepia ink on paper.



10. Amy Kingston, *The Model in Thea's Chair*, c. 1933, linocut.