



Curriculum Units by Fellows of the National Initiative
2026 Volume IV: Resistance from Aristotle to Star Wars

Anti-Inclusivity Ain't Beautiful: The Art of Seeing, Knowing, and Being

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Introduction

District of Columbia Public Schools (DCPS) operates across 117 schools with nearly 5000 teachers (1). I am one of eight educators selected for the 2026 Yale National Initiative (YNI)—hailing from the newest comprehensive high school in the district—John R. Thompson Jr. High School (formerly MacArthur High School). As the inaugural art teacher and student activities lead, I have the privilege of shaping critical, creative, and cultural foundations for every single student that walks through the doors since they opened in the fall of 2023. As an inaugural anything, I get to take part in a *culture of firsts*. At some point, every student must complete 0.5 credits of art to graduate from a DCPS high school—with the expectation that they've previously encountered the DCPS Arts Framework for learning throughout varied cycles of their preK-12th grade development. The DCPS Arts Framework for learning consists of thematic arcs that engage students across developmental stages to explore identity, interaction, language, determination, creation and transformation (2). Whether or not the student is enrolled in introductory or advanced art classes such as Imaging-A, Digital Art and Design I, Digital Art and Design II, or AP 2D Art and Design—all courses that I am slated to teach for the 2026-2027 school year—the content in my proposed curriculum unit is positioned to converse with the framework's thematic arcs designed to build capacity for meaning making. Although it is my intention to primarily introduce this curriculum unit to the upper division/returning art students on my Digital Art and Design II and AP 2D Art and Design rosters—the thematic arc *interaction* also creates opportunities for students in the introductory courses: Imaging-A and Digital Art and Design I to be included.

Statement of Problem

After examining the YNI seminars—specifically *Resistance from Aristotle to Star Wars* led by Feisal Mohamed, Professor of English—I was challenged to consider how my interests in the seminar and its contents would result in developing original curriculum in art education. While the seminar provides an interdisciplinary approach to engaging with the historical, institutional, and societal (HIS) implications of resistance, there remained an opportunity for me to expand the pedagogical discourse by including a visual arts protocol

centered on ways of seeing, knowing and being (3). The emergent unit—soon manifested— would draw upon a visual literacy, critical pedagogy, arts-informed inquiry, and culturally responsive teaching practice to help students analyze how resistance is communicated through imagery, symbols, artistic interventions, site-specific installation, and visual culture.

“Anti-Inclusivity Ain’t Beautiful: The Art of Seeing, Knowing, and Being” is inspired by some of the powerful lessons I’ve designed and facilitated with my students in the past. During the 2025-2026 school year, I recognized that my students were living through a uniquely charged moment in Washington, D.C. with heightened immigration enforcement, National Guard presence, and youth curfew policies. In response to their lived experiences, I introduced a protest art assignment that created space for them to reflect on the realities of daily lives, identities, and sense of belonging, using art as a tool for inquiry, dialogue, and expression. The unit culminated in a mock protest where students adorned protest posters designed using Adobe Express that illustrated topics such as (a) racial injustice and police brutality, (b) gun violence and school safety, and (c) body image and beauty standards, to name a few. The unit was limited to creating protest posters, but what if students were able to use similar topics to create site-specific installations that illuminated their lived experiences through choice-based medium and multimodalities—while inviting others to interact with the work? Visual works of art can function as sites of resistance that offer counter- narratives that challenge HIS implications and curate pathways to alternative perspectives that may be traditionally minoritized in k-12 educational spaces and beyond. Therefore, by embedding structured protocols within the teaching strategies and classroom activities— this unit will engage students in close looking, writing exercises and multimodal making protocols guided by the visual works of contemporary visual agents of resistance—with an end game of conjuring a new social contract—such an approach could broaden traditional conceptions of resistance by recognizing artistic production as a form of civic engagement, social critique, and cultural transformation.

Scope of the Curriculum Unit

The procedures of the curriculum unit framed as objectives will be to:

1. Critically review the existing related literature on resistance by examining the ethical, cultural, intellectual, and political dimensions of resistance across diverse historical periods and visual media to create a conceptual framework for the unit;
2. Critically review the assigned readings to engage with the “Resistance from Aristotle to *Star Wars*” seminar activities and formulate a functional strategy to create appropriate arts-informed activities and exercises for the curriculum unit;
3. Create and employ a methodological approach that includes contemporary artist repertoire, Pecha Kucha presentations, quick create challenges, 5 encounters of close study protocol, multimodal artmaking, and site-specific installation as they relate to the DCPS Arts Framework for learning that consists of thematic arcs: (a) identity, (b) interaction, (c) language, (d) determination, (e) creation and (f) transformation;
4. Investigate, identify, and interpret the findings as relative to using art-informed research and multimodal art making in crafting a new social contract through the art of seeing, knowing, and being.

5. Draw implications from the artifacts and reflections created by the students to create a final anthology that illustrates through lines of personal and shared/collective experience.

Background Knowledge & Content

Contemporary art has long as a space for questioning systems of power, exposing social contradictions, and imagining new ways of living together. In this unit, students will investigate how artists use visual language and literacy to challenge dominant narratives surrounding identity, belonging, and institutional inclusion. Students will examine how equity, diversity and inclusion have been reckoned historically, institutionally, and societally, while simultaneously maintaining structures that exclude, marginalize, or neutralize difference (4).

I am developing a conceptual framework that draws on Sara Ahmed's *On Being Included: Racism and Diversity in Institutional Life* (5), Kraehe and Acuff's *Race and Art Education* (6); and seminar materials, including Louis Riguard's portrait of Toussaint Louverture (7), C.L.R. James' play *Toussaint Louverture* (8), and contemporary themes of resistance explored through Shakespeare's *The Rape of Lucrece* (9). The framework examines resistance as both a personal and a collective practice that explores moral, emotional, political, and social implications. These texts and visual works provide historical, theoretical, and artistic lenses through which students investigate how resistance is represented, enacted, and remembered across contexts. Guided by this framework, classroom activities will engage students in multimodal artmaking as a means of interpreting, questions, and responding to contemporary issues of power, equity, representation, and social change. By incorporating Ahmed's critique of institutional inclusion with historical narratives and contemporary artistic practices, students will use visual, textual, and material forms of expression to ask difficult questions, communicate complex ideas, and participate in ongoing conversations about justice and collective action.

Rather than treating inclusion as a settled ideal, this unit asks students to critically examine who defines inclusion, whose voices are amplified, and whose experiences remain invisible. Ahmed's analysis encourages students to consider how resistance can emerge not only through protest, but also through revealing the everyday mechanisms that shape participation, representation, and power within schools, museums, governments, and cultural institutions.

Through the study of contemporary artists whose work addresses themes of resistance, institutional critique, social justice, and belonging, students will analyze how artistic practice can question accepted narratives and create spaces for discourse. Students will explore a range of media to understand how artists transform personal and collective experiences into acts of critical inquiry.

The culminating project invites students to develop an original artwork guided by the visual works of artists such as (a) Amy Sherald, (b) Titus Kaphar, (c) Barbara Kruger, (d) Kehinde Wiley, (e) Nick Cave, and (f) Bisa Butler—with an end game of conjuring a new social contract that decolonizes ways of seeing, knowing and being (10). Such an approach could broaden traditional conceptions of resistance by recognizing artistic production as a form of civic engagement, social critique, and cultural transformation. Their work should not simply illustrate a political position, but instead demonstrate through research, conceptual development, and visual experimentation—a response to contemporary issues related to inclusion, exclusion, institutional power, and resistance.

Seminar and Unit Connections

During Feisal’s seminar it was important for me to find a way to present resistance from an emancipatory lens—that was not rooted exclusively in this history of pain and sacrifice. This was not an easy feat as most of the seminar content from my perspective was framed as adversarial. A deficit perspective that calls for transformation in the form of defiance and revolt. I believe I found a moment of liberation at the Yale University Art Gallery while on a guided tour. Our first stop was an installation titled *New France*, which featured decorative objects representative of regions settled by craftspeople who immigrated from France and its colonies. Among the displayed works was an oil painting of Haitian revolutionary Toussaint Louverture, created in 1877 by Louis Rigaud (11). This piece stood out because the accompanying plaque offered little contextual information to help visitors interpret the painting on its own. As a result, the experience underscored the importance of developing a visual literacy that extends beyond surface-level observation (12).

Although our seminar participants had some background knowledge of Toussaint Louverture — it became evident that interacting with this exhibit absent explicit guidance required some calibration towards analysis and interpretation. The *DCPS 5 Encounters of Close Study* (Fig. 1) is a classroom activity that I will use with students throughout this unit. I will preview a few encounters and apply them to the Toussaint Louverture painting by Rigaud. It calls the viewer to develop an interpretation through observation before seeking outside information. Encounter 1: Initial Responses & General Understanding guided me to carefully study the painting noticing elements such as Louverture’s upright posture, formal military uniform, side-profiled pose, facial expression, and the use of color and light in the background. While visually documenting these elements in my mind, I heard cohort members respond to Louverture’s five stars on his sash and receding hairline. At this stage, there are no wrong answers. The encounter is meant to create an environment of discourse that values personal opinions. Encounter 2: Key Details focuses on elements in the work that support observations and conjure an inquiry about what might be happening in the work. Why did Rigaud illustrate Louverture in profile view instead of straight on? These key details and visual evidence can be readily identified by the eye—like his uniform which symbolizes leadership. Whether engaging with historical or contemporary imagery, viewers benefit from having the critical language and analytical tools needed to interpret visual works in a deeper and more meaningful way—ways that are also inclusive of joy, and inclusion, as a form of resistance.

To accomplish this, I brought ancillary works, including *On Being Included: Racism and Diversity in Institutional Life* by Sara Ahmed and *Race and Art Education* by Amelia Kraehe and Joni Acuff into conversation with selected seminar material to develop a coherent unit that did not need to be labeled with a trigger warning. Ahmed argues that diversity work exposes the institutional mechanisms that maintain inequality even as they profess inclusion, while Kraehe and Acuff call for abolitionist approaches that move beyond superficial inclusion toward dismantling the structures that reproduce racial injustice in educational spaces. Together these perspectives provide a lens for interpreting the historical narrative of Toussaint Louverture and the Haitian Revolution, not only as a struggle for liberation but also as a challenge to dominant systems of knowledge and representation. The significance of Louis Rigaud, a Haitian artist, painting Louverture’s portrait lies in its rejection of colonial visual culture and European standards of beauty (13). Rigaud’s portrait, along with Jacob Lawrence’s series, reclaimed the narrative of Louverture’s poise, intellect, and command that demonstrates how artistic representation can function as a form of resistance against colonial narratives while affirming Black agency and historical memory.

This framework also examines resistance through the visual language of Sandro Botticelli's *The Story of Lucretia* (14), interpreted using a teaching strategy in my classroom called the Five Encounters of Close Study. The first encounter invites careful observation of the painting's narrative structure, revealing multiple moments from Lucretia's story within a single work, that guides the viewers to notice gestures, architecture, expressions, and relative location of content before assigning meaning. The second encounter situates the work within its historical and cultural context, connecting key details from Renaissance Florence's interest in republican virtue with the story of Lucretia and the political backlash of Tarquin's abuse of royal power. The third encounter expands interpretation by considering Shakespeare's *The Rape of Lucrece*, where Tarquin's violence represents resistance to authority not through physical victory but through Lucrece's moral refusal to surrender her integrity even though she was overpowered (15). The fourth encounter asks whose perspectives are centered or marginalized, inviting critical questions about gender, power, silence, and voice while encouraging comparison to Louverture's visual representation. Just as Rigaud challenges colonial portrayals of Black leadership, Botticelli's painting can be read as a visual warning on the costs of tyranny and the transformative nature of witnessing injustice and calling it out by name (16). Finally, the fifth encounter encourages students to synthesize these observations by connecting historical narratives to contemporary questions of resistance. Lucrece's public testimony challenges the cultural expectation that survivors remain silent, transforming personal trauma into a collective political action while Louverture's revolutionary leadership demonstrates resistance as a common struggle against systems of oppression. Read alongside Ahmed's critique of institutional inclusion and Kraehe and Acuff's call for abolitionist art education, both works invite students to question who has historically been authorized to represent resistance, whose stories have been legitimized, re-storied, or excluded, and how works of art can function as sites for interrogating institutional power, recovering marginalized histories, and imagining more inclusive futures.

Teaching Strategies

This curriculum unit engages students in an inquiry-based exploration of resistance through visual arts. Over the course of five to seven weeks, high school visual art students investigate how artists have challenged dominant narratives, affirmed identity, documented lived experiences, and imagined inclusive futures as a standard. The unit begins with students collaboratively developing a working definition of resistance that is revisited and refined throughout the learning experience. Students examine historical and contemporary examples of resistance while recognizing that resistance can take many forms, including advocacy, celebration, cultural preservation, joy, identity affirmation, and community building.

Instruction is organized around four interrelated components that emphasize observation, critical thinking, writing, discussion, and creative expression.

Component 1: Examining the Work of Contemporary Artists

Students engage in sustained study of the works of six contemporary artists carefully curated to align with the thematic arcs noted in the DCPS Arts Framework for learning.

1. Amy Sherald represents the arc *identity* as she paints ordinary Black subjects with monumental presence, resisting historical exclusion from Western portrait traditions (17).
2. Titus Kaphar represents the arc of *interaction* by altering historical paintings to expose relationships of

power and exclusion. Revealing who has been erased from history and why (18).

3. Barbara Kruger represents the *language* arc with bold text that confronts power structures that attempt to define whose voices matter (19).
4. Kehinde Wiley represents the arc of *determination* by reimagining monuments and European paintings by centering young Black men as the subjects, resisting exclusion from public memory (20).
5. Nick Cave represents the *creation* arc by making wearable sculptures that conceal race, gender, and class while celebrating individuality (21).
6. Bisa Butler represents the arc of *transformation* by changing archival photographs into vibrant quilts that restore individuality, humanity and beauty to overlooked historical figures (22).

Through guided discussions, visual analysis, and contextual research, students identify artistic choices that communicate ideas about resistance while considering the historical and cultural contexts that shape each artist's work.

Component 2: Engaging in the DCPS Arts Five Encounters of Close Study Protocol

Description of content/instructional model:
Close Study
Close Study is an instructional routine wherein students critically examine a work through repeated encounters, each with a narrow focus. The focus of these successive encounters is intentionally designed to build students' ability to examine a work and identify key elements to build layers of meaning and use those elements to support their interpretations.

Five Encounters of the Close Study Protocol
Encounter 1: Initial Responses & General Understanding This encounter is designed to elicit students' initial responses to the work. There are no wrong answers; the goal is to open up the discussion and create an environment in which students see the value of both their own opinion and the possible range of opinions.
Encounter 2: Key Details The focus of this encounter is to develop students' attention to the elements at play in the work with an eye toward evidence gathering. Questions should be designed such that student responses include specific references to the work.
Encounter 3: Structure At this stage, students should be forming interpretations of the work. This encounter asks them to dig deeper into understanding how the underlying structures support those interpretations.
Encounter 4: Intent & Inference During this encounter, the teacher is encouraged to provide contextual information. The question that follows should push the students to examine the meaning or concept underlying the work. The contextual information should take the same form as the work being studied and may exist as one of the following: a. another work by the same artist b. a work that serves a similar purpose in a more familiar context c. another work from the same school, movement or genre The goal is to provide students with information that will allow them to form a richer understanding of the work being studied by providing additional, more accessible information in a similar format. NOTE: Contextual information should not take the form of text or directly delivered content. Students should remain in the role of knowledge builders.
Encounter 5: Connections & Opinion During this encounter, the goal is to have students build a bridge between the work being studied and their own experiences. This encounter should be at the intersection between the Close Study and the discipline-based work being done concurrently. Students should be asked to apply the formal, technical, contextual and conceptual information uncovered during the previous encounters.

THE 5 ENCOUNTERS OF CLOSE STUDY

Fig. 1. Five Encounters of the Close Study Protocol

Students participate in a close looking protocol to deepen their understanding of selected artworks and place them into conversation with the unit's essential theme of resistance. Across multiple encounters, students engage in sustained observation, evidence-based discussion, contextual investigation, interpretation, and synthesis. These repeated interactions encourage students to revisit works with increasing sophistication, supporting deeper analysis of artistic intent, symbolism, perspective, and audience.

Students compare and connect artworks across artists, identifying common themes and diverse approaches to resistance while developing the habits of inquiry outlined in the DCPS Arts Framework for Learning.

Component 3: Using the RACCER Strategy to Write Across Content

Name: _____

Using Raccerc in ART!!

RESTATE

Restate or paraphrase the question/prompt/hypothesis

ANSWER

Provide a clear and direct answer to the question/prompt. (Claim)

CONTEXT

Explain the relevant background information (e.g. setting, time period, story, themes, principles, methodology)

CITE

Cite and/or paraphrase specific evidence to support your answer

EXPLAIN AND ELABORATE

Explain how the selected evidence supports your claims. Provide thorough and detailed reasoning. (elaborate)

RECAP

Conclude by effectively summarizing your main points or next steps, ideally using new phrasing.

Fig. 2. RACCER In Art: Graphic Organizer: Students can use this graphic organizer when responding to writing prompts.

Writing is embedded throughout the unit to strengthen students' analytical thinking and communication skills. Students respond to prompts aligned with the DCPS Arts Framework for Learning as it relates to visual literacy and resistance using the RACCER writing strategy:

Restate or paraphrase the question/prompt/hypothesis

Answer the question by providing a clear and direct claim.

Context: Explain the relevant background information

Cite and/or paraphrase specific evidence to support your answer.

Explain and elaborate how the selected evidence supports your claims

Recap by concluding and effectively summarizing your major points.

Writing opportunities include artwork analysis, artistic comparison, reflections, evidence-based arguments, and responses to essential questions such as:

-What does resistance look like in visual art?

-How do artists challenge existing narratives, systems, or institutions?

-In what ways can joy be an act of resistance?

Students regularly revise their writing through peer discussion and teacher feedback, strengthening both disciplinary literacy and visual literacy.

Component 4: Creating Multimodal Artwork

As a culminating performance task, students synthesize their learning by designing and creating an original multimodal artwork that communicates a personally meaningful perspective on resistance. Students select a topic of personal, local, national, or global significance and determine how best to communicate their message using multiple modes of expression, which may include visual art, photography, collage, text, digital media, sound, video, performance, or mixed media.

Students are encouraged to consider both traditional and contemporary understandings of resistance, recognizing that resistance may be expressed through protest, advocacy, cultural preservation, identity, community care, celebration, or joy. The final work should intentionally incorporate themes of hope, resilience, affirmation, or collective empowerment while demonstrating thoughtful application of artistic techniques, conceptual development, and personal voice.

Throughout the creative process, students engage in planning, critique, revision, artist reflection, and presentation—culminating in an opportunity to share their work with the learning community and explain how their artistic choices communicate their understanding of resistance.

By the end of the unit, students will have developed an understanding of resistance as both an artistic and social practice while demonstrating the ability to analyze, interpret, write about, and create meaningful works of art that reflect their own perspectives and lived experiences.

Classroom Activities:

Activity 1: Curating Resistance: Students work in collaborative teams to curate a virtual museum exhibition using the provided list of *Contemporary Resistance Themes and Discussion Questions* below. Each team assumes the role of museum curators responsible for selecting a collection of six to ten works, organizing, and interpreting works by artists, making sure not to overlap works with any of the other curatorial teams. Teams will confer and conclude by creating a visual concept map of the entire curated collection that will be displayed throughout the classroom and hallways.

Learning Goal: Students investigate how artists communicate resistance through visual language while developing curatorial thinking and conceptual analysis.

Contemporary Resistance Themes and Discussion Questions

- Academic Resistance: How can education become a form of resistance today?
- Peer Pressure Resistance: When is it difficult to resist the expectations of your peers or community?
- Social Media Resistance: How do ideas spread differently today, and what responsibilities come with sharing information?
- Authority Resistance: When is it appropriate to challenge authority?
- Community Resistance: Why is community often more effective than individual action?
- Civic Resistance: What responsibilities are associated with achieving political change?
- Mental Health Resistance: What helps people remain resilient during times of struggle?
- Resistance to Discrimination and Injustice: How do people challenge unfair systems, and unfair individuals?
- Technology Resistance: How does technology help and/or hinder movements for social change?

Resistance to Stereotypes: Why is challenging stereotypes important for achieving justice?

Activity 2: Close Looking-Deep Thinking: Students will engage with at least five works of art, one over five class periods by using the DCPS Five Encounters of Close Study.

Learning Goal: Students develop increasingly sophisticated interpretations through repeated encounters with artwork while documenting how meaning evolves overtime.

Contemporary Artist Repertoire:

Amy Sherald-*The Bathers* (2015)

Titus Kaphar-*Behind the Myth of Benevolence* (2014)

Barbara Kruger-*Untitled (Your Body is a Battleground)* (1989)

Kehinde Wiley-*Rumors of War* (2019)

Nick Cave-*Soundsuits* (1992-present)

Bisa Butler-*To God and Truth* (2019)

Activity 3: Writing Like an Artist, Thinking Like a Scholar: Students maintain semester-long Art Critic Journal that is organized around RACCER Responses. Each week students respond to writing prompts aligned with the DCPS Arts Framework that highlight (a) identity, (b) interaction, (c) language, (d) determination, (e) creation and (f) transformation alongside contemporary art and themes of resistance.

Learning Goal: Students strengthen visual literacy through evidence-based writing while preparing to articulate artist decisions required for the AP 2d and Design portfolio development.

RACCER Prompts Examples

- How does Barbara Kruger use typography as visual resistance, and what ways can you utilize similar media, techniques and contemporary resistance theme to create an original work?
- Discuss how Amy Sherald and Kehinde Wiley redefined portraiture with their paintings of the Obamas.
- How does Titus Kaphar challenge historical memory with his cut-canvas paintings? Discuss how various elements and principles of art create commentary on being included or excluded.
- How does Bisa Butler communicate identity with her art and engage in storytelling without spoken language?

Activity 4: Joy as Resistance: Students begin to identify a contemporary resistance theme they want to bring to life through multimodal artmaking.

Learning Goal: Students synthesize research, writing, critique, and artistic experimentations into an original body of work centered on a personally meaningful investigation.

Figures 3-5 are multimodal examples that I created to bring various themes to life visually. Notably in Figure 5, I made an acrylic and digital-mixed media painting that depicts lived experiences of a Black male navigating challenges that trigger the body's fight-or-flight response. These traumatic or highly stressful experiences are often difficult to express through words alone, but visual art provides a safe outlet for exploring and communicating complex emotions. Through painting on canvas, digitizing the image, and remixing it into a digital collage, I processed these experiences in a way to detach myself from feelings of uncertainty, fear, and anxiety and made them more manageable. The creative process can also promote self-awareness, emotional regulation, and resilience by helping individuals make meaning of their experiences rather than remaining overwhelmed by them. As a result, art becomes a form of personal expression and healing.



Fig. 3. Newbold, Stephen C., Jr. *Black is Beautiful*, 2024, Oil and acrylic on canvas.
<https://hsf.fsu.edu/newbold-black-beautiful>

This piece illustrates notable figures of the African diaspora—whose historical narratives in Africa, America, and abroad—exude resilience and persistence. Painted from left to right are Nina Simone, James Baldwin, Nelson Mandela, and W. E. B. Du Bois. The application of oil and acrylic paints on canvas fashions the beauty of Blackness—Black faces, and Black voices. The title of the piece, *Black is Beautiful*, is a love letter to Diane Carter Williams—former 4th grade teacher who recently joined the ancestors when she passed away in 2023. Whenever she would hear a student call another student “Black” (as an insult) she exclaimed “Black is beautiful, but ugly is to the bone.” This lesson followed me into my adulthood. Being Black is not a deficit; it is not an insult; it is beautiful.

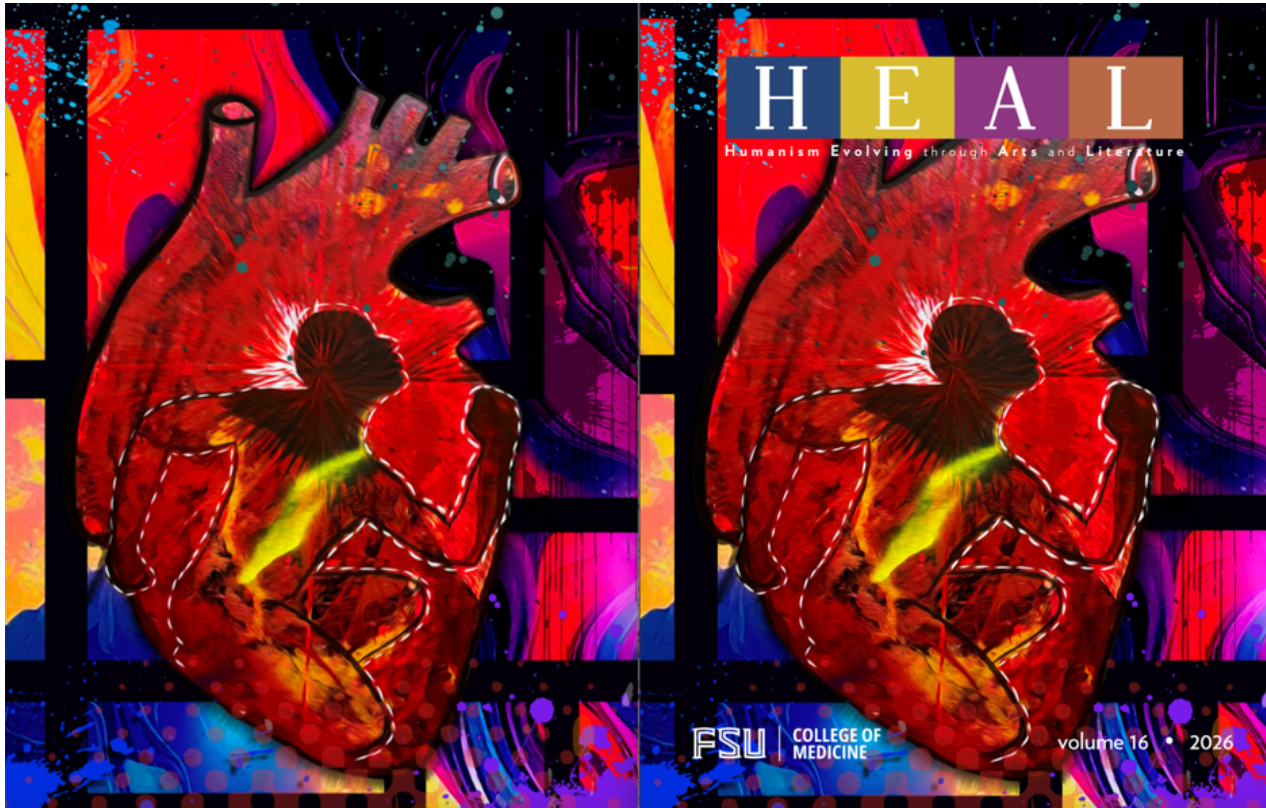


Fig. 4. Newbold, Stephen C., Jr. Triumphant Heart: Cover art for *HEAL*, Volume 16. Florida State University College of Medicine, 2026. mixed media: acrylic painting and digital collage.

The Triumphant Heart series illustrates the tempestuous elements of life's challenges. The heart serves as a resolute compass that beats with the rhythm of resilience in the face of adversity.

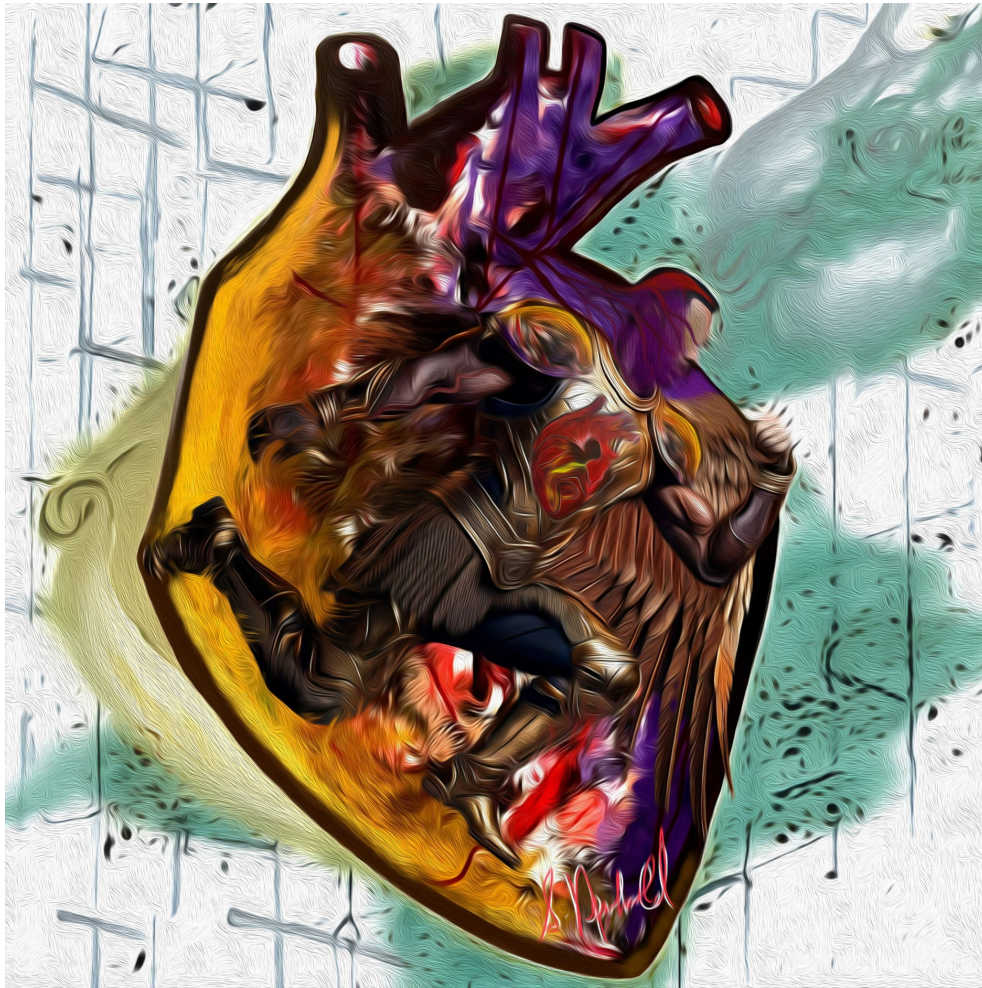


Fig. 5. Newbold, Stephen C., Jr. *Wings and Armor: Black men, Masculinity and Self-Care*. Mixed media: acrylic painting and digital collage.

In the U. S., many Black males at various levels of their development—from boys to men—learn that survival is not just instinctual. It is a necessary strategy to navigate the intricacies of the K-12 education system, relationships with law enforcement and other elements relative to the Black experience in America. With four decades of lived experience to guide me— I’ve developed a response arsenal of my own to help me traverse challenging times and still achieve positive outcomes. When it comes to love, war and matters of the heart—wings and armor could be a saving grace. Wings and armor are synonymous to the flight or fight responses that are at times necessary when navigating historical, institutional and societal challenges (23).

Appendix on Implementing District and National Art Standards

IDENTITY: being who or what a person is-Throughout the arc **IDENTITY**, students will use the arts to explore their understanding of themselves in increasingly complex ways, both technically and conceptually. **FAMILY, COMMUNITY, BECOMING, SELF, IDENTITY.**

INTERACTION: reciprocal action or influence-The arc **INTERACTION** pushes students to explore the relationship
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between the creator, the work and the audience, building an understanding of how the arts impact people. MATCHING, CONTRAST, PERCEIVING, OTHER, INTERACTION.

LANGUAGE: a system of communication-As students begin to use the arts as a tool of communication, the LANGUAGE arc will support their development of the building blocks of creation in various arts disciplines, identifying how those blocks can be

combined infinite ways. NAMING & DESCRIBING, GROUPING & SORTING, CONNECTION, MEDIUM, LANGUAGE.

DETERMINATION: the process of establishing by calculation or research-Following the development of language, the DETERMINATION arc pushes students to use that language to express their ideas. The arc focuses on the role of the artist as a decision-maker in the creative process. OPTIONS & CHOICES, PATTERNS & RHYTHMS, TRUSTING, STRUCTURE, DETERMINATION.

CREATION: the process of bringing into existence-The arc of CREATION places emphasis on the process that brings works of art into being. Students examine the role of their own movements and how individual actions play a critical role in outcomes. PLAY, MOVEMENT, BUILDING, PROCESS, CREATION.

TRANSFORMATION: a thorough or dramatic change in form or appearance-As students complete a developmental cycle, they will encounter the arc of TRANSFORMATION, which focuses on the ways in which the arts create and communicate change-in individuals, relationships, and environments. FOUNDATION, GROWTH & CHANGE, BRIDGING, PRODUCT, TRANSFORMATION.

VA:Cr.1.1.IIIa Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

VA:Pr6.1.IIa Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

VA:Re8.1.IIa Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

VA: Cn10.1.IIIa Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

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