

Visual Art 2019 v1.1

Units 1 and 2 sample assessment instrument

July 2018

Examination — extended response

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. implement decoding skills to read visual language and communicate understanding of ideas and representations in artworks
2. apply literacy skills using relevant visual art terminology, reference to artworks and language conventions to recognise and distinguish features of selected artworks and practices
3. analyse and interpret visual language, expression and meaning in artworks through a specified context
4. evaluate art forms to appraise the significance of relevant similarities, differences and ideas
5. justify a viewpoint supported by evidence of artistic processes, intentions and expression
8. realise a written response to demonstrate knowledge about how artists employ artistic qualities to create meaning.

Note: Objectives 6 and 7 are not assessed in this instrument.

Subject	Visual Art		
Technique	Examination — extended response		
Unit	Unit 1: Art as lens and Unit 2: Art as code		
Topic	—		
Conditions			
Time	2 hours	Perusal	10 minutes
Word length	800–1000	Seen/unseen	Unseen
Other	<ul style="list-style-type: none"> • Select from unseen stimulus options • Contextual information provided to support understanding of the stimulus 		
Instructions			
<ul style="list-style-type: none"> • Attempt one question using two artworks from the stimulus book. • Justify your viewpoint with analysis, interpretation and evaluation of the selected artworks through specified context/s. • Acknowledge any text you use from the stimulus contextual information in your response. 			
Task			
Answer one of the following questions.			
Question 1			
How do artists manipulate media and techniques to communicate contemporary issues through the selected artworks?			
Question 2			
How do artists communicate their personal values through the selected artworks?			
Question 3			
How do artists respond to cultural influences through the selected artworks?			

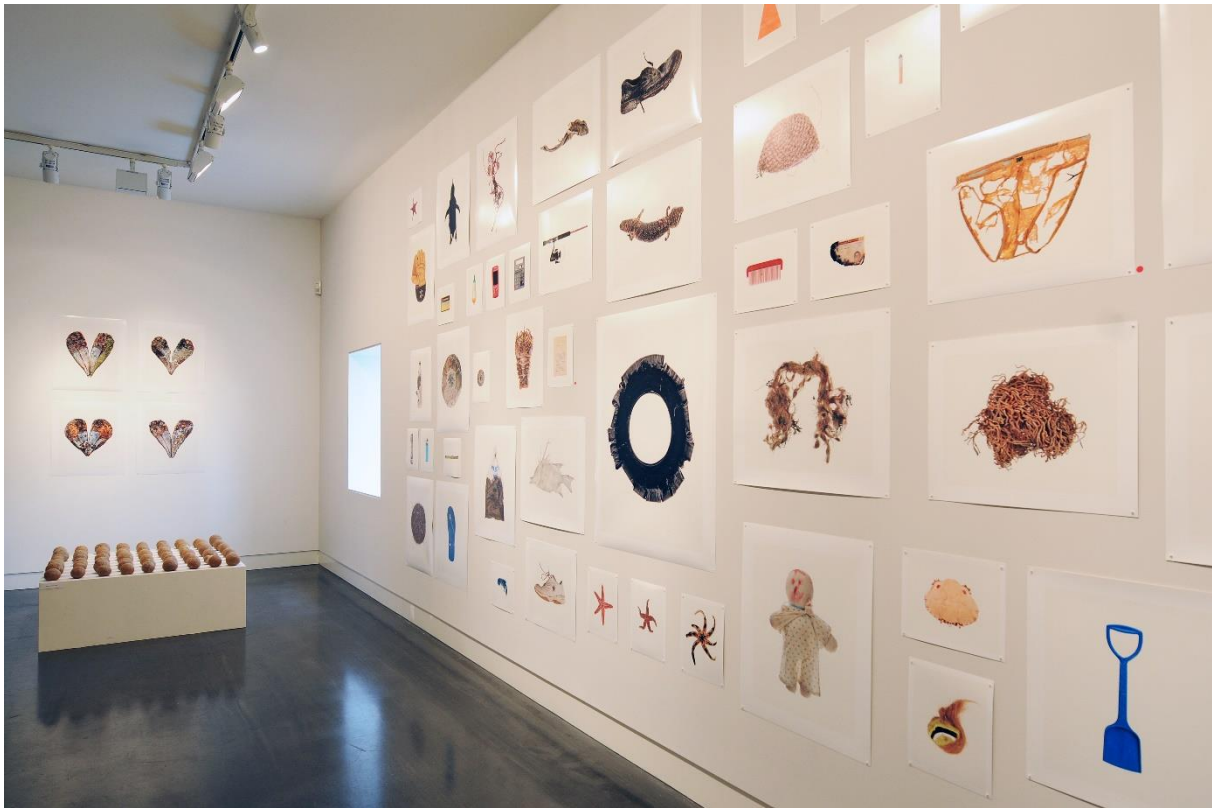
Stimulus

- Narelle Autio, *The Summer of Us*, 2010
- John Dahlsen, *Blue rope*, 2003
- Song Dong, *Waste Not*, 2013
- Mark Kimber, *All That Glisters #2* from *All That Glisters* series, 2010
- Portia Munson, *Lawn*, 2007
- Robyn Stacey, *Table of Industry*, 2009

Feedback

Exam stimulus

Image 1



(above)
Narelle Autio
The Summer of Us,
At Hugo Michell Gallery, 2010
Type C print
© Narelle Autio and Hugo Michell Gallery

(left)
Narelle Autio
Green Mask from The Summer of Us,
At Hugo Michell Gallery, 2010
Type C print
© Narelle Autio and Hugo Michell Gallery

Narelle Autio is an Australian photographer. *The Summer of Us* is an installation of more than 100 photographs and sculptures of abandoned possessions. Autio photographed objects she found washed up on the beach and presented them as large-scale images depicting minute details. Rather than cleaning or repairing the objects, Autio captures the evidence of their time spent in the sea. The objects are made of barnacles and seaweed. The images are intended to connect the viewer with the beach and the ocean.

Image 2



John Dahlsen
Blue rope, 2003
Found plastic objects, assembled behind perspex
Triptych each panel 165 cm x 44 cm

John Dahlsen is an Australian artist who worked as a traditional landscape painter before taking up an environmental cause with sculptures, assemblages and installations constructed from found and recycled objects. These artworks were initially inspired by Dahlsen's reactions to the colours and amount of plastic ocean debris found on the beaches near his home in Byron Bay. His art practice now takes him to the shorelines along much of the east coast of Australia to collect, categorise, arrange and transform ocean litter to communicate his message. The nylon ropes, plastic bags and fish nets in *Blue rope* are instantly recognisable, but through Dahlsen's transformation processes, they take on new meaning. Dahlsen has been described as an environmentalist, an archaeologist and an optimist.

Image 3



Installation view



Song Dong
Waste Not (exhibition view)
2013
Installation at Carriageworks multi-arts centre, Sydney

Detail

Song Dong is a Chinese conceptual artist. The exhibition *Waste Not* presents more than 10,000 domestic objects that were collected and stored by his late mother. Suffering through poverty and emotional turmoil in China during the Cultural Revolution of the 1950s and 60s, the artist's mother learnt to survive by keeping anything that could be re-used. This developed into an unhealthy obsession where she refused to throw anything away throughout her adult life.

Song first created *Waste Not* in 2005 in collaboration with his mother. The use of her objects in the installation celebrates his mother and remembers her hardship. Viewers are invited to walk through the vast collection of objects, all of which were stored in the 100-year-old house at the centre of the exhibition. Many Chinese people who saw the exhibition said that they shared the same life as the artist's mother.

Image 4



Mark Kimber
All That Glisters #2 from *All That Glisters*, 2010
Pigment print
40 x 40cm, edition of 6

Mark Kimber is an Australian photographer. His photographic series *All That Glisters* depicts dioramas of figurines sealed in glass domes. The mass-produced figures are staged in scenarios that bridge humour and serious social commentary. Kimber's photographs challenge ideas about control, memorabilia and masculine roles in society. In *All That Glisters #2*, a miniature plastic astronaut takes a step forwards holding only a candelabra. As a photographer, Kimber communicates not only through the content of the glass dome, but also through the visual language of the photograph.

Image 5



Portia Munson
Lawn, 2007
Plastic objects
Size variable
PPOW Gallery installation

Portia Munson is an American artist. She assigns meaning to mundane objects in installations constructed from domestic waste. While collecting art materials at a dump, Munson became aware of the dominance of green used in household plastics and considered the associations of colour and mass-produced objects. *Lawn* is a large-scale floor installation constructed entirely of this green plastic waste. The objects are arranged in the shades of green they are found in. Munson challenges ideas about consumerism and the control of nature.

Image 6



Robyn Stacey
Table of Industry, 2009
from *Empire Line* series
Type C print
120 x 181cm, edition of 5 + 2 AP
237 x 360cm, edition of 1 + 1 AP

Robyn Stacey is an Australian photographer. To create the *Empire Line* series, Stacey accessed the collection of artefacts and 19th century houses preserved by the NSW Historic Houses Trust. This series combines the compositional traditions of 16th century Dutch still-life painting with contemporary photography. She selected and arranged objects into compositions with symbolism, ornate details, rich colour and light. The collection of objects in *Table of Industry* comments on the thirst for knowledge in past times and the preservation of culture and taste.