Captivate
EDUCATION

SAMPLE QUESTIONS
One question from each section of this exam, with its marking scheme, so teachers can see what the full paper is like. Full exam and solutions: captivateeducation.com.au/trial-exams

Art Creative Practice

Question and Answer Book

Practice examination 1 – 2027

- Reading time is 15 minutes
- Writing time is 1 hour 30 minutes

Materials supplied

- Question and Answer Book
- Detachable Insert for Section A in the centrefold

Instructions

- Detach the Insert from the centre of this book during reading time.
- At the end of the examination you may keep the Insert.
- Use the additional space at the end of this book if you need extra space to complete an answer.

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

Contents

Section A (7 questions, 60 marks)

Section B (2 questions, 20 marks)

SAMPLE

Practice material in the layout of the 2025 VCAA paper – generated 2027. Not a VCAA examination.

Section A

Instructions

- Please remove the Insert from the centre of this book during reading time.
- Use the artworks in the Insert to answer the questions in Section A.
- Answer **all** questions in the spaces provided.
- Write your responses in English.

Sample – Question 1 of the 7 questions in this section.

Question 1 (5 marks)

Describe how the art element of **texture** has been used in Méret Oppenheim's artwork *Object*, 1936, reproduced on page 1 of the Insert.
In your answer, use specific examples from the artwork. 5 marks

SAMPLE

Section B

Instructions

- Answer **all** questions in the spaces provided.
- Write your response in English.

Sample – Question 8 of the 2 questions in this section.

Question 8 (8 marks)

Discuss how **one** artist you have studied this year uses materials, techniques and processes to explore an idea or related issue in **one** artwork. Name the Interpretive Lens you have used and apply it consistently in your response. 8 marks

Artist _____

Artwork _____

Interpretive Lens _____

End of sample questions

SAMPLE

Artwork for Section A Question 1 — Insert page 1

Reproduction to be supplied by the teacher: a colour photograph of the whole work — the cup on its saucer with the spoon beside it — taken from slightly above against a plain ground. Visible: a teacup, saucer and teaspoon whose surfaces are entirely covered in dense, mottled tawny-and-cream animal fur.

Méret Oppenheim, *Object*, 1936, fur-covered cup, saucer and spoon, cup 10.9 cm diameter, saucer 23.7 cm diameter, spoon 20.2 cm long

Source: The Museum of Modern Art, New York. Image to be supplied under the school's licence.

SAMPLE

Artwork for Section A Question 2 — Insert page 2

Reproduction to be supplied by the teacher: a colour photograph of a length of the printed fabric showing at least one full repeat of the design. Visible: pairs of brown speckled thrushes facing each other across central stems, among red strawberries, white and yellow flowers and green and blue leaves, printed on a dark indigo-blue ground.

William Morris (designer) for Morris & Co., *Strawberry Thief*, 1883, indigo-discharged and block-printed cotton, furnishing fabric

Source: Victoria and Albert Museum, London. Image to be supplied under the school's licence.

SAMPLE

Artwork for Section A Question 3 — Insert page 3

Reproduction to be supplied by the teacher: a colour photograph of the whole painting and, if available, an installation view showing its size against a wall. Visible: a very wide canvas covered from edge to edge with a dense network of winding, branching and looping white lines of varying thickness on a black ground, with no single focal point.

Emily Kame Kngwarreye (Anmatyerr), *Big Yam Dreaming*, 1995, synthetic polymer paint on canvas, 291.1 × 801.8 cm

Source: National Gallery of Victoria, Melbourne. © the artist's estate, licensed by Copyright Agency. Image to be supplied under the school's licence.

SAMPLE

Artwork for Section A Question 4 — Insert page 4

Reproduction to be supplied by the teacher: a colour photograph of the whole painting including its frame. Visible: a young Black man in camouflage fatigues and work boots, astride a rearing white horse on a strong diagonal, one arm raised and pointing, set against a flat, densely patterned decorative background, in an elaborately carved gilded frame.

Kehinde Wiley, *Napoleon Leading the Army over the Alps*, 2005, oil on canvas, 274.3 × 274.3 cm

Source: Brooklyn Museum, New York. © Kehinde Wiley. Image to be supplied under the school's licence.

SAMPLE

Artwork for Section A Question 5 — Insert page 5

Image 1

Reproduction to be supplied by the teacher: a colour installation view of the room on its opening day. Visible: a complete domestic interior — dining table and chairs, a piano, shelves of books, lamps, kitchen appliances and floor — every surface painted white.

Yayoi Kusama, *The obliteration room*, 2002–present, furniture, white paint and dot stickers, dimensions variable, installation view at the start of an exhibition

Source: Queensland Art Gallery | Gallery of Modern Art, Brisbane. © Yayoi Kusama. Image to be supplied under the school's licence.

Image 2

Reproduction to be supplied by the teacher: a colour installation view of the same room several weeks later. Visible: walls, floor, furniture and objects covered in thousands of overlapping red, yellow, blue, green and orange circular dot stickers, so that the edges of objects dissolve into colour.

Yayoi Kusama, *The obliteration room*, 2002–present, installation view several weeks after opening

Source: Queensland Art Gallery | Gallery of Modern Art, Brisbane. © Yayoi Kusama. Image to be supplied under the school's licence.

SAMPLE

Artwork and support image for Section A Question 6 — Insert page 6

Image

Reproduction to be supplied by the teacher: a documentary colour photograph of the realised project. Visible: sandstone cliffs and rocky shore covered in pale, folded synthetic fabric, criss-crossed by taut ropes, with the sea beside them.

Christo and Jeanne-Claude, *Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia*, 1968–69, synthetic erosion-control fabric and rope

Source: Kaldor Public Art Projects, Sydney (documentary photograph of the project). Image to be supplied under the school's licence.

Support image

Reproduction to be supplied by the teacher: a colour reproduction of one of Christo's preparatory collages for the project. Visible: a drawing of the coastline with real fabric and photographic fragments collaged onto it and handwritten notes and measurements.

Christo, preparatory collage for *Wrapped Coast, Little Bay, Sydney, Australia*, 1969, pencil, fabric, photograph and crayon on paper

Source: Christo and Jeanne-Claude Foundation. Image to be supplied under the school's licence.

SAMPLE

Artwork 1 for Section A Question 7 — Insert page 7

Reproduction to be supplied by the teacher: a colour photograph of the whole painting. Visible: a crowded wooden raft on a heaving sea under a dark, stormy sky; dead and dying figures in the foreground, and a rising pyramid of bodies culminating in a man on a barrel waving a cloth toward a tiny ship on the horizon.

Théodore Géricault, *The Raft of the Medusa*, 1818–19, oil on canvas, 491 × 716 cm

Source: Musée du Louvre, Paris. Image to be supplied under the school's licence.

SAMPLE

Artwork 2 for Section A Question 7 — Insert page 8

Reproduction to be supplied by the teacher: a colour installation view of the work showing its full length and a person for scale. Visible: a very long black inflatable boat, suspended or resting in a large industrial or gallery space, crowded with rows of oversized, faceless, grey-black inflatable human figures.

Ai Weiwei, *Law of the Journey*, 2017, inflatable reinforced PVC boat and figures, installation, dimensions variable

Source: Installation view, Biennale of Sydney, 2018. © Ai Weiwei Studio. Image to be supplied under the school's licence.

SAMPLE

Marking scheme for the sample questions

Section A

Question 1. (5 marks)

*Describe how the art element of **texture** has been used in Méret Oppenheim's artwork Object, 1936, reproduced on page 1 of the Insert.*
In your answer, use specific examples from the artwork.

To be awarded full marks, students were required to:

Students were required to describe how the art element of texture has been used in Méret Oppenheim's *Object*, 1936, locating texture on the cup, saucer and spoon, using the vocabulary of texture (actual and implied, tactile, soft, coarse, smooth) and linking it to the artwork's formal organisation, style, symbolism or ideas. The question was marked holistically.

High-scoring responses located the fur on each of the three objects, described its dense, mottled surface and the direction of the hairs, contrasted it with the hard, smooth, cold glaze a teacup is expected to have, and linked this to the unsettling, bodily response the work provokes and to Surrealism's transformation of the everyday. **Mid-range responses** identified the fur and described it in general terms, with limited location, limited art terminology or only a brief link to meaning, or drifted into colour and form. **Low-scoring responses** named texture or described the objects as a cup, saucer and spoon without describing their surfaces.

Common errors included: describing the subject (a teacup) rather than its surfaces; writing about colour or form instead of texture; identifying fur without explaining its effect on the viewer or its meaning.

Mark allocation: Marked holistically against the descriptors; marks are not allocated to individual points.

Responses could have included:

- the actual texture of real animal fur covering the outside of the cup, the whole saucer and the spoon, so that every surface that would normally be glazed or polished is soft and hairy
- the hairs lying in different directions: smoothed around the bowl of the cup, swirling on the saucer, bristling along the spoon's handle — giving a sense of a living pelt
- the tawny and cream mottling of the fur, which makes the surface read as an animal's coat rather than a fabric
- implied, imagined texture: the viewer cannot touch the work but imagines fur on the lips and tongue, so texture becomes a physical, uncomfortable response
- the contrast between the expected texture of porcelain and metal and the actual texture of fur, which turns a polite domestic ritual into something sensual and absurd — a Surrealist strategy of unexpected juxtaposition.

Sample full-mark response

SAMPLE

> Oppenheim replaces every surface of a teacup, saucer and spoon with real animal fur, so texture is the whole idea of the work. The fur is dense and mottled tawny and cream, with the hairs smoothed around the curve of the cup, swirling across the saucer and bristling along the spoon's handle, so the objects look less like crockery than like a small animal curled up on a table. We expect these surfaces to be hard, smooth and cold — glazed porcelain and polished metal — and the soft, hairy actual texture contradicts that expectation. Because the viewer cannot touch the work, the texture is also imagined: looking at the cup, we feel fur against our lips and tongue, which makes a polite ritual like drinking tea feel strange, bodily and slightly repulsive. This jarring contrast of textures is how the work turns an ordinary household object into a Surrealist image of desire and unease.

Section B

Question 8. (8 marks)

*Discuss how **one** artist you have studied this year uses materials, techniques and processes to explore an idea or related issue in **one** artwork. Name the Interpretive Lens you have used and apply it consistently in your response.*

To be awarded full marks, students were required to:

Students were required to discuss how one artist they studied this year uses materials, techniques and processes to explore an idea or related issue in one artwork, naming an Interpretive Lens on the scaffold line and applying it consistently. The question was marked holistically.

High-scoring responses named the artist, artwork and lens, identified a clear idea or issue, and discussed specific materials, techniques and processes — what they are, how the artist used them and what they contribute to the idea — with the lens shaping the discussion throughout and precise art terminology. **Mid-range responses** discussed the idea with general reference to materials, or named a lens but did not apply it, or wandered across several artworks. **Low-scoring responses** described the artist's life or the subject of the artwork with little reference to materials, techniques and processes.

Point bank

- the specific material (its properties: weight, transparency, fragility, origin) and why the artist chose it
- the technique (how the material was handled: carved, poured, stitched, layered, photographed) and the process (the sequence of making, research, experimentation, collaboration)
- how each choice carries meaning — the symbolism of materials, the evidence of the hand, the relationship between process and idea
- the lens applied: Structural (materials, techniques and processes, symbolism and context); Personal (the artist's experiences and the viewer's response); Cultural (time, place and social influences on the choice of materials)

Common errors included: not naming the lens or applying it inconsistently; discussing several artworks; describing subject matter rather than materials; choosing the same artist again in Question 9.

SAMPLE

Mark allocation: Marked holistically against the descriptors; marks are not allocated to individual points. Score-band guide: 7–8: a sharply defined idea or issue, with materials, techniques and processes discussed precisely and consistently linked to it through the named lens. 5–6: a clear idea with relevant materials, some links to meaning, lens applied unevenly. 3–4: general discussion of the artwork with some reference to materials. 1–2: description of the artist or artwork with little relevance. 0: no relevant response.

Sample full-mark response

> Artist: Andy Goldsworthy. Artwork: *Rowan Leaves Laid Around a Hole*, Yorkshire Sculpture Park, 1987. Interpretive Lens: Structural. Goldsworthy explores the idea of the cycle of growth and decay in nature, and the issue of how art can exist without lasting forever. His material is the place itself: autumn rowan leaves gathered on site, sorted by colour from yellow to deep red and laid on the ground in concentric circles that darken toward a black hole at the centre. Through the Structural Lens, the technique of sorting and placing each leaf by hand creates a gradation of colour and a radial balance that draws the eye inward, so the hole reads as both an absence and an opening into the earth. The process is part of the meaning: Goldsworthy uses no glue or tools, so wind and rain would soon scatter the leaves, and he records the work in a photograph before it disappears. The photograph becomes the artwork that is presented to viewers, preserving a moment while reminding us that the leaves themselves have already returned to the soil.

SAMPLE