Short response items: All that remains

This sample has been compiled by the QSA to help teachers plan and develop assessment instruments for individual school settings. It demonstrates the following criteria:

- Appraising

Assessment instrument

This sample assessment instrument:
- demonstrates short response items that gather evidence about some aspects of the appraising general objective
- provides opportunities for critical analysis and interpretation of information about language, expression and meanings in artworks related to concepts, focuses and media with some consideration of contexts
- is suitable as a formative appraising task which could be used to introduce the school’s concept for a body of work
- should be used in conjunction with additional appraising instruments to cover the remaining aspects of appraising
- should be part of a summative assessment program that includes a research component to enable all aspects of appraising to be demonstrated.
- could be suitable for supervised conditions (see syllabus for information about conditions)
- includes items that could be adapted to suit relevant artworks selected for a particular school’s individual concepts/focuses
- does not provide opportunities for the full range of appraising criteria to be demonstrated. There is restricted opportunity for presenting a viewpoint justified by adequate research, development, resolution.

Concept

“All that remains” poses questions about what is essential to traditional and contemporary societies and cultures, and what sustains them.

The concept, “All that remains”:
- is associated with relics: what is left behind, remnants of the past and discarded; or contaminated physical or symbolic worlds
- includes the exploration of surface, layers and identity of people and places
- includes regeneration of built and natural environments and their connections to growth and debris.
Assessment items

**Question 1**

Sara Tse and Fiona Hall are contemporary artists exploring ideas of consumerism and decay, as well as remnants of cultures in a changing world. Each artist uses discarded materials (Coke cans and fashion garments) to comment on “all that remains”.

**Write about 200 words in total in response to the three parts of Question 1.**

i. What is each artist trying to say about society through these two images?

ii. How and why do you think the artist has used particular aspects of visual language to communicate their view?

iii. Reflect on and write about, how the artist’s use of their selected medium assists in the communication of the idea.

**Image 1 — Sara Tse, Trans/form no. 9.1 and no. 10.2, Dress no. 66, no. 68, no. 69, 2003**

Porcelain, fabric dipped in slip and fired

**Image 2 — Fiona Hall, Medicine bundle for the non-born child, 1993**

Aluminum, rubber teats, child’s jacket (28 cm x 44 cm x 10 cm), child’s booties (each 8.5 cm x 9 cm x 5.2 cm), child’s bonnet (13 cm x 13 cm x 7 cm), child’s teething ring (31 cm x 9 cm) diameter

**Write an essay of 400–600 words in response to either Question 2 below or Question 3. Either Question 2**

All of the following works were made by artists who live in different cultures.

Thai artist Kamin Lertchaiprasert was influenced by problems affecting contemporary Thai society. In response, he constructed 366 sculptures over a period of a year. Each sculpture represented a reported problem. The solution (or wisdom) was inscribed in calligraphy on each of the objects a year later.

Chinese artist Cai Guo Qiang created nine large gunpowder drawings inspired by the ancient science of geomancy, which seeks the attainment of physical and spiritual harmony between a person and their environment.

Japanese artist Yukinori Yanagi does not offer solutions to problems, instead displaying symbolic representations of the disintegration of culture and national identity on a global scale.

“Art is to me the glorification of the human spirit, and as such it is the cultural documentation of the time in which it is produced.” Hans Hofman

In response to this quote by Hans Hofman:

- evaluate how effectively each of the following three works communicate the concept “All that remains”.
- Support your discussion with reference to all the pieces and explain how each artist has expressed their meaning through the use of visual language and the selected medium.

**Image 3 — Kamin Lertchaiprasert, Problem-Wisdom, 1995 (detail), 365 ceramic sculptures**

**Image 4 — Cai Guo Qiang, Dragon or Rainbow Serpent: A myth glorified or feared (drawings), Project for extra-terrestrials no. 26, 1996, Spent gunpowder and Indian ink on Japanese paper Nine drawings: 300 cm x 200 cm each**

**Image 5 — Yukinori Yanagi, Asia-Pacific ant farm, 1994 Installation at Art Tower Nito comprising ants, coloured sand, plastic box, plastic pipe and video. Documentation on LCD monitor AND Asia-Pacific ant farm, 1994 (detail with Japanese flag)**
Question 3

Each of the following art works comment on an aspect of human existence, personal histories and remains of the past. The artist has used these ideas as a starting point.

Through comparing, contrasting, analysing and interpreting the following three works, comment on how the artist has used visual language and the selected medium to express meaning about “All that remains”.

Image 6 — Tony Cragg  *Mittelschicht*, 1984 Wooden objects 1.75 m x 7.5 m x 4.5 m

Image 7 — Antony Gormley  *Bed*, 1980–81 Bread and paraffin wax 280 mm x 2200 mm x 1680 mm

Image 8 — Claire Healy & Sean Cordeiro  *Deceased Estate*, 2004 Entire detritus of artist warehouse. 4 m x 5 m x 5 m Photograph: Christian Schnuur

References

*Image 1*

*Image 2*

*Image 3*

*Image 4*

*Image 5*

*Image 6*

*Image 7*

*Image 8*
Instrument-specific criteria and standards

<table>
<thead>
<tr>
<th>Standard A</th>
<th>Standard B</th>
<th>Standard C</th>
<th>Standard D</th>
<th>Standard E</th>
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<td>• critical analysis, interpretation, evaluation and effective synthesis of information about visual language, expression and meanings in artworks, emphasising the interrelationship between the chosen focuses, contexts and media relevant to the concept ‘Waiting’</td>
<td>• critical analysis, interpretation and evaluation of information about visual language, expression and meanings in artworks, relevant to the concept ‘Waiting’, selected focuses, contexts and media</td>
<td>• analysis and interpretation of information about visual language, expression and meanings in artworks, relevant to the concept ‘Waiting’, selected focuses and media</td>
<td>• consideration of information about meanings in artworks relevant to concept ‘Waiting’, selected focuses and media</td>
<td>• description and classification of artworks related to concept ‘Waiting’ and media</td>
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<td>• consistently accurate and skilful use of relevant visual art terminology, referencing and language conventions.</td>
<td>• skilful use of relevant visual art terminology, referencing and language conventions.</td>
<td>• use of relevant visual art terminology, referencing and language conventions.</td>
<td>• occasional use of suitable visual art terminology and language conventions.</td>
<td>• use of some language conventions.</td>
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Note: Colour highlights have been used in the table to emphasise the qualities that discriminate between the standards.

Key: Qualifiers that distinguish the standards A–E Characteristics of the general objectives