

# 2021- Unit 2: Scratch Art Portrait

Content Area: **Fine and Performing Arts**  
Course(s): **Exploratory Art**  
Time Period: **September**  
Length: **10 Days**  
Status: **Published**

## Unit Overview:

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In this unit, students will utilize their knowledge of the Elements of Value, Line, and Texture. Students will also explore the concepts of positive and negative space and contrast. Students will learn, practice, and apply the shading techniques of Hatching, Cross-Hatching, and Stippling. The main project for this unit will be creating a drawing using the Scratch Technique.

## Enduring Understandings:

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- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
- Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks.
- People create and interact with objects, places and design that define, shape, enhance, and empower their lives.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
- Visual arts influences understanding of and responses to the world

## Essential Questions:

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- What is scratch art and how does it differ from traditional drawing?
- What are the techniques one can use to show Value when only working with 2 tones/colors?
- What is a Value Scale and how does it help to create accurate representations of tones?
- What is Contrast and how does it affect the visual representation of lights and darks?
- What is Texture and how does it affect the visual qualities of an image?
- How does High Contrast increase the dramatic qualities of a portrait?
- How does Positive and Negative Space influence the approach to creating a scratch art portrait?

[Essential Question] - How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists

and designers create works of art or design that effectively communicate?

[Essential Question] - How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

### **Standards/Indicators/Student Learning Objectives (SLOs):**

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VA.6-8.1.5.8.Cr2a	Demonstrate persistence and willingness to experiment and take risks during the artistic process.
VA.6-8.1.5.8.Cr2b	Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.
VA.6-8.1.5.8.Cr3a	Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.
VA.6-8.1.5.8.Re7a	Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.

### **Lesson Titles:**

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Lesson 1: Intro to Scratch Art/ Learning the tools

Lesson 2: Shading Techniques/ Creating Value Scales

Lesson 3: Experimenting with the Techniques/ Creating Mini-Scratch Boards

Lesson 4: Choosing a Subject/ Setting up the Scratch Board

Lesson 5: Creating the Scratch Board Portrait

### **Career Readiness, Life Literacies, and Key Skills:**

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CRP.K-12.CRP2.1	Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.
CRP.K-12.CRP4.1	Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP.K-12.CRP7.1	Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
CRP.K-12.CRP11.1	Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
WRK.9.2.8.CAP.1	Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest.
WRK.9.2.8.CAP.2	Develop a plan that includes information about career areas of interest.
WRK.9.2.8.CAP.3	Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income.
WRK.9.2.8.CAP.6	Compare the costs of post-secondary education with the potential increase in income from a career of choice.
WRK.9.2.8.CAP.7	Devise a strategy to minimize costs of post-secondary education.
WRK.9.2.8.CAP.15	Present how the demand for certain skills, the job market, and credentials can determine an individual's earning power.
WRK.9.2.8.CAP.16	Research different ways workers/employees improve their earning power through education and the acquisition of new knowledge and skills.
WRK.9.2.8.CAP.19	Relate academic achievement, as represented by high school diplomas, college degrees, and industry credentials, to employability and to potential level.
TECH.9.4.8.TL.5	Compare the process and effectiveness of synchronous collaboration and asynchronous collaboration.
TECH.9.4.8.IML.13	Identify the impact of the creator on the content, production, and delivery of information (e.g., 8.2.8.ED.1).
TECH.9.4.8.IML.14	Analyze the role of media in delivering cultural, political, and other societal messages.
TECH.9.4.8.IML.15	Explain ways that individuals may experience the same media message differently.  Digital tools allow for remote collaboration and rapid sharing of ideas unrestricted by geographic location or time.  An individual's strengths, lifestyle goals, choices, and interests affect employment and income.  Communication skills and responsible behavior in addition to education, experience, certifications, and skills are all factors that affect employment and income.

## **Inter-Disciplinary Connections:**

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LA.RH.6-8.4	Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
LA.RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.
MA.7.G.A	Draw, construct, and describe geometrical figures and describe the relationships between them.
MA.7.G.A.3	Describe the two-dimensional figures that result from slicing three-dimensional figures, as in plane sections of right rectangular prisms and right rectangular pyramids.

## Equity Considerations:

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### Climate Change Mandate

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Topic: Explaining Climate Change through the Elements -

- Analyze lines in environmental art installations or landscape paintings to convey movement, tension, or fragility of nature. Explore how windblown trees, melting glaciers, or rising sea levels can be depicted through linework.
- Discuss how organic and geometric shapes can represent natural elements, pollution, or climate change impacts. Analyze artworks using shapes to evoke emotions like awe, concern, or urgency.
- Explore how color palettes can depict different ecosystems, weather patterns, or the effects of climate change. Analyze how warm or cool tones, contrasting colors, or muted palettes evoke specific moods or messages.
- Discuss how three-dimensional art installations or sculptures can represent environmental issues like rising sea levels, deforestation, or endangered species. Analyze how form and texture create a sense of realism, impact, or emotional connection.

Addresses the Following Component of the Mandate: The political, economic, and social impact of climate change, as part of the district's implementation of the New Jersey Student Learning Standards.

Materials Used and Resources:

["Gaia" by Luke Jerram](#): This large-scale inflatable Earth installation showcases the delicate balance of the planet's ecosystems, reminding viewers of the interconnectedness of life and the potential consequences of environmental disruption.

["Rising Tide" by Stephen Cimini](#): This installation of recycled plastic bottles filled with colored water, rising and falling with the tide, symbolizes the increasing threat of sea level rise and the urgency of action to combat climate change.

["Fractured Ground" by Maya Lin](#): This large-scale sculpture uses cracked lines of marble to represent the fragmentation and vulnerability of the earth's surface due to climate change and geological events.

### LGBTQ and Disabilities Mandate

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Topic: Self-expression and identity

Explore diverse perspectives on self-portraiture, encouraging students to represent themselves authentically.

Additional resources: "The Art of Being Yourself" by Glen Rothermich, "Rainbow Art Project" by The Trevor Project.

Topic: Representation and visibility

Discuss the importance of seeing oneself reflected in art, featuring works by LGBTQ+ and disabled artists.

Additional resources: National Portrait Gallery's "Out of the Ordinary" collection, "The Art of Disability Culture" by Susan Nussbaum.

Topic: Family and community

Examine how art depicts diverse family structures and communities, including LGBTQ+ and disabled families.

Additional resources: "And Tango Makes Three" by Justin Richardson and Peter Parnell, "Families Are Forever" by Lesléa Newman.

Addresses the Following Component of the Mandate: The political, economic, and social contributions of person with disabilities and

lesbian, gay, bisexual, and transgender persons, as part of the district's implementation of the New Jersey Student Learning Standards.

Materials Used and Resources:

[Garden State Equality](#)

[The Arc of New Jersey](#)

[New Jersey State Council for the Arts](#)

[The Kennedy Center's VSA](#)

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## Asian American Pacific Islander Mandate

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### Holocaust Mandate

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Topic: Art Created by Victims and Survivors

Whether satirical, fantastical, or realistic, art created by victims and survivors of genocide depicts the complex human responses to persecution, and to the destruction of one's life and culture. During and after the Holocaust, individuals in ghettos, concentration camps, postwar DP camps, etc. lacked access to basic supplies. The resulting artworks thus varied widely in size, medium, and preservability. Although a lot of art has survived, much of it has not. Therefore, art is just one (i.e., is not the only) way to grapple with horrific events as they unfolded. Nevertheless, a wealth of resources are available to teach about the Holocaust using art made by victims and survivors.

Materials Used:

Collections include artwork created by victims and survivors of the Holocaust. Below are links to selected materials, which include image scans, biographical information of artists, and other relevant information.

- [Art of the Holocaust](#) is a site devoted to art of the Holocaust from the University of South Florida. It includes Nazi art, art by survivors, and teaching guides.
- [Learning About the Holocaust Through Art](#) is an important contribution to Holocaust education. This website provides high-quality reproductions of art works produced during the Holocaust. It also includes biographies of the artists and histories of the ghettos and camps in which the artists were interned. Study resources and lesson plans support its use in the classroom, and an interactive section enables users to choose and annotate works for their own online collection. The website is available in English, Hebrew, Russian and Spanish. The website has been jointly produced by World ORT (an international educational charity) and Beit Lohamei Haghetatot ([Ghetto Fighters' House Museum](#) - a major Holocaust museum in the Western Galilee).
- [Exhibitions: Yad Vashem](#) is a collection of online exhibitions produced by Yad Vashem, the State of Israel's memorial to the Holocaust.
- [Imperial War Museum](#) (UK) - Artist Responses to the Holocaust
- From Google Arts and Culture - [Art and the Holocaust](#)

Addresses the Following Component of the Mandate:

The instruction shall enable pupils to identify and analyze applicable theories concerning human nature and behavior: to understand that genocide is a consequence of prejudice and discrimination: and to understand that issues of moral dilemma and conscience have a profound impact on life. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

## Amistad Mandate

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Topic: Visual Storytelling of the Amistad

- **Map the Voyage:** Students can create maps charting the Amistad's perilous journey from Sierra Leone to Cuba, highlighting key locations and events. They can incorporate different artistic styles and symbols to represent the diverse experiences of the enslaved people onboard.
- **Storytelling Through Images:** Divide students into groups and assign them different segments of the Amistad's story. Each group can create a series of panels or illustrations depicting their assigned scene, such as the capture in Africa, the uprising at sea, or the trial in the United States.
- **Faces of the Amistad:** Research the individuals involved in the Amistad story, from enslaved leaders like Cinque to abolitionist supporters like John Quincy Adams. Students can create portraits of these figures, using various techniques like drawing, painting, or collage, to capture their emotions and contributions.
- **Freedom Quilts:** Inspired by the tradition of African American "freedom quilts" using coded symbols to guide slaves to freedom, students can design their own quilts representing the Amistad's journey and its significance.
- **Modern-Day Connections:** Discuss the ongoing fight for racial justice and equality. Students can create posters, murals, or multimedia projects that connect the Amistad's legacy to contemporary social movements and inspire action.

Resources:

- The Amistad Center for Art & Culture in Hartford, Connecticut, offers educational resources and programs related to the Amistad's story: <https://www.amistadcenter.org/>
- The Library of Congress website has a dedicated section on the Amistad, including historical documents, images, and educational materials: <https://www.archives.gov/boston/featured-documents/amistad-warrant.html>
- PBS's documentary "The Amistad" provides a detailed and dramatic account of the ship's journey and its impact: <https://www.pbs.org/show/ghosts-amistad-footsteps-rebels/>

### **Instructional Strategies, Learning Activities, and Levels of Blooms/DOK:**

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- Students will identify and define Hatching, Cross-Hatching, and Stippling
- Students will experiment with the shading techniques to achieve different textural effects
- Students will create a value scale to demonstrate the ability to differentiate different tones/values
- Students will compare techniques and makes choices as to which best fits their chosen subject for their project
- Students will assess their peers based on the criteria set forth for the project via student rubric
- Students will evaluate the success of their work on a self-rubric/ written survey

## **Modifications**

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### **ELL Modifications:**

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- Create alternate rubrics for assessments
- Focus on domain specific vocabulary and keywords
- Use real objects when possible
- Offer alternate/modify assignments and assessments
- Read aloud assessments-Repeat, reword, clarify
- Digital translators
- Use of online resources provided in both English and native language

### **IEP & 504 Modifications:**

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- Create alternate rubrics for assessments
- Offer alternate/modify assignments and assessments where possible
- Read aloud assessments
- Repeat, reword, clarify
- Use graphic organizers
- Use of online resources with instruction
- Use visuals

### **G&T Modifications:**

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- Encourage students to explore concepts in depth and encourage independent studies or investigations.
- Ask students' higher level questions that require students to look into causes, experiences, and facts to draw a conclusion or make connections to other areas of learning
- Provide additional rigorous challenge problems for advanced students
- Modeling
- Refrain from having them complete more work in the same manner
- Determine where students' interests lie and capitalize on their inquisitiveness
- Encourage students to make transformations- use a common task or item in a different way
- Higher level discussion questions
- Student led/directed discussions

### **At Risk Modifications**

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- Guided notes

- Outlines & graphic organizers
- Study guides
- Academic Enrichment
- Modeling
- Non-verbal redirection of behaviors
- Retesting
- Review, restate, reword directions
- Slower pacing of materials
- Study guides
- Visuals

### **Formative Assessment:**

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- Warm Up
- Anticipatory Set
- Closure
- Class Discussion
- In Class Observation
- Scratch Value Scales
- Mini-Scratch Boards: Trees/ Landscapes

- Anticipatory Set
- Closure
- Warm-Up

### **Summative Assessment:**

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- Scratch Board Animal
- Peer Critique

- Alternate Assessment
- Benchmark
- Marking Period Assessment

### **Benchmark Assessments**

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Skills-based assessment

Reading response

Writing prompt

Lab practical

## **Alternative Assessments**

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Performance tasks

Project-based assignments

Problem-based assignments

Presentations

Reflective pieces

Concept maps

Case-based scenarios

Portfolios

## **Resources & Materials:**

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Google Slides

Chromebooks/Internet

Scratch Board

Scratch Tools

[https://juliannakunstler.com/art1\\_scratch\\_art.html](https://juliannakunstler.com/art1_scratch_art.html)

<https://www.artistsnetwork.com/art-mediums/drawing/scratchboard-strokes-12-critical-effects/>

<https://www.artistsnetwork.com/art-techniques/scratchboard-art-steady-hand-studied-technique/>

## **Technology:**

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-Chromebooks

-Promethean Board

-Google Classroom

-Google Slides

-Google Forms

TECH.8.1.8

Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

TECH.8.2.8.C

Design: The design process is a systematic approach to solving problems.