

BOARD OF STUDIES
NEW SOUTH WALES

2001 HSC Specimen Paper

Visual Arts

ACKNOWLEDGEMENTS

Question 1 (c) – Text extract: Adapted from the entry by Ben Broos, ‘The Life of Rembrandt van Rijn (1606 – 1669)’ in the Catalogue: ‘Rembrandt by himself’, National Gallery Publications and Royal Cabinet of Painting, Mauritshuis, The Hague, 1999.

© 2000 Copyright Board of Studies NSW for and on behalf of the Crown in right of the State of New South Wales.

This document contains Material prepared by the Board of Studies NSW for and on behalf of the State of New South Wales. The Material is protected by Crown copyright.

All rights reserved. No part of the Material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form or transmitted to any other person or stored electronically in any form without the prior written permission of the Board of Studies NSW, except as permitted by the Copyright Act 1968. School students in NSW and teachers in schools in NSW may copy reasonable portions of the Material for the purposes of bona fide research or study. Teachers in schools in NSW may make multiple copies, where appropriate, of sections of the HSC specimen papers for classroom use under the provisions of the school’s Copyright Agency Limited (CAL) licence.

When you access the Material you agree:

- to use the Material for information purposes only;
- to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire Material without the prior permission of the Board of Studies NSW;
- to acknowledge that the Material is provided by the Board of Studies NSW;
- not to make any charge for providing the Material or any part of the Material to another person or in any way make commercial use of the material without the prior written consent of the Board of Studies NSW and payment of the appropriate copyright fee;
- to include this copyright notice in any copy made;
- not to modify the Material or any part of the Material without the express prior written permission of the Board of Studies NSW.

The Material may contain third party copyright materials such as photographs, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner’s specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

The Board of Studies has made all reasonable attempts to locate owners of third party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer, ph (02) 9367 8289, fax (02) 9279 8484.

Visual Arts

Introduction

This booklet contains the specimen examination paper for the 2001 Higher School Certificate examination in Visual Arts. A mapping grid is also included, showing how each question in the examination relates to the syllabus outcomes and content, and to the performance bands.

The specimen paper shows the format of the New HSC examination. It has been printed on A4 paper and side-stapled to make it convenient for use in schools. Actual examination papers will be produced as A4 booklets. All New HSC papers will be printed on white paper.

The 2001 HSC specimen papers have been produced in accordance with the Board's *Principles for Setting HSC Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 8 Number 9 (Nov/Dec 99). Questions are closely related to the outcomes of the course, and the paper as a whole is structured to allow for appropriate differentiation of student performance at all levels on the performance scale.

The papers have been designed so that students have a clear understanding of what they are required to do in each question and in working through the paper. Instructions have been standardised, and the demands of the questions have been made explicit. Key words in questions, such as 'discuss', 'analyse', and 'explain', have been used consistently in accordance with the glossary published in the Board's *Assessment Support Document*.

This specimen paper is an example of the type of examination that could be prepared within the examination specifications in the Visual Arts syllabus. Examinations will be based on the syllabus, and will test syllabus outcomes.

The mapping grid is an important feature of the development of the examination. It aids in ensuring that the examination as a whole samples a range of content and outcomes, and allows all students the opportunity to demonstrate their level of achievement. Where courses have components in the examination other than written papers, the grid indicates the wider range of outcomes that are assessed by including these other components.

There are a number of points to note in considering the Visual Arts specimen paper:

- A rubric indicating general criteria for judging performance has been placed at the beginning of each section of the paper to clearly indicate the factors that will be used to assess responses to the question(s). These criteria are in addition to criteria specific to each question.
- Full colour plates or, where applicable black and white plates, will be included in Section I of the paper. The number of plates and extracts of text provided in Section I may vary from year to year.
- In Question 1 there are three parts that examine students' understandings of the conceptual framework, the frames and practice. The order, mark value allocation, and focus of these parts may vary from year to year.

The part of the question that deals with the conceptual framework, rather than focusing on artworks, as in the specimen paper, could focus on artists, works, the world, or combinations of these. The part of the question that deals with the frames may not always concentrate on the postmodern frame. Similarly, the part of the question in the specimen paper that examines practice may not always focus on the practice of an individual artist.

Visual Arts

HSC Specimen Examination Mapping Grid

For each item in the examination, the grid shows the marks allocated, the syllabus content and syllabus outcomes it relates to, and the bands on the performance scale it is targeting. The range of bands shown indicates the performance candidates may be able to demonstrate in their responses. That is, if an item is shown as targeting Bands 3 – 5, it indicates that candidates who demonstrate performance equivalent to the Band 3 descriptions should be able to score some marks on the item, while those who perform at Band 5 or above could reasonably be expected to gain high marks. In the case of one-mark items, candidates who demonstrate performance at or above the bands shown generally could be expected to answer the item correctly.

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Written Examination: Art criticism and art history				
1(a)	5	Frames	H7, H8, H9 , H10	2 – 5
1(b)	8	Conceptual Framework	H7, H8 , H9, H10	2 – 5
1(c)	12	Practice	H7 , H8, H9, H10	2 – 6
2	25	Practice	H7 , H8, H9, H10	2 – 6
3	25	Practice	H7 , H8, H9, H10	2 – 6
4	25	Practice	H7 , H8, H9, H10	2 – 6
5	25	Conceptual Framework	H7, H8 , H9, H10	2 – 6
6	25	Conceptual Framework	H7, H8 , H9, H10	2 – 6
7	25	Conceptual Framework	H7, H8 , H9, H10	2 – 6
8	25	Frames	H7, H8, H9 , H10	2 – 6
9	25	Frames	H7, H8, H9 , H10	2 – 6
10	25	Frames	H7, H8, H9 , H10	2 – 6
Artmaking: Body of Work				
	50	Criterion 1: Conceptual Strength & Meaning; and Criterion 2: Resolution	H1, H2, H3, H4, H5, H6	2 – 6



Sample marking guidelines for Visual Arts

The following marking guidelines have been developed for selected questions from the 2001 HSC Specimen Examination in Visual Arts. These guidelines indicate the approach that would be taken to marking questions.

For each question, the following are typically included:

1. The syllabus outcomes that are targeted by the question.
2. The assessment rubric from the specimen paper, where there is one, listing the set of general criteria that are used to assess responses.
3. The marking guidelines, which show the criteria to be applied to responses along with the marks to be awarded in line with the quality of the responses. For extended-response questions, performance is described at a number of levels of performance, each covering a range of marks.
4. A sample answer or some points that answers might include. Sample answers indicate the scope and depth of treatment expected, and are not intended to be prescriptive. Similarly, the points that could be included in answers are not intended to be an exhaustive list, but rather an indication of the considerations that students could include in their responses.

Marking guidelines will generally require some refinement at the Marking Centre to take account of unanticipated responses that students present. For essay-type questions, the standard described at each mark range will be made clear during pilot-marking by the selection of sample scripts.

In a standards-referenced framework, examination questions are closely linked to syllabus content and outcomes. Expectations of the question are to be clear in the wording of the question. Marking guidelines will be developed at the same time as the examination questions, by examination committees. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

Sample Marking Guidelines – Visual Arts

Art criticism and art history

	Marks
Question 1 (25 marks)	
(a) Explain how Plate 1 characterises the postmodern. Use Plate 2 to support your response.	5

[Plate 1]

Plate 1 Charles Jencks, *Colosseum Chair and Stool* 1984

[Plate 2]

Plate 2 *The Colosseum*, Rome AD 72–80

In your answers you will be assessed on how well you:

- write in a concise and well-reasoned way
- present an informed point of view
- use the plates and any other source material provided to inform your response

Outcomes assessed: H7, H8, H9, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Specific and insightful references are made to Plates 1 and 2 in terms of possible meanings, which support a clear explanation of the characteristics of postmodernism in relation to Plate 1 	5
<ul style="list-style-type: none"> • Clear references are made to Plates 1 and 2 in terms of possible meanings, which support an explanation of the characteristics of postmodernism in relation to Plate 1 	4
<ul style="list-style-type: none"> • Some connection is made between obvious features of Plates 1 and 2 and the characteristics of postmodernism in relation to Plate 1 	3
<ul style="list-style-type: none"> • Superficial description of Plates 1 and 2 with little explanation of the characteristics of postmodernism in relation to Plate 1 	2
<ul style="list-style-type: none"> • Partial description of some aspects of the images in Plates 1 and 2 with a very limited attempt to explain the characteristics of postmodernism which may not be related to Plate 1 	1

Characteristics of postmodernism in Plate 1 that could be included in answers:

- Appropriation
- Irony
- Paradox
- Visual puns
- Intertextuality

- Reinterpretation
- Wit
- Playfulness
- Shock value

Question 3 (25 marks)

‘Art critics challenge and provoke artists and audiences about matters of interpretation and judgement.’

Discuss this statement.

In your answer you will be assessed on how well you:

- present a well-reasoned and informed point of view
 - apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
 - use relevant examples
-

Outcomes assessed: H7, H8, H9, H10

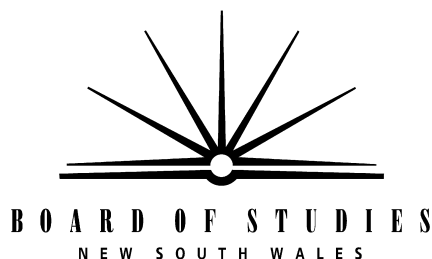
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• A coherent, sustained and well-reasoned point of view is represented which may acknowledge that other points of view are possible• All relevant aspects of content are comprehensively explained and interpreted in relation to the question• The significance of examples are explained and used to strongly support the arguments• Critical arguments and historical explanations are complex and logical and reveal an extensive understanding of the visual arts	21 – 25
<ul style="list-style-type: none">• A coherent and reasoned point of view is represented and sustained• All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question• Examples are explained and used to support a successful argument that addresses most aspects of the question• Critical arguments and historical explanations are accomplished, logical and located within a thorough understanding of the visual arts	16 – 20

Criteria	Marks
<ul style="list-style-type: none"> • A coherent and reasoned point of view is presented and reasonably well sustained • Most relevant aspects of content are broadly explained and contextualised in relation to the question • Examples are generally explained, and used to support an argument that addresses some aspects of the question • Arguments are reasonably clear, logical and reflect a good understanding of the visual arts 	11 – 15
<ul style="list-style-type: none"> • A point of view is presented but is unevenly sustained • Aspects of content are represented but explanations are superficial and may not be related to the question • Examples are described in an obvious way and are connected to the question • Arguments tend to be inconsistent or not well developed and reflect a foundational understanding of the visual arts 	6 – 10
<ul style="list-style-type: none"> • Comments are offered that may relate to some aspects of the question • Ideas are identified and may be explored to some extent in an isolated way • Arguments are driven by opinions and reflect a very basic understanding of the visual arts 	1 – 5

Answers could include:

- Specific examples of critics, artists and audiences
- An account of the role and function of art critics in relation to artists and audiences
- Consideration of the nature of art criticism as practice involving interpretation and judgement
- Exemplification of challenging and provocative debates and exchanges between the critics, artists and audiences
- A selection of examples from different times, places, contexts, or a particular instance or case that is investigated in depth
- A debate, supportive account, or an account that refutes the statement



Sample marking guidelines for the submission of the Body of Work in Visual Arts

Amended April 2001—Board Bulletin/Official Notices March 2001 Vol 10 No 1 (12/01; 23/01)

Job No # 2001180

The following sample marking guidelines have been developed for the artmaking component of the HSC Examination in Visual Arts. In conjunction with the previously published sample marking guidelines for selected questions from the 2001 HSC Specimen Examination paper, they indicate the approach that would be taken to marking student responses for the entire examination.

For this component of the examination, the following are included:

1. A description of the task, derived from the syllabus
2. The syllabus outcomes that are assessed by the task
3. The criteria, derived from the outcomes, that are used to assess the task
4. The marking guidelines for each component of the task

The marking guidelines describe the full range of performance typically demonstrated by students. Descriptions are given for ranges of marks, representing performances at different levels of achievement. In marking a response, the marker initially assigns it to one of these levels, and the judgement is then refined to decide on the mark to be awarded. Markers use a variety of strategies, including sample responses in different expressive forms, to assist them in this process.

For the HSC examinations in 2001 and beyond, marking guidelines for all parts of the examination will be developed by the examination committee. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

The assessment criteria of:

- Conceptual strength and meaning, and
- Resolution

will not be assessed separately. Instead, the criteria will be applied holistically to the marking of the Body of Work, with a total mark weighting of 50. This change to the syllabus and the way the Body of Work will be marked has been documented in the Official Notice for Visual Arts in the November 2000 Board Bulletin.

HSC examination overview

The HSC examination in Visual Arts consists of a written examination, worth 50 marks, in Art Criticism and Art History, and the submission of a Body of Work, worth 50 marks, for Artmaking.

Task: Artmaking – Body of Work (50 marks)

Students will submit a Body of Work as a compulsory part of the examination. In this Body of Work they should demonstrate their understanding of artmaking as a practice and represent their ideas and interests through their interpretation of subject matter and use of expressive forms. They should consider their own resolve in selecting works for examination with a view to representing a coherent point of view and in relation to the conceptual strength and meaning of works produced. The Body of Work must be conceived of, and executed, by the student under the supervision of the Visual Arts teacher.

The Body of Work must comply with the overall prescribed dimensions for HSC submitted artworks in Visual Arts Stage 6 in terms of overall limitations on size, weight, volume and duration as set out below.

Visual Arts Process Diary

The diary should be used as a tool in teaching and learning in Visual Arts, particularly in artmaking. Students can use their diaries to formulate ideas and their intentions for what they will do in artmaking. The diary may indicate a student's research within the creative process. Investigations of subject matter, interests, issues, processes, expressive forms and conceptual challenges that are set may be included.

Please refer to pages 29 – 30 of the Visual Arts Stage 6 Syllabus for further details in relation to the Visual Arts process diary.

Schools must retain students' diaries until the HSC marking of submitted artworks is complete. This requirement is necessary if the Body of Work needs further verification or authentication and in cases of appeals being made to the Board.

Course Prescriptions — Overall limitations on size, weight, and duration of the submitted body of work

The following information about the HSC Body of Work should be read in conjunction with the Outcomes (page 12), Content (page 17), Course Requirements (page 29), and Assessment and Reporting (page 38) contained in the syllabus.

These rules apply to all Bodies of Work submitted for the HSC Visual Arts examination and should be strictly adhered to. Failure to comply with these rules could penalise marks awarded to students.

- A Body of Work may be submitted in one or more of the expressive forms. See pages 6–9 of this document.
- Individual works within a Body of Work, must not exceed 2 square metres in area. This applies to flat, rigid works and includes works that may form part of a series.
- A Body of Work must not exceed 6 square metres when displayed for marking.

- Individual works within a Body of Work, exceeding 2 square metres and up to 6 square metres, must be rolled, folded or hinged.
- A Body of Work in its entirety must not exceed 34.4 kilograms in weight when packed for marking.
- A Body of Work must not exceed 1 cubic metre in volume. This measurement means that:
The absolute volume of any three-dimensional work must not be more than 1 cubic metre. In determining this volume, the height is the perpendicular height of the work when displayed for marking. The width is the measurement taken at the two furthest points and the breadth is the measurement taken at right angles to the width. The width x breadth x height (measured in metres) must not exceed 1 cubic metre. Positive and negative areas are calculated in this measurement.
- A body of work must not exceed six minutes running time for film and video, and digital animation. A body of work must not exceed ten minutes for an interactive multi-media work produced for CD-ROM.
- Lead-up work in a student's Visual Arts Process Diary, along with other lead-up work, and other work produced and not submitted as the Body of Work, must be available, if required in the HSC examination and in the event of appeals, to verify and provide further evidence of a student's artmaking.
- Individual works must not be framed under glass or rigid plastic sheeting.
- Dangerous materials must not be used. Any HSC Body of Work submission that may be considered dangerous to health or safety may not be marked or returned to schools if marked in corporate marking.
Any individual work within a Body of Work considered dangerous to health or safety may not be unpacked for corporate marking or may not be marked in itinerant marking. Works considered dangerous could include those with faulty electrical wiring and/or those which incorporate very sharp points or cutting edges such as glass, mirror fragments, barbed wire, rusty corrugated iron and/or broken machinery. Hypodermic syringes, needles, bodily secretions and blood products must not be included in any artworks.
- Submissions involving a high voltage electrical current (eg 240 volts) must carry a certificate for electrical safety. Any electrical wiring necessary for artworks should be undertaken by suitably qualified personnel. Details and records of such work should also be noted in students' diaries.
- Items within a Body of Work must be able to be safely and reasonably handled by one person.
- Works must be stable in their construction to minimise any damage during handling.
- Mannequins must not be included with submissions of Wearables in the Designed Objects and Environments category.

Presentation and Packaging of the HSC Body of Work

- All works or series of works must be clearly labelled with the student's candidate number, centre number, number of pieces in the submission and the expressive form selected.
- Framing and/or mounting of artworks in a Body of Work is not necessary.
- In the case of series of works, it is recommended that they are presented flat, or in a folder or box. If works are mounted, simple cardboard mounts are preferred. Works in a series can be numbered to indicate the sequential order for marking.

- Artworks must be stable in their construction to minimise any damage during handling. During marking artworks may be handled many times.
- Artworks of a very substantial nature are best left unwrapped for transportation and handling — carriers prefer to see what they are carrying.
- Any specialised equipment, other than that required for Film and Video, Digital Animation and Interactives, must be provided by the student. Such equipment will be returned at the conclusion of the marking period.

Certification of HSC Body of Work Submissions

Certification of HSC Body of Work submissions is required to ensure that each Body of Work is the work of the student entered for the HSC and has been completed under the supervision of the Visual Arts teacher. A form for this purpose will be provided by the Office of the Board of Studies.

It is essential that:

- (a) the main development of the body of work takes place in school time;
- (b) work completed away from the school is regularly monitored by the supervising Visual Arts teacher; and
- (c) each student signs a statement, witnessed by the supervising Visual Arts teacher and the Principal, that the Body of Work is his or her own work.

The following guidelines should be followed in assisting students to develop their Body of Work submissions.

Teachers should:

- (a) advise on all matters related to the development of the body of work;
- (b) demonstrate upon another surface/object;
- (c) refer students to sources of ideas, themes or examples;
- (d) give information about availability of materials and sources of technical assistance;
- (e) provide feedback in the diary including a dated record of the development of the body of work.

Under no circumstances can any teacher work directly on any part of a student's Body of Work submission (Memorandum No. BOS 5/91).

Completion Date

The Board requires all HSC Body of Work submissions to be completed by early September. Schools will be notified by the Office of the Board of Studies of the exact date.

Corporate and Itinerant Marking

The Board will decide each year which schools will be marked corporately and which by itinerant markers in schools. The schools selected for corporate marking, particularly in the metropolitan area, may vary from year to year.

Itinerant marking requirements:

These requirements have been developed to ensure that corporate and itinerant marking conditions are equitable.

- Schools are not to exhibit works for marking.
- Limitations on size, weight and duration of works must be strictly adhered to.
- Submitted Bodies of Works are to be stacked ready for the itinerant marking process in the categories of the expressive forms as described in the syllabus (pages 32–35 of this document) and reproduced below.
- The space used for marking these works should have adequate lighting and be suitably private for the marking process.
- Schools should ensure that students' Visual Arts Process Diaries are readily available within the school if required by examiners to authenticate the student's submissions. Students should ensure that their diaries are clearly identified by their Student Number.
- Necessary Board of Studies paperwork, such as the forms about the Schedule of Body of Work Submissions, should be with the bodies of work for marking.

Teachers should refer to other details set out in the ACE Manual.

The development of a body of work — HSC course

The body of work, the practice of artmaking and other syllabus content

The body of work is developed during the HSC course and provides the opportunity for the full range of students electing Visual Arts to engage in artmaking as a practice. The body of work will be externally examined. A selection of one or more works is made at the conclusion of the course and is submitted as evidence of what students know and can do in the practice of artmaking.

Through the production of a work or several works during the HSC course, students can demonstrate their application of knowledge and understanding and critical judgement acquired through experience. Works produced over time provide the possibility for students to establish their intentions as artists and to develop courses of action for their own practice. Their decisions, actions and intentions are developed and realised through the development of the body of work in increasingly sophisticated ways and contribute to their understanding of the nature of practice.

The development of a work or works that may be included in the final submission should encourage students to reveal their practical and theoretical understanding of artmaking. This understanding of the concepts and practical actions required in artmaking is informed through the student's engagement with the frames, their understanding of the conceptual framework, and their interpretations of interests applied to their own investigations.

The selection of works for the Body of Work should be considered by teachers and students as something of a creative achievement with creative significance to be judged by markers within the HSC examination informed by the traditions in visual arts.

The Body of Work — selecting works for an HSC submission

The selection of work for a Body of Work is made on the basis of the student's demonstration of an understanding of artmaking practice. Work is selected to represent a coherent point of view and to indicate the student's intentions as an artist. This selection should also provide

evidence of the conceptual strength and meaning that exists between and within the works included in the Body of Work.

For example, students might submit a Body of Work in expressive forms such as photography, drawing, painting. Works in the Body of Work would be closely related and develop from one another in a sustained way in terms of their meaning and conceptual relationships. The conceptual relationships between works in the Body of Work could occur through the interpretation and shaping of connected ideas about subject matter. These conceptual relationships might also be evidenced through sustained and deeper investigations of expressive forms, materials and techniques. These investigations provide students with opportunities to make works in which a coherent point of view is represented and presented within and across the individual works within the Body of Work.

Other students might demonstrate their understanding in a Body of Work comprising one or more individual pieces, developing their ideas around a particular interest of theirs. In this instance, the Body of Work could include one or two prints, one or two photographs, and possibly a few drawings that might be related through their interpretation of subject matter and/or an experimental approach to the use of materials.

Students could also consider ways an individual work may be selected as a Body of Work on the basis that it reveals a coherent point of view and conceptual strength and meaning. In this case the work would need to convincingly provide evidence of sustained investigations with materials and ideas that, over time, have contributed to the conceptual strength and meaning of the work. Individual works selected as a Body of Work must substantiate the student's knowledge and understanding of practice.

Teachers and students should interpret the conditions and constraints of HSC submissions for the Body of Work in imaginative, inventive and resourceful ways. Bodies of Work may be produced in one or more of the expressive forms. The following expressive forms may be included in a Body of Work:

Expressive Form	Suggested submission	Notes
Drawing	A series of drawings or an individual drawing	Individual drawings as flat works must not exceed 2 square metres in area. Individual drawings over 2 square metres must be rolled, folded or hinged. The complete submission must not exceed 6 square metres when displayed for marking.
Painting	A series of paintings or an individual painting	Individual paintings on a stretched canvas, masonite canvas board or similar, must not exceed 2 square metres in area. Individual paintings over 2 square metres must be rolled, folded or hinged. The complete submission must not exceed 6 square metres when displayed for marking.
Printmaking	A series of prints	Individual prints must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking.

Expressive Form	Suggested submission	Notes
Photography	A series of photographs in black and white and/ or colour <i>or</i> a series of slides, 16 to 24 in number	Individual photographs must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking. Slides should be presented in a KODAK carousel.
Digital Media	An image or series of digital images	Individual prints must not exceed 2 square metres in area. Individual works can include more than single images. The complete submission must not exceed 6 square metres when displayed for marking.
Graphic Design	A series of graphic designs	Individual works must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking.
Sculpture	A sculpture, which may include several parts or a series of related sculptures.	The complete submission must not exceed 1 cubic metre in volume or 34.4 kilograms in weight when packed for marking.
Ceramics	A ceramic work or series of ceramic works.	The complete submission must not exceed 1 cubic metre in volume or 34.4 kilograms in weight when packed for marking. Unfired items are not advised.
Textiles and Fibre	A work or series of works in textiles and/or fibre.	The complete submission must not exceed 1 cubic metre in volume or 34.4 kilograms in weight when packed for marking. Individual works must not exceed 2 square metres in area. The complete submission must not exceed 6 square metres when displayed for marking.
Designed Objects and Environments	A designed object or environment, or series of objects or environments. This category includes wearables, jewellery architectural design or product design.	The complete submission must not exceed 1 cubic metre in volume or 34.4 kilograms in weight when packed for marking. Design briefs, photographs, mock-ups etc may be included with submissions. Photographs of wearables being worn should be included with submissions.

Expressive Form	Suggested submission	Notes
Film and Video	A film or video produced for videotape. This may include a single, linear work, or a series of separate, short works presented sequentially.	<p>The actual, total running time of a film or video submission must not exceed a maximum of 6 minutes (including credits). Titles and credits must not identify the student except by examination number and school number.</p> <p>12 mm VHS and Super-VHS videotape are the only supported video playback formats.</p> <p>All Super-8 film, 16 mm film, S-VHS-C, Video-8, HI-8, digital video (Digital-8 and DV tape) and computer disc must be transferred to high quality VHS or super-VHS video tape.</p> <p>Sound may be presented on videotape or separately on standard audio tape. If on audio tape, it is essential that special instructions be provided giving the proper sound cues so that synchronisation of sound and image is achieved.</p> <p>The videotape (and audio tape, if applicable) should be cued to the beginning of the submission.</p> <p>Students should ensure that due attention is given to copyright matters. All appropriated images and sound should be acknowledged in the credits or as a written addendum to the videotape.</p>
Digital Animation	A digitally-animated production developed for videotape. This may include a single, linear work, or a series of separate, short works presented sequentially.	<p>The actual, total running time of a digital animation submission must not exceed a maximum of 6 minutes (including credits).</p> <p>Titles and credits must not identify the student except by examination number and school number.</p> <p>Work submitted as digital animation must be transferred and presented for playback on high-quality videotape.</p> <p>12 mm VHS and Super-VHS videotape are the only supported video playback formats.</p> <p>Digital animations must not be presented on hard disk, removable computer media or other digital medium (eg Digital-8, DV tape).</p> <p>Sound may be presented on videotape or separately on standard audio tape. If on audio tape, it is essential that special instructions be provided giving the proper sound cues so that synchronisation of sound and image is achieved.</p> <p>The videotape (and audio tape, if applicable) should be cued to the beginning of the submission.</p> <p>Students should ensure that due attention is given to copyright matters. All appropriated images and sound should be acknowledged in the credits or as a written addendum to the videotape.</p>
Documented Forms	<p>A documented work with no more than 24 small photographs, slides, drawings or paintings</p> <p><i>or</i></p> <p>A film or video</p> <p><i>or</i></p> <p>A digital work produced on film or video.</p>	<p>The complete submission must not exceed 1 cubic metre in volume or 34.4 kilograms in weight when packed for marking.</p>

Expressive Form	Suggested submission	Notes
Interactives	A multi-media work produced for CD-ROM that incorporates extensive user interaction.	<p>Work must be submitted on a single CD-ROM which has been formatted and developed for either a Microsoft Windows PC-compatible or an Apple Macintosh. Work produced on other computer platforms or operating systems must be transferred and programmed for direct playback on Microsoft Windows PC-compatible or Apple Macintosh computers.</p> <p>The interactive work must be able to function directly from the submitted CD-ROM. Submitted work cannot be copied to a hard drive to enable or improve playback performance.</p> <p>Sound incorporated as part of the interactive may be 8-bit or 16-bit, mono or stereo. Sound should be supported by standard soundblaster configurations if the work is submitted as a PC-compatible CD-ROM.</p> <p>The work must be designed for playback and interaction which does not require specialist hardware or software, such as high performance 2D-3D graphics cards, DV/MPEG video card upgrades/add-ons, 3D or directional/spatial sound cards, or specialist third-party software drivers.</p> <p>Screen resolution for any image or text should not exceed 800 by 600 pixels. Material can be developed for 8, 16 or 24-bit display.</p> <p>Playback rates for the submitted work should not be designed to exceed a maximum transfer rate of 1.5 Mb (1500K) per second (standard, sustained read-performance of a basic CD-ROM drive). Animated, video inserts or complex moving/scrolling sequences should be compressed and incorporated at appropriate frame sizes, frame display rates and bit-depth so as not to produce undesirable frame-dropping, strobing screen updates, and choppy or unsynchronised audio.</p> <p>Any number of screens, frames, links and branches can be developed but the total time required to view and interact with the work should not exceed 10 minutes.</p> <p>Work produced in the form of an original website must be transferred and submitted as an interactive CD-ROM. Such web-based work must be able to be operated directly from CD-ROM, from within a standard web browser, such as Netscape Navigator or Microsoft Internet Explorer.</p> <p>If an interactive CD-ROM is not designed for playback via a standard web browser, the submitted CD-ROM must contain all necessary playback utilities which would be required for immediate presentation of the work. Complete applications and any other copyright software (such as an actual authoring application) are not permitted to be duplicated onto the CD-ROM. Only the basic playback engine and associated essential playback utilities should be included on CD-ROM.</p> <p>A completed CD-ROM should be directly and thoroughly tested for appropriate playback on a Microsoft Windows PC-compatible or Apple Macintosh computer before submission. It is advised that the CD-ROM be pretested on a computer that has not been used during the production of the work to ensure that it performs as intended, without the installation of the actual authoring application.</p> <p>An interactive CD-ROM work should enable extensive user navigation and manipulation of buttons, images, animations and sounds. A CD-ROM should provide complex branching options for navigating the work via user-directed, non-linear means.</p> <p>Students should ensure that due attention is given to copyright matters. All appropriated images and sound should be acknowledged in a credits section of the interactive production or as a written addendum to the CD-ROM.⁹</p> <p>Online marking of interactives is not available and students should not</p>

Expressive Form	Suggested submission	Notes
Collection of Works	A collection or series of works carried out in different media, materials or techniques	Any number of works that do not exceed an area of 6 square metres when displayed for marking. No individual item in the collection may exceed 2 square metres in area. The entire collection of works must not exceed 34.4 kilograms in weight or 1 cubic metre in volume.

Current exclusions

Teachers should refer to the ACE Manual for current exclusions relating to the submitted Body of Work and Content Endorsed Courses. Breaches of exclusions may lead to students being penalised in marks awarded for their Body of Work submission. Various exclusions currently apply in Ceramics; Furnishing; Photography, Video and Digital Imaging; and Visual Design.

Works developed for assessment in any of the Board Endorsed Courses in Ceramics; Photography, Video and Digital Imaging; and Visual Design are not to be used either in full or in part for assessment in Visual Arts.

In the HSC year students who study Visual Arts may continue to study any of these courses but should note this updated exclusion in their making of a body of work.

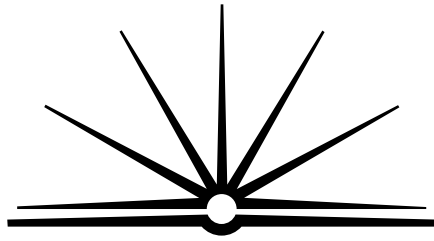
Assessment Criteria

- Conceptual strength and meaning
- Resolution

Outcomes assessed: H1, H2, H3, H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work. Meanings make significant references and register on a number of levels • Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions 	41 – 50
<ul style="list-style-type: none"> • Demonstrates an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the work than in others. Meanings and references register on a number of levels but are not as significant • Displays technical sensitivity and moderation, although some aspects are more refined while others are elaborated and/or overworked. Generally respectful of conditions set by the selection of materials and limitations including course prescriptions 	31 – 40
<ul style="list-style-type: none"> • Demonstrates an articulation of idea/concept showing some connection that is more apt and coherent in some aspects of the work than in others. Meanings and references register on some levels but in limited ways • Displays technical proficiency yet not very sensitive or refined. Some display for display’s sake, thus little moderation. Some respect for conditions set by the selection of materials and limitations including course prescriptions 	21 – 30
<ul style="list-style-type: none"> • Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways • Displays little refinement or subtlety. Some repetition or inconsistent application. Little discrimination or moderation, limited respect for conditions set by the selection of materials and limitations including course prescriptions 	11 – 20
<ul style="list-style-type: none"> • Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image • Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions 	1 – 10



B O A R D O F S T U D I E S
NEW SOUTH WALES

2001
HIGHER SCHOOL CERTIFICATE
SPECIMEN EXAMINATION

Visual Arts

Art criticism and art history

General Instructions

- Reading time – 5 minutes
- Working time – 1 ¹⁵/₄ hours
- Write using blue or black pen

Section I Pages 2 – 7

Total marks (25)

- Attempt Question 1
- Allow about 45 minutes for this section

Section II Pages 8 – 10

Total marks (25)

- Attempt ONE question from Questions 2 – 10
- Allow about 45 minutes for this section

Section I

Total marks (25)

Attempt all parts of Question 1

Allow about 45 minutes for this section

Allow about 10 minutes for Question 1 (a)

Allow about 15 minutes for Question 1 (b)

Allow about 20 minutes for Question 1 (c)

Answer the question in a writing booklet. Extra writing booklets are available.

Commence each part on a new page.

In your answers you will be assessed on how well you:

- write in a concise and well-reasoned way
 - present an informed point of view
 - use the plates and any other source material provided to inform your response
-

Question 1 (25 marks)

Marks

- (a) Explain how Plate 1 characterises the postmodern. Use Plate 2 to support your response. **5**



Plate 1 Charles Jencks, *Colosseum Chair and Stool* 1984

Question 1 continues on page 3

Question 1 (continued)

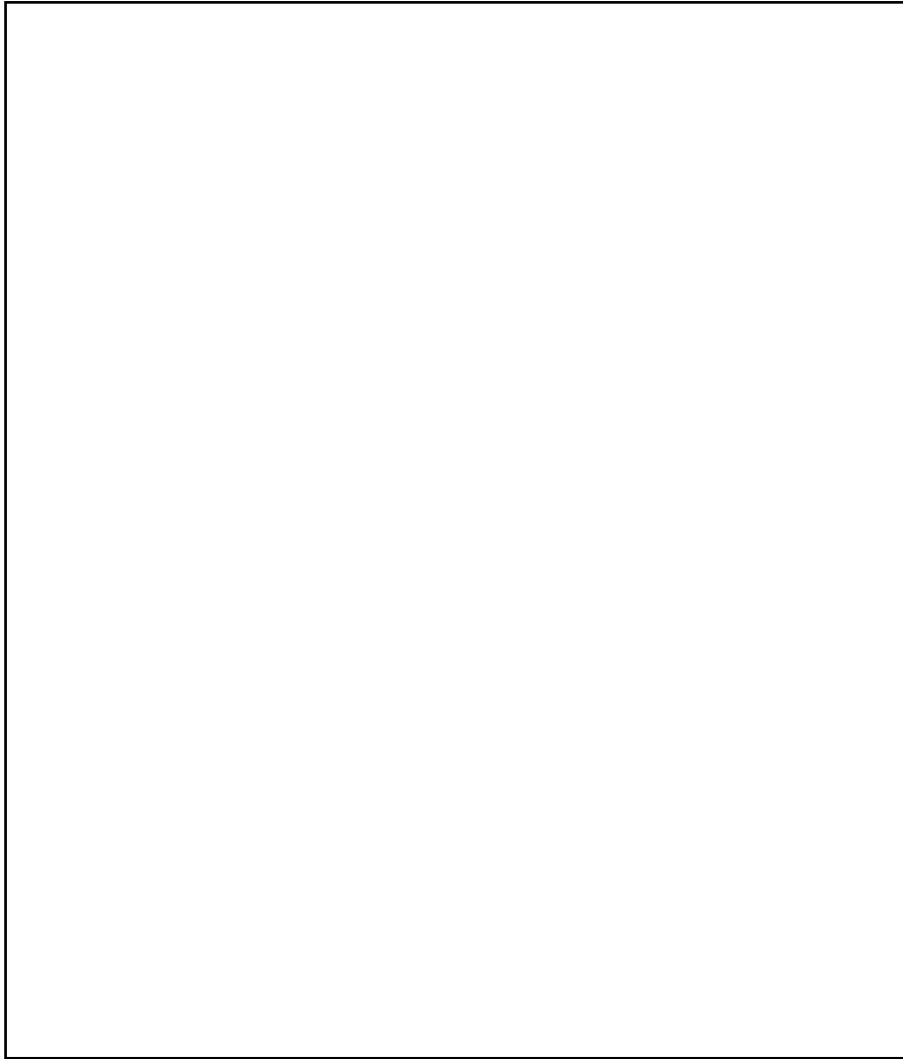


Plate 2 *The Colosseum*, Rome AD 72–80

Question 1 continues on page 4

Question 1 (continued)

- (b) Explain how artworks exist as physical objects. You must refer to Plates 3 – 5 in your response. **8**

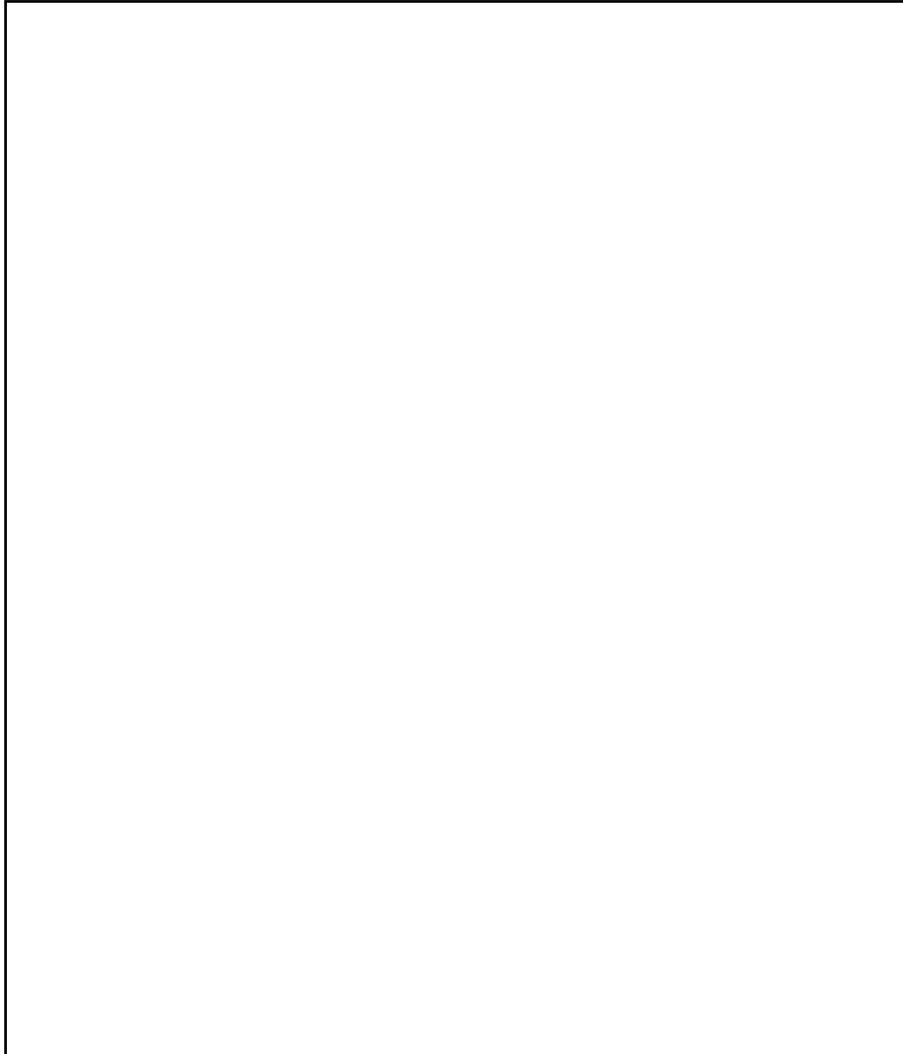


Plate 3 Arthur Streeton, *Golden Summer Eaglemont* 1889, oil on canvas
81.3 × 152.6 cm

Question 1 continues on page 5

Question 1 (continued)

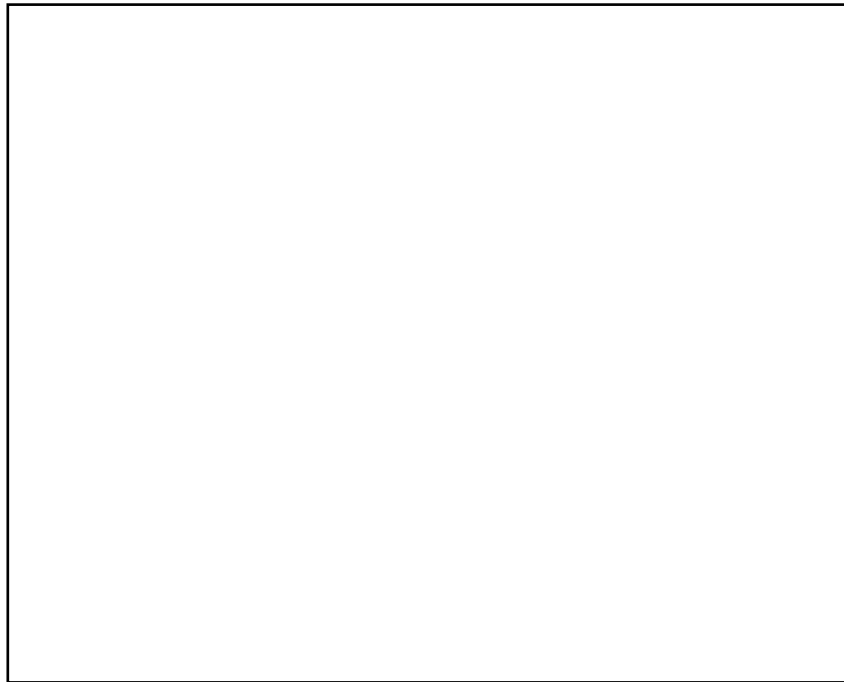


Plate 4 Man Ray, *Gift*, replica of lost original of 1921, flatiron with nails,
 $16.5 \times 9.2 \times 9.5$ cm



Plate 5 Robert Smithson, *Spiral Jetty* 1970, rock, earth and salt crystals, coil
 457.2×381 m, now submerged, Great Salt Lake, Utah

Question 1 continues on page 6

Question 1 (continued)

- (c) Discuss Rembrandt's practice with reference to Plates 6 – 8 and the accompanying extracts of text. In your answer consider such issues as Rembrandt's intentions, choices and actions within the context of his world. **12**

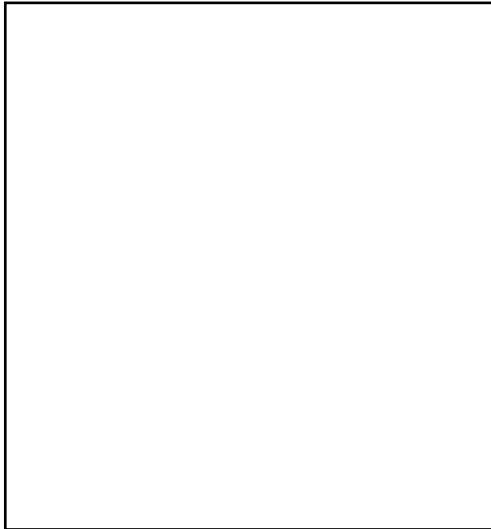


Plate 6 Rembrandt, *Self Portrait as a Young Man*, c1628, oil on wood panel, 22.5 × 18.6 cm

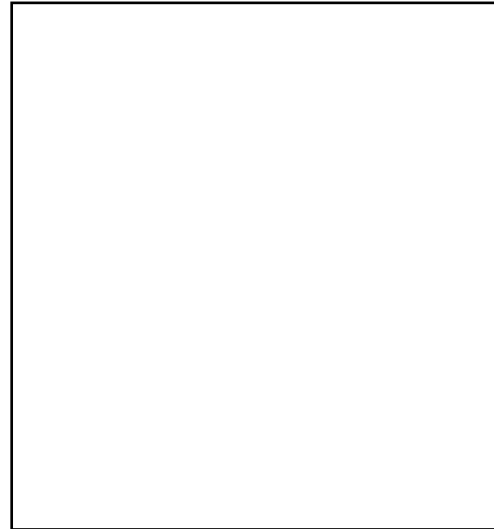


Plate 7 Rembrandt, *Self Portrait, Wide-Eyed*, 1630, etching, 5.1 × 4.6 cm

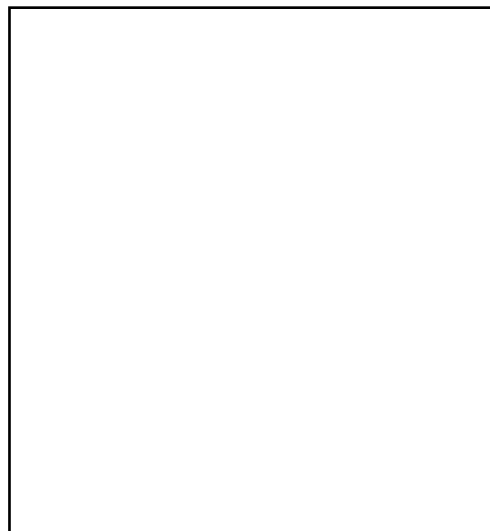


Plate 8 Rembrandt, *Self Portrait with Two Circles*, c1665 – 1669, oil on canvas, 114.3 × 94 cm

Question 1 continues on page 7

Extracts:

**Some Significant Events in the Life of the Artist, Rembrandt van Rijn
(1606 – 1669)**

- 1606** Born in Leiden, the Netherlands. Ninth child in quite a wealthy family.
- 1622** Rembrandt begins a three-year apprenticeship as a painter.
- 1626** Rembrandt sets up as an independent painter.
- 1628** Rembrandt is regularly mentioned as a painter from this year. He takes his first pupil and others follow.
- 1629** Earliest dated self-portrait. He also makes a number of etchings and
– 1630 experiments with facial expressions.
- 1631** Rembrandt goes to Amsterdam. He teaches young painters at an art academy. His main commissions are for portraits. These continue over the next ten years.
- 1634** Rembrandt becomes a member of the city's guild of painters.
- 1641** The first printed biography on Rembrandt says he is 'one of the most celebrated artists of this century'.
- 1642** Rembrandt paints *The Nightwatch*. Sixteen men from the city pay for their portraits to be included in the painting.
- 1645** Rembrandt's output slows.
- 1669** Rembrandt paints three self-portraits in the final year of his life.

End of Question 1

Section II

Total marks (25)

Attempt ONE question from Questions 2 – 10

Allow about 45 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- present a well reasoned and informed point of view
 - apply your understandings of the different aspects of content as appropriate (Practice, Conceptual Framework, and the Frames)
 - use relevant examples
-

PRACTICE

Question 2 (25 marks)

Discuss how theories about art influence the practice of artists, art critics and art historians.

OR

Question 3 (25 marks)

‘Art critics challenge and provoke artists and audiences about matters of interpretation and judgement.’

Discuss this statement.

OR

Question 4 (25 marks)

Evaluate how unforeseen and accidental circumstances affect the practice of artists.

OR

CONCEPTUAL FRAMEWORK

Question 5 (25 marks)

‘Exhibitions are constructed to represent a point of view to audiences.’

Discuss this statement in relation to an exhibition you have seen or read about.

OR

Question 6 (25 marks)

Select a group of artists who sought to interpret the world in new ways.

Explain their theories of art in relation to how they have interpreted the world in their artmaking.

OR

Question 7 (25 marks)

‘Artists are often thought of as great masters.’

Do you agree or disagree with this interpretation? Give reasons to support your argument.

OR

Section II continues on page 10

FRAMES

Question 8 (25 marks)

Explain the significance of the imagination in art, craft and design.

OR

Question 9 (25 marks)

‘Artworks use a visual language of signs and symbols that can be read.’

Do you agree with this view? Give reasons for your answer. Refer to particular artists, artworks and how audiences can respond.

OR

Question 10 (25 marks)

How can the visual arts challenge cultural traditions?

End of paper