Short response items: Waiting

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

The stimulus artworks on the following pages explore the concept of “waiting”, literally or symbolically, through a focus such as:

- journeys and transitions — the idea of waiting as “the in– between” in relation to memories of journeys taken
- time and change — the idea of waiting in relation to time and change as the transformation of what has come before and what will happen after
- places and spaces — the idea of waiting in relation to the places and spaces and our feelings/moods/experiences (e.g. frustration/boredom/patience/excitement) within these places
- human relationships, interactions and cultural ties — questions relating to the idea of waiting and the search for self, identity and social connection.
Assessment items

**Part one**

**Conditions**

With reference to the following artworks, respond in sentences to each part of this question. Your overall response should be 300–400 words in length.

**Question**

(i) What is each artist trying to say about the “in between” of being somewhere?

(ii) How is Gwyn Hanssen Pigott’s conceptual approach similar to Anthony Lister’s painting?

(iii) Explain the “journey” that each artist is attempting to communicate?

(iv) Evaluate the extent to which the artworks successfully communicate the artists’ intentions? Justify your response.

Image 1 Gwyn Hanssen Pigott  *Travellers no. 3*, 2001, Wheel-thrown Limoges porcelain 26 parts, 31 cm x 200 cm x 17 cm (installed)

Image 2 Anthony Lister  *In Transit # 1*, 2005, Mixed media on canvas, 120 cm x 120 cm

**Part two**

**Conditions**

Select one of the following three questions (either option A or option B or Option C) and write a response of 600–800 words in length.

**Option A**

Each of the following artworks comments on an aspect of time and the focus of change.

Franz West demonstrates this through the installation of sofas placed in anticipation of occupants.

David Eastwood explores realities and representations of places and spaces.

Donna Marcus uses recycled materials to bring memories of their past into a new context.

**Option A Question**

How has each artist communicated the concept of “waiting” in their artwork?

Justify your viewpoint by analysing each artist’s use of visual language, media and context, to suggest meaning/s. Discuss how the titles given to the works add additional layers of meaning.

Image 3 Franz West  *Auditorium*, 1992, Installation of sofas, Lifesize

Image 4 David Eastwood  *Room 237*, 2006, Acrylic on linen, 152 cm x 167 cm

Image 5 Donna Marcus  *Fall 2*, 2001, Recycled aluminum vegetable steamers, 1.5–2 m variable

**Option B**

Each of the following artworks uses the focus “human existence” in relation to the concept of “waiting”. Issues of personal and cultural identity are explored in these works through a range of media.

Joseph Beuys’ Felt Suit was tailored from one of his actual suits and could be viewed indirectly as a symbolic self-portrait. Ideas of absence, presence and existence are evident in the work. His use of felt as a symbol of physical and spiritual warmth is a recurring metaphor in his work.

Mari Hirata’s photographic installation of white wedding shoes on the beach makes reference to cultural traditions, female ancestors, migration journeys, personal and cultural narratives.

“My photographs talk about the unity of formality and informality. It is the combination of established procedure and order, with the notion of surrealism and visual puns.”

Hilarie Mais’ painting refers directly to her experience of pregnancy, and to the sense of being part of a long chain of linked generations. The two interlinked spirals culminate in tiny hands, which close the two circles and form an image of infinity.
Part two (continued)
Option B Question
Discuss each of these three artworks, reflecting on how each artist uses visual language and media as a means of expression. Explain and justify how effectively each artist has covered up or revealed their personal or cultural journey.

Image 6 Joseph Beuys  
*Felt Suit*, 1970, Unconfirmed 170 cm x 60 cm

Image 7 Mari Hirata  
*The Descendants*, 2006, Type-c print, edition of 10, 100 cm x 120 cm

Image 8 Hilarie Mais  
*The Waiting*, 1984 Oil paint on ply, 124 cm x 182 cm x 5 cm

Option C
Each of the following artworks focuses on human relationships and modern society in relation to “waiting”.

Abigail Fallis demonstrates this through her use of shopping trolleys (DNA DL90) to create a sculptural installation in the shape of a DNA double helix.

Tsuyoshi Ozawa explores human interactions and social issues using an artwork as his catalyst for dialogue. In this photographic series his models hold “weapons” made of vegetables.

Felix Gonzalez-Torres uses two identical, adjacent, battery-operated clocks as symbols of lost time, relationships and mortality.

Option C Question
Describe and analyse each artist’s use of visual language, media and context to communicate ideas and suggest meaning/s, in particular, through incorporating mundane found objects into their artwork.

Image 9 Abigail Fallis  
*DNA DL90*, 2004, Installation of shopping trolleys, Lifesize

Image 10 Tsuyoshi Ozawa  
*Seafood hotpot/Beijing* (from “Vegetable weapon” series), 2002, Photograph

Image 11 Felix Gonzalez-Torres  
*“Untitled” (Perfect Lovers)*, 1991, Clocks, paint on wall, 35.6 cm x 71.2 cm x 7 cm
References

Image 1

Image 2

Image 3

Image 4

Image 5

Image 6

Image 7

Image 8

Image 9

Image 10

Image 11
## 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>
</tr>
</thead>
<tbody>
<tr>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
</tr>
<tr>
<td>· <strong>critical analysis, interpretation, evaluation and effective synthesis</strong> of information about visual language, expression and meanings in artworks, <strong>emphasising the interrelationship</strong> between the chosen focuses, contexts and media relevant to the concept 'Waiting'</td>
<td>· <strong>critical analysis, interpretation and evaluation</strong> of information about visual language, expression and meanings in artworks, <strong>relevant</strong> to the concept 'Waiting', selected focuses, contexts and media</td>
<td>· <strong>analysis and interpretation</strong> of information about visual language, expression and meanings in artworks, <strong>relevant</strong> to the concept 'Waiting', selected focuses, contexts and media</td>
<td>· <strong>consideration</strong> of information about meanings in artworks <strong>relevant</strong> to concept 'Waiting', selected focuses and media</td>
<td>· <strong>description and classification</strong> of artworks <strong>related</strong> to concept 'Waiting' and media</td>
</tr>
<tr>
<td>· <strong>consistently accurate and skilful use of relevant visual art terminology, referencing and language conventions.</strong></td>
<td>· <strong>skilful use of relevant visual art terminology, referencing and language conventions.</strong></td>
<td>· <strong>use of relevant visual art terminology, referencing and language conventions.</strong></td>
<td>· <strong>occasional use of suitable visual art terminology and language conventions.</strong></td>
<td>· <strong>use of some language conventions.</strong></td>
</tr>
</tbody>
</table>

*Note:* Colour highlights have been used in the table to emphasise the qualities that discriminate between the standards.