

# Rebecca Agnew



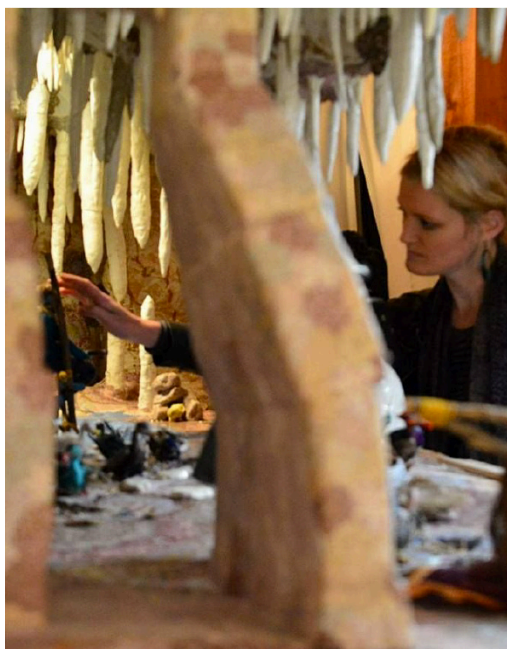
Rebecca Agnew, *I like the way you like*, three channel stopmotion animation 2018, installation view at Gertrude Glasshouse.

Contemporary Art on the Road is a unique program that provides access to artists and art experts from some of Melbourne's leading art institutions. This resource was created to introduce teachers to a range of hands-on, expertly designed strategies and resources for teaching contemporary art in their classroom.

Contemporary Art on the Road is funded by the Department of Education and Training Victoria (DET) through the Strategic Partnerships Program (SPP) and partnered with the following organisations:



Contemporary Art on the Road is an initiative developed by Gertrude Contemporary and in partnership with Monash University Museum of Art, the Victorian Curriculum and Assessment Authority and three regional Victorian galleries: Latrobe Regional Gallery, Horsham Regional Art Gallery and Shepparton Art Museum.



## About the Artist

Rebecca Agnew was born in Dunedin, New Zealand, Aotearoa, in 1982. In 2004 she completed a Bachelor of Fine Art, University of Otago, Dunedin, before relocating to Australia and completing a Master of Fine Arts, Victorian College of the Arts, University of Melbourne in 2012. Agnew works predominantly in painting, sculpture and stopmotion animation. In 2015 she was awarded the Keith and Elizabeth Murdoch Travelling Fellowship, with residencies undertaken with Waaw, Saint Louis, Senegal and Theertha Red Dot Gallery, Colombo, Sri Lanka. In 2013 Agnew was commissioned by Artbank to produce a work for their permanent collection. She has led animation workshops for the inaugural NGV Triennial, National Gallery of Victoria, Melbourne, and previously received an ArtStart Grant from the Australia Council for the Arts in 2014. Recent exhibitions include *Pink Frost*, Tinning Street; *I Like the Way you Like*, Gertrude Glasshouse; *Melbourne & Brisbane International Animation Festival*, Waaw Gallery, Saint Louis, Senegal; *Immaterial*, Articulate

Project Space, Sydney; *Interior 2.1*, TRAMA Centro, Guadalajara, Mexico and *Video Arte Australia Nueva Zelanda*, Matucana 100, Santiago, Chile. Agnew's work is represented in the collections of the University of Otago, Dunedin; Artbank and private collections in Australia and New Zealand.

### **What ideas/ concepts do you base your artworks on?**

My body of work explores themes of the human condition in our expanding cultural economy. Reflecting on history, art and artefact I use the figure and traces of human intervention as a centrepiece. My recent 3 channel stopmotion animation work *I Like the Way You Like* was a non linear exploration of the social and physical worlds connected by the manufacturing and consumerism of mobile phones. This concept informed my humanoid, surreal characters and material choices of recycled phones, paper leaves and glitter. The materials I use reflect ecological impact of human actions and the interpersonal narratives that play out between people when faced with conflict.

### **Why are your ideas/ concepts/ discussion important to a contemporary audience or in a contemporary context?**

I am often drawn to and inspired by incorporating discordant art, ideas and themes; which builds up a kind of textured mythology. In my storytelling I use moral tales and ideologies as a trope, connecting history to current global culture. I want to add layers of visual details, ideas and universal themes so the messages reflect anxieties of the contemporary times.

### **How do you begin your studio practice? Where do you find inspiration?**

I start by looking at photographic images and I am often compelled by the subtext that can be analysed from an individual expressions captured within the photographic frame. My research is informed by contemporary fiction, short stories, issues around sex and gender, global news stories and my own experiences. My process begins with, mind mapping, reading, writing and watercolour paintings that transition into the stopmotion animation process of scriptwriting to making a workbook of character and set design. This process evolves to the use of puppets, acting out moral quagmires in uncanny worlds.

### **How has your practice evolved over time?**

As a self taught stopmotion animator, each project brings new challenges, skills and technologies. I maintain a studio intensive arts practice to make detailed worlds, extrapolating a visual experience removed from the making process. Over time my process has become more refined and I enjoy the research periods between stopmotion animations.

### **Who are your biggest influences?**

I have a huge love of Mesopotamian art, anthropomorphism, ancient miniature paintings and cultural folklore. Initially, author Anna Tsing and her book *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* was a reference to my recent work and I revisit artist, filmmaker and activist Renzo Martens and his gentrification project in the DR Congo jungle as inspiration. I am compelled by the ethical questions of artist work such as Vanessa Beecroft in the documentary *The art star and the Sudanese twins*, directed by New Zealand Director Pietra Brettzell. I research iconography, paying special attention to Steven Meisel, Lee Miller, Steven Meisel, Robert Cappa and other artists such as Monica Cook, Wangechi Mutu, Natalie Djurberg, Richard Prince and Roger Ballen who dissect photography, painting and film.

Artist website: [www.rebeccaagnew.com](http://www.rebeccaagnew.com)

# Workshop Summary

In this workshop participants will learn about character building and the processes involved in producing a stopmotion animation. The workshop will promote creative expression and discussion through a visually stimulating environment.

Introduction (30 mins): Rebecca will begin the workshop by presenting her body of work to the group. She will discuss the references she draws inspiration from and the techniques she uses in her practice including drawing, painting, sculpture and stopmotion animation. She will situate her practice amongst art history and contemporary arts practice.

Overview + Discussion (15 mins): Rebecca will provide an overview to what will be undertaken in the workshop. The aim of this workshop is to explore the experimental possibilities of character and set building for a stop animation. Utilising the fantastical and outer worldly atmosphere of stopmotion animation, Rebecca will lead the group in incorporating mythological and folklore characters in their script or storyboard. Discussion points and visual examples will include some of Rebecca's own characters and themes she has previously used in her works.

Topics for discussion:

Character design

Story telling

Character personality development

Armature

Sets and props

Animation filming

Production Phase (1.5 Hours): This component of the workshop invites participants to explore the possibility of using accessible tools to create animation artworks. Participants will start by sketching out ideas for their character design. Using readymade base characters, sets and objects crafted by Rebecca, participants will be able to design and organise their sets. Participants will use an application called *OSnap* on iPads provided to create their animations. Rebecca will lead participants in how to use this application and the basics of animating.

To produce her stopanimations Rebecca shoots to a ratio of 24 frames per second. To produce 10 minutes of film she needs roughly 12,000 photos (approximately 1200 images per minute). There is some variation the amount of photos needed to accurately capture any movement eg. the desired speed object moving. For this workshop participants will work to a ratio of roughly 9-10 frames per second with the aim of producing a 20-30 second film (270 images).

The outcomes of this workshop will be a short stop-animation film that can be emailed to participants through the animation application *OSnap* (App Store) or *Stop Motion Studio* (Android / Play Store).

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## Materials List

Box of props

Plasticine

iPads or similar smart device

2-5 small fixed led lights

Scissors

Paper

Pens

Scraps of fabric

Glue sticks

Plasticine

Readymade aluminium armature

Good option for puppets are: Barbie dolls and action figures, these can be painted, or dressed up according to desired look.

Doll house furniture can also be recycled to dress sets.

A recycled cardboard box or shoe box is perfect to decorate as a set.

# Goals and Objectives

- Through critical and creative re-thinking of the typical mediums of visual art (eg. painting sculpture photography) - students will learn about New Media Art and how to situate their works within the canon of art history.
- Students will develop evocative narratives that links conceptual ideas and expressions into the visual outcomes that they develop.
- Students will be challenged to think critically and creatively about the materials, colours, and composition.
- Students will analyse the crossover of stage/set design, puppetry, stop animation and visual art.

The activity aims to:

- Expand students knowledge about contemporary arts practice, art histories, concepts and techniques.
- Encourage imagination, enjoyment and a personal aesthetic through engagement with visual arts making, discussing, interpreting and evaluating.
- Teach students to express themselves through visual language and create visual narratives through combination of materials and techniques.
- Expand student's critical and creative thinking, using new technologies and methods.

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## Learning Activity

### Discussion

- Discuss stopmotion animation as an contemporary art form and links to art histories. Can you find other contemporary artists that use this method?
- Discuss new media art. Do you think that Rebecca's stopmoion animations fall under this umbrella term? Why? Why not?
- Discuss the narrative devices Rebecca uses in her art. What are some examples?
- Look at Rebecca Agnew's *Europa* stopmotion animation. Discuss how different materials and colours can communicate meaning: How does her heavy use of pink communicate meaning? What does it say to you?

### Concept Development

Students should begin by undertaking research and discussion into a topic that interestes them. Building on the discussion and research undertaken students should generate a collection of images and objects that will spark a catalyst for their characters and narratives. Students should write a short script or story board in preperation for filming.

### Production

Students should find an old shoebox or cardboard box that they can decorate with paints, materials and objects to build a small set. Using characters they have developed in their research and writing stage, students should produce puppets using recycled dolls, placticine, material scraps and any other found objects. Students should do a test run, acting out their narrative. Using the application *Osnap* on an iPad, iPhone or similar smart device students should capture sequential movements. It will be best to do a demonstration with all the class before filming. Using the simple editing features in the application students can speed up, or slow down their footage, they can also record voice or sound over the top of their film and add effects.

**Additional activity** - Stage a screening of the stopmotion animations students have made. In preperation for this discuss different modes of display- Should they be projected onto a wall? or displayed on a TV? What are the benefits or limitations or each method? Can you think of any other methods you could use for display?

# Links to Curriculum

## PRIMARY & SECONDARY

### **Present & Perform**

View the location and exhibition of Rebecca Agnew's work. The students then plan their own exhibition of their artworks. They should consider the audience of the artworks and how they wish the audience to interpret the artwork.

### **Respond & Interpret**

Level F – 6

Respond to Rebecca Agnew's artwork by identifying and describing technique and ideas. Consider how she makes her work. Students could also discuss the range of aesthetic styles throughout art history.

Level 7 – 10

Analyse and interpret Rebecca Agnew's artworks discussing ideas and viewpoints. Compare her work with works by other contemporary artists to identify characteristics and features of the works.

### **Explore & Express**

Levels F – 6

Investigate the ways in which Rebecca Agnew explores ideas, techniques and materials in her artworks. How are these expressed?

Levels 7 – 10

Explore the practices of Rebecca Agnew. Through a discussion of Rebecca's use of stop animation, discuss how she expresses her ideas and develops a particular style within her work. Discuss his work in terms of the themes that she explores. From this discussion students should develop their own artistic practice through the use of inspiration, materials, techniques and processes to develop their own artworks.

### **Visual Arts Practice**

Levels F – 6

Based on the artworks of Rebecca Agnew students should explore materials, techniques, processes and visual conventions. They describe the use of these in the production of their artworks.

Levels 7 – 10

Think about the intentions that Rebecca Agnew has when she commences making her work. Discuss her artistic practice. Using the artworks of Rebecca as a starting point, explore materials, techniques, visual conventions and processes to develop an individual artistic intention.

## VICTORIAN CERTIFICATE OF EDUCATION (VCE)

### Studio Arts

Unit 1 Area of Study 3: Interpreting art ideas and use of materials and techniques: The work of artists from different times and cultures is studied to gain a broader understanding of how artworks are conceived, produced and exhibited. Students discuss the way in which Rebecca has used materials and techniques, and interpreted ideas and sources of inspiration in producing her artworks.

Unit 2 Area of Study 2: Ideas and Styles in Artwork: identify the art elements and art principles utilised in Rebecca Cue's artworks; analyse the use and manipulation of these elements in a variety of artworks, with clear reference to the aesthetic qualities.

Unit 3 Area of Study 3: Artists and Studio Practices: In this area of study students focus on professional studio practices in relation to particular art forms. Students investigate the ways in which artists have interpreted subject matter, influences, historical and cultural contexts, and communicated ideas and meaning in their artworks. Students should examine Rebecca's artist biography and above interview questions to understand the path of her professional development.

Unit 4 Area of Study 3: Art Industry Contexts

Visit a variety of art exhibitions and examine the different methods and roles undertaken in the preparation and presentation of art to the public. Through her website examine several of Rebecca's exhibition outcomes. Discuss the presentation methods use and what they communicate to the viewer.

# Glossary

**Stopmotion Animation** - Stop Motion Animation is a technique used in animation to bring static objects to life on screen. This is done by moving the object in increments while filming a frame per increment. When all the frames are played in sequence it shows movement. Clay figures, puppets and miniatures are often used in stopmotion animation as they can be handled and repositioned easily.

**Armature** - In sculpture, an armature is a framework around which the sculpture is built. This framework provides structure and stability, especially when a plastic material such as wax, newspaper or clay is being used as the medium. When sculpting the human figure, the armature is analogous to the major skeleton and has essentially the same purpose: to hold the body erect. An armature used in stopmotion animation is an articulated metal, wire or even wooden figure covered with material to build the character, but can be made to hold poses for extended periods of time. In simplest terms, it is a skeleton for a sculpture.

**Character** - used to describe a person in a story. A character is most simply a person, especially when you are describing a particular quality that they have. Character is also the particular combination of qualities in a person or place that makes them different from others.

**Residency** - many artists undertake an 'artist residency' sometime during their career. These are programs that involve artists moving to a different country or location to the one they live in, and spending a certain amount of time there creating art. Often they are sponsored by a gallery or museum during their artist residency.

**Commission** - to formally choose someone to do a special piece of work, or to formally ask for a special piece of work from someone.

**The human condition** - the characteristics, key events, and situations which compose the essentials of human existence, such as birth, growth, emotionality, aspiration, conflict, and mortality.

**Cultural economy** - Cultural economics develops from how wants and tastes are formed in society. This is partly due to nurture aspects, or what type of environment one is raised in, as it is the internalization of one's upbringing that shapes their future wants and tastes. Acquired tastes can be thought of as an example of this, as they demonstrate how preferences can be shaped socially.

**Ecological** - relating to or concerned with the relation of living organisms to one another and to their physical surroundings.

**Narrative** - a story or account of events, experiences, or the like, whether true or fictitious. When you are looking at an art work, the artist is presenting a narrative to you through visual language.

**Non linear** - refers to anything that is not arranged in a straight line, or is non-sequential or straightforward.

**Humanoid** - a machine or creature that resembles a human, either through appearance or character or both, but is not a human.

**Mythology** - The body of myths belonging to a culture. Myths are traditional stories about gods and heroes. They often account for the basic aspects of existence explaining, for instance, how the Earth was created or why the year is divided into seasons.

**Ideologies** - A set of beliefs or characteristic of a social group or individual.

**Trope** - A trope is a significant recurrent theme; a motif. It is also a figurative or metaphorical use of a word or expression.

**Quagmires** - an awkward, complex, or hazardous situation.

**Extrapolating** - to infer (an unknown) from something that is known. When you extrapolate, you use specific details to make a general conclusion. When you look at a picture of someone walking through the rain with a frown, you may extrapolate that they are sad or upset.

**Anthropomorphism** - is the attribution of human traits, emotions, or intentions to non-human entities. It is considered to be an innate tendency of human psychology.

**Mesopotamian Art** - Ancient Mesopotamia (which corresponds roughly to modern Iraq) was governed by a variety of cultures, including the Sumerians, Assyrians, and Babylonians. The artistic traditions of these cultures may therefore be grouped as Mesopotamian art. Mesopotamian sculpture features a distinct stylized aesthetic.

**Folklore** - the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth.

**Gentrification** - the buying and renovation of houses and stores in deteriorated urban neighborhoods by upper- or middle-income families or individuals, raising property values but often displacing low-income families and small businesses.

**Ethical** - pertaining to or dealing with morals or the principles of morality; pertaining to right and wrong in conduct.

**Iconography** - the imagery or symbolism of a work of art, an artist, or a body of art; or the traditional or conventional images or symbols associated with a subject and especially a religious or legendary subject.

**New Media art** - New media art is an umbrella term for artwork produced using 'new media'. It includes a diverse set of categories such as digital art, computer graphics, computer animation, virtual art, internet art and interactive art technologies.

## Assessment Rubric – Contemporary Artist Practice – Level 4

### Visual Arts Level 4 Achievement Standard

Students investigate the ways in which the artist explores ideas, techniques and materials in their work and plan their own art works.

Step 1	Step 2	Step 3	Step 4	Step 5
<p><i>Students identify the artist use of materials and techniques.</i></p>	<p><i>Students describe artist's use of materials and techniques and representation of ideas.</i></p> <p><i>There is a link between the artist's work and the student's work.</i></p>	<p><i>Students identify the ideas that the artist has explored in their work. These ideas are reflected in the student work.</i></p>	<p><i>Students describe the artist has explored ideas, materials and techniques in their work. The student has used the same ideas in their own work.</i></p>	<p><i>Students evaluate how the artist has explored ideas, materials and techniques in their work. The student can link the use of ideas, materials and techniques in their own work and link it to the artists work.</i></p>

Organising element	Action	Insufficient Evidence	Quality criteria				
<i>Exploration of artist use of materials and techniques</i>	<i>Documentation of materials and techniques in relation to ideas.</i>	<i>Insufficient Evidence</i>	<i>Materials are identified in the artist work.</i>	<i>Materials and techniques are discussed in short sentences.</i>		<i>Materials and techniques are described and related to ideas in the work.</i>	<i>Materials and techniques are analysed in relation to ideas. The artist's exploration is described.</i>
<i>Student use of materials and techniques.</i>	<i>Exploration of materials and techniques in relation to artists work.</i>	<i>Insufficient Evidence</i>	<i>Use of materials and techniques are evident.</i>	<i>Materials and techniques are explored in drawings.</i>	<i>Materials and techniques are explored with annotated drawings that relate to the artist's ideas.</i>	<i>Materials and techniques are explored demonstrating the student's own personal ideas that relate to the artist's ideas. There are some annotations.</i>	<i>Materials and techniques are explored through annotated drawings demonstrating the students own personal ideas that relate to the artist's ideas.</i>
<i>Art work planning</i>	<i>Students plan their own artwork.</i>	<i>Insufficient Evidence</i>	<i>A plan is evident in the visual diary.</i>	<i>The artwork plan documents the use of materials and techniques and student ideas.</i>	<i>The artwork plan relates to the exploration of materials and ideas and the artist's work.</i>	<i>The artwork plan demonstrates an exploration of materials and techniques that relates to the artist's ideas and work.</i>	<i>The artwork plan demonstrates an exploration of materials and techniques that builds on previous work and expands on the ideas expressed by the artist.</i>



## Learning continuum and Formative assessment rubric– Level 4 - 6

**VISUAL DIARY** – The purpose of a visual diary is to document the creative process from inspiration through to reflection to improve their visual arts practice.

<p><b>By the end of Level 4</b></p> <ul style="list-style-type: none"> <li>Students plan and make artworks that are inspired by artworks they experience.</li> <li>They discuss and evaluate the art making processes, materials and techniques they use to express their ideas.</li> </ul> <p><b>By the end of Level 6</b></p> <ul style="list-style-type: none"> <li>Students explain how ideas are expressed in artworks they make and view.</li> <li>They describe the influences of artworks and practices places on their artmaking.</li> </ul>
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Curriculum Span:			
Step 1	Step 2	Step 3	Step 4
<p>Students at this stage have attempted with assistance to use their visual diary to plan, research and document. Annotations and drawings show some links to artists being explored. Some documentation or verbal discussion of visual conventions.</p>	<p>Students at this stage students have attempted with some assistance to use their visual diary to plan, research and document. Annotations and drawings show some links to artists being explored. Visual conventions and purpose are used to document their thinking.</p>	<p>Students at this stage have independently used their visual diary to plan, research and experiment artworks in their visual diary that express some ideas and show how they have been influenced by artists being explored. Visual conventions and purpose are used to document their thinking.</p>	<p>Students at this stage explicitly plan, research, annotate and experiment artworks in their visual diary that express a wide range of ideas and clearly show how they have been influenced by artists being explored. Students have generated their own viewpoint within their planning. Visual conventions and purpose are used to document their thinking.</p>

Organising element/s	Action		Quality criteria			
Preliminary planning	Skill – use of visual conventions	Insufficient evidence	Draws using media.	Draws using the media to create visual conventions,	Draws using techniques with the media to create visual conventions.	Draws demonstrating technical control of the media to create visual conventions.
	Concepts -expresses ideas, meaning and emotion based on stimulus	Insufficient evidence	Draws subject matter.	Draws ideas that respond to the stimulus.	Expresses ideas through drawings that build on the ideas in the stimulus material.	Expresses ideas through drawings that extend on the ideas in the stimulus material to present a personal viewpoint.
Annotations to explain	Annotation of materials and techniques for preliminary drawings and experimentation	Insufficient evidence	Annotates using key words.	Annotations identifying properties of materials, techniques and visual conventions	Annotations describe the properties of materials, technique and visual conventions	Annotations describe and evaluate the use of materials, techniques and visual conventions to communicate the meaning of the artwork.
	Annotation of relationship to artist/inspiration material. (Book, Artist, Inquiry, Object)	Insufficient evidence	Identifies the artist	Describes the visual elements within their own work and the artwork studied.	Relates observations to ideas by describing the visual conventions used in their own and the artist's and/or artwork.	Explains observational and conceptual ideas by comparing the visual conventions, concepts and/or style/period between their own and the artist's artwork.

## Level 5/6 Media Arts

### Learning Continuum & Formative Assessment Rubric

<p><b>Level 6 Achievement Standard</b></p> <p>By the end of Level 6, students explain how viewpoints, ideas and stories are shaped and portrayed in media artworks they make, share and view.</p>	<i>Curriculum Span:</i>			
	<i>Step 1</i>	<i>Step 2</i>	<i>Step 3</i>	<i>Step 4</i>
	<i>Students structure a media product.</i>	<i>Students develop an understanding of audience and purpose in a media product.</i>	<i>Students structure a media product demonstrating the relationship of audience and purpose.</i>	<i>Students use intent and structure in a media product for a specific audience and purpose.</i>

<b>Organising element/s</b>	<b>Action</b>		<b>Quality criteria</b>			
Planning of a media product with purpose for a targeted audience.	Selection of message with purpose.	<i>Insufficient evidence</i>	<i>Selects message</i>	<i>Selects message for a purpose</i>	<i>Selects message for a purpose and audience.</i>	<i>Selects a message with intention for a specific audience and purpose.</i>
	Communication of ideas through documentation and storyboard	<i>Insufficient evidence</i>	<i>Lists ideas in dot points.</i>	<i>Identifies ideas relating to message.</i>	<i>Describes ideas relating to message.</i>	<i>Expands on ideas relating to intention and message.</i>
	Development of story line and characters in animation.	<i>Insufficient evidence</i>	<i>Sequenced story line</i>	<i>Story line connects to purpose.</i>	<i>Story line connects to purpose and audience.</i>	<i>Story line explains specific purpose of the message to the intended audience.</i>

## Formative Assessment Rubric – Contemporary Artist Practice – Level 6

<p><b>Visual Arts Level 6 Achievement Standard</b></p> <p>Students explain how ideas are expressed in artworks they make and view. They demonstrate the use of different techniques and processes in planning and making artworks.</p>
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Step 1	Step 2	Step 3	Step 4	Step 5
<p><i>Students identify the artist use of materials and techniques.</i></p>	<p><i>Students describe artist's use of materials and techniques and representation of ideas.</i></p> <p><i>There is a link between the artist's work and the student's work.</i></p>	<p><i>Students identify the ideas that the artist has explored in their work. These ideas are reflected in the student work.</i></p>	<p><i>Students describe the artist has explored ideas, materials and techniques in their work. The student has used the same ideas in their own work.</i></p>	<p><i>Students evaluate how the artist has explored ideas, materials and techniques in their work. The student can link the use of ideas, materials and techniques in their own work and link it to the artists work.</i></p>

Organising element	Action	Insufficient Evidence	Quality criteria				
<p><i>Exploration of artist use of materials and techniques</i></p>	<p><i>Documentation of materials and techniques in relation to ideas.</i></p>	<p><i>Insufficient Evidence</i></p>	<p><i>Materials are identified in the artist work.</i></p>	<p><i>Materials and techniques are discussed in short sentences.</i></p>		<p><i>Materials and techniques are described and related to ideas in the work.</i></p>	<p><i>Materials and techniques are analysed in relation to ideas. The artist's exploration is described.</i></p>
<p><i>Student use of materials and techniques.</i></p>	<p><i>Exploration of materials and techniques in relation to artists work.</i></p>	<p><i>Insufficient Evidence</i></p>	<p><i>Use of materials and techniques are evident.</i></p>	<p><i>Materials and techniques are explored in drawings.</i></p>	<p><i>Materials and techniques are explored with annotated drawings that relate to the artist's ideas.</i></p>	<p><i>Materials and techniques are explored demonstrating the student's own personal ideas that relate to the artist's ideas. There are some annotations.</i></p>	<p><i>Materials and techniques are explored through annotated drawings demonstrating the students own personal ideas that relate to the artist's ideas.</i></p>
<p><i>Art work planning</i></p>	<p><i>Students plan their own artwork.</i></p>	<p><i>Insufficient Evidence</i></p>	<p><i>A plan is evident in the visual diary.</i></p>	<p><i>The artwork plan documents the use of materials and techniques and student ideas.</i></p>	<p><i>The artwork plan relates to the exploration of materials and ideas and the artist's work.</i></p>	<p><i>The artwork plan demonstrates an exploration of materials and techniques that relates to the artist's ideas and work.</i></p>	<p><i>The artwork plan demonstrates an exploration of materials and techniques that builds on previous work and expands on the ideas expressed by the artist.</i></p>

## Victorian Curriculum Unit Planner – Title: Rebecca Agnew – Stop Motion animation

Level: 5/6

Arts Disciplines: Visual Arts, Media Arts

	<b>Learning Intentions (for the development of assessment criteria)</b>	<b>Achievement Standard Level 4 – Visual Arts</b>
1	View a range of stop motion works by Rebecca Agnew. Discuss the ideas that the works express and how the artworks are made.	Plan and make artworks that are inspired by artworks students experience.
2	Make a stop motion animation based on the work of Rebecca Agnew.	Use materials, visual conventions and techniques in artworks.
3	Students describe how the process of making the artwork, the ideas expressed and the materials and techniques used to make it.	Discuss and evaluate the art making process, materials and techniques used to express their ideas.

### Unit Content – Learning Activities

<b>Learning Activity</b>	<b>Content Descriptor</b>
<b>Explore &amp; Express</b>	
View a range of stop motion works by Rebecca Agnew. Discuss the ideas behind the works. Plan a stop motion artwork based on their own theme.	Explore visual arts practices as inspiration to create artworks that express different ideas and beliefs.
<b>Visual Arts Practices</b>	
Use art elements and principles and stop motion animation to make an artwork.	Select and apply visual conventions, materials, techniques, technologies and processes specific to different art forms when making artworks.
<b>Present &amp; Perform</b>	
Students plan an exhibition or performance of their final artworks. They write a descriptive statement about their work for an audience.	Create and display artworks, considering how ideas are expressed to an audience.
<b>Respond &amp; Interpret</b>	
Identify and describe the materials, techniques and processes used in Agnew’s work and how the choice of them helps her to express her ideas.	Identify and describe how ideas are expressed in artwork by comparing artworks from different contemporary, historical and cultural contexts.

Assessment Task	Achievement standard
<ul style="list-style-type: none"> <li>• Visual diary with research</li> <li>• Artwork research – word lists, documentation, process description, thumbnails. (Digital or in hard copy)</li> </ul>	Plan and make artworks that are inspired by artworks students experience.
Stop Motion animation	Use materials, visual conventions and techniques in artworks.
Research of artworks listing artist’s use of processes, techniques and use of visual conventions to express ideas.	Discuss how artists use materials techniques and visual conventions in artworks.
Evaluation of art making process in Visual Diary.	Discuss and evaluate the art making process, materials and techniques used to express their ideas.

<b>SUMMATIVE ASSESSMENT RUBRIC – Level 5 &amp; 6</b>			
<b>Criteria</b>	<b>Towards Level 3</b>	<b>Level 4</b>	<b>Towards Level 6</b>
Research of Rebecca Agnew’s work with development of ideas for artwork.	Identification of the ideas in Agnew’s work. Demonstration of some links between the artist’s work and the student’s development of ideas.	Discussion, using specific examples, of the ideas in Agnew’s work. Development of ideas in the student’s own work showing brainstorming and the selection of suitable ideas.	Discussion and evaluation of the representation of ideas in Agnew’s work referring to visual conventions, materials and techniques. Development of ideas in the student’s own work showing brainstorming, analysis and evaluation of some ideas.
Use materials, visual conventions and techniques in artworks.	Use of selected materials and visual conventions in a stop motion animation demonstrating some links between their use and the expression of ideas.	Some skill demonstrated in the application of materials and techniques and visual conventions with clear links to ideas in the artwork.	High level of skill demonstrated in the use of materials, techniques and visual conventions to convey ideas in the artwork.
	Some consideration of the ideas and links between artworks in planning an exhibition. Identification of the ideas, use of materials and processes in the artwork.	Evaluation of the ideas and links between artworks in planning an exhibition considering the use of materials and visual conventions of artworks. Description of the ideas, use of materials and processes in the artwork.	Demonstration of clear ideas and links between artworks in planning a cohesive exhibition of artworks. Comprehensive description of the ideas, use of materials and processes in the work.
Discuss how artists use materials techniques and visual conventions in artworks.	Identification of the use of materials, techniques and visual conventions in a range of stop motion or photographic works.	Discussion of the use of materials, techniques and visual conventions in a range of stop motion or photographic works.	Comprehensive discussion of the use of materials, techniques and visual conventions in a range of stop motion or photographic works.
Discuss and evaluate the art making process, materials and techniques used to express their ideas.	Identify, using simple language the ideas in the artwork, the art making process, the use of materials and techniques	Discussion of the ideas expressed in the artwork and the use of materials techniques and the art making process.	Comprehensive discussion using sophisticated language of the ideas in the artwork, the use of materials, techniques and the art making process.