***Paintings Inspired by Bethanne Hill***

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| **Title: Aboriginal work with Bethanne Hill**  **Teacher: Mrs. Gaut**  **School: Durham Middle**  **Grade: 7th** | | | | |
| **Stage 1: Desired Results** | | | | |
| **Understandings** | | | | |
| Students will understand . . .   * How to critique an artist work * How to compare and contrast work by two different artist with similar style * How to use the art elements and principles of design to create a 2D artwork inspired by artist Bethanne Hill * How to use nature as a subject matter and how to emphasis the natural object | | | | |
| **Essential Questions** | | | **Knowledge & Skill** | |
| **EQ:**  **How will you create an aesthetically pleasing 2D artwork using the elements of art and principles of design as well as show your knowledge of Bethanne Hill’s style of art?**  **Standards:**  **VA7PR4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art**  c. plans artwork, practices techniques  d. uses thumbnails sketches and visual/verbal notes to plan composition  **VA7AR1 Develops and maintains an individual portfolio of artworks**   1. Distinguishes between complete and incomplete artworks 2. Analyzes and evaluates projects and revises them as needed   **VA7AR2 Critiques personal artworks as well as artwork of others using visual and verbal approaches**  **VA7AR4 Plans and presents appropriate exhibitions for works of art**  **VA7C2 Develops fluency in visual communication**   1. Reads, writes, listens to, responds to, speaks about and views information related to art   **VA7 PR1 Understands and applies media, techniques, and processes with care and craftsmanship**  a. works directly with materials in a variety of ways  b. uses tools and materials with craftsmanship (care and safely)  **VA7PR3 Uses the elements and principles of design along with a variety of media, techniques, and skills to produce two-dimensional and three-dimensional works of art**  National Art Standards:  Create: Apply visual organizational strategies to design and produce a work of art, design,  or media that clearly communicates information and ideas  Create: Document early stages of the creative process visually and/or verbally  In traditional or new media  Create: Choose from a range of materials and methods of traditional and  contemporary artistic practices to plan works of art and design | | | ***What do I want students to know?***   * Definitions: aboriginal work, dot painting * How to safely handle tools and how to maintain them as well as the work area * How art is connected to our everyday world and to other cultures   ***What do I want students to be able to do?***   * practice safety in the art room * define the vocabulary terms * describe, analyze, interpret, and evaluate artwork * After creating their paintings, the students will be able to identify earth-tone colors will understand the principles of patterns and repetition used in visual design. | |
| **Stage 2: Assessment Plan** | | | | |
| What evidence will be collected to determine whether or not the understandings have been developed, the knowledge and skill attained, and the state standards met? Create your common formative and summative assessments. What will you use? Exit tickets? Quiz? Ticket out the door? | | | | |
| **Performance Task Summary** | | | **Other Evidence, Summarized** | |
| * Performance Tasks   Students will create a 2D composition using a natural symbol and reflect the knowledge they learned from aboriginal art and Bethanne Hill’s style of art. | | | * Writing Prompts * Capsule vocabulary * Exit tickets * Venn Diagram | |
| **Self-Assessments** | | | **Rubric Titles** | |
| * Observational Checklists * Examples, scenarios, analogies * Class discussion * Student Reflection * Visual cues * Exit tickets (standards check) * Step back and reflect | | | * Student Reflection * Self-assessment (rubric) * Peer-assessment (rubric) * See “Bethanne Hill Inspired Art Rubric” | |
| **Stage 3: Learning Activities** | | | | |
| What sequence of learning activities and teaching will enable students to perform well at the understandings in Stage 2 and thus display evidence of the desired results in stage one? Which strategy addresses which standard? Create common formative and summative assessments. | | | | |
| **Date** | **Activities/**  **Instructional Strategies** | **Resources and Technology** | **Literacy Connections** | **Differentiation and Specialized Instruction** |
| *1 day*  *Day 2*  *Day 3*  *And 4*  *Day 5* | Students will examine a map of the world and find Australia and Birmingham Alabama where Hill is from  Intro to Aboriginal Art  Intro to Bethanne Hill’s work  Preliminary sketches  Choose a natural symbol  Draw symbol and patterns on work  Paint symbols and images with black paint  Paint around and over symbols with color so they have a nice black outline like Hill’s work  Incorporate aboriginal dot painting and details with paint  Title, date, sign  (sign hand print) | Power Point  <http://aboriginalart.com.au/gallery/gallery_intro.html>  <https://www.art-is-fun.com/nature-in-art/>  Arts and Activities magazine  Bethanne Hill’s artwork | Students will create a venn diagram after critiquing 2 pieces of art | * Formative assessment (vocabulary terms) * Use visual references * Learning styles (auditory, visual, kinesthetic, multiple intelligences) seating arrangements * Partner for Venn Diagram * Stencils * Visual references (animal outlines and animal prints) |

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| ***Conceptual Basis:*.**  Artist: Bethanne Hill  Style: Aboriginal/Folk Art  As a young girl, **Bethanne Hill** discovered Australian Aboriginal art and connected deeply with it. “It was like this immediate love,” she says of the art’s bold **outlines and patterns** and its imagery of **mythology** and **storytelling**. Hill appreciated the way Aboriginal art took license with changing perspectives. This freed her to try different approaches in her own art. Hill says she “came to understand painting as making one mark and then responding to it.” The resulting work is a beautiful melding of scenes from the rural South with the active, patterned images of primitive art. Leiper’s Creek Gallery owner Lisa Fox first encountered Hill’s work at the Blue Spiral in Asheville, North Carolina. Fox immediately connected with the paintings, partly due to fond memories of growing up on a farm. “Her imagery made me feel sentimental and at the same time made me laugh,” says Fox. The paintings were just what she’d been searching for to fill a niche at her gallery  **From barns and animals to fence posts and rivers, the scenes in Hill’s paintings are unavoidably narrative.** Yet she doesn’t set out to tell a particular story. Instead, she notes that she is a voracious reader, when she can stay awake long enough to read at the end of a busy day of painting and family life. She reads a lot of Southern writers as well as nonfiction and culture books. For a “quick minute” in high school she “thought about being a cultural anthropologist” until she realized anthropology was a science  **“When I paint,” she says, “that’s the closest I can get to writing a book, something I would love to do someday.”** Hill takes bits and pieces from many different places and works them into a single painting. **“The part I like is making them come together into one piece,”** she says, smiling.  ABORIGINAL ART  “**CONCEPT OF ART IN TRADITIONAL ABORIGINAL SOCIETY** The concept of art in traditional Aboriginal society is very different to the concept of art in European society. In traditional Aboriginal societies, activities like dancing, singing, body decorations, sand drawings, making implements or weaving baskets were not considered to be separate activities called art and design. All of these activities were a part of the Dreaming and a part of normal daily life. There was no concept of a special type of person, artists, because, in a sense, everyone was an artist. This is changing as tradition-oriented communities adapt to aspects of western culture although the number of 'artists' in any Aboriginal group would generally be far greater than in non-Aboriginal communities.   **ART FORMS** Aboriginal people traditionally used the materials available to them to symbolise the Dreaming and their world. As a result, art forms varied in different areas of Australia. In the central desert, ground drawing was a very important style of art and throughout Australia rock art as well as body painting and decoration were common although varying in styles, method, materials and meaning. There is and was a wide range of traditional Aboriginal art forms.” | **Vocabulary:**  **Dreaming:** “The Dreaming refers to all that is known and all that is understood. It is the way Aboriginal people explain life and how their world came into being. It is central to the existence of traditional Aboriginal people, their lifestyle and their culture, for it determines their values and beliefs and their relationship with every living creature and every feature of the landscape.”  **Repetition:**  Repeated use of a shape, color, or other art element or design in a work can help unify different parts into a whole.  **Natural Art:** Artwork based on nature can take many forms and serve many purposes. Because "nature" is such an immense topic that encompasses so many things, I can only provide a partial list of the various subtopics that may appear in nature-related artwork: flowers, plants, trees, botany, **animals**, cells, anatomy, bodily systems, weather, geology, matter, energy, fossils, any of the natural sciences, water, fire, **environment**, conservation, natural history, processes, evolution, birth, growth, aging, decay, change...  **MATERIALS:**   * Pencil * Paint * Paint brushes * Water bowls * Paper towels * Heavyweight gray paper * Stencils * Animal outlines (visual) |





