

## Glossary: 2018 Minnesota Academic Standards in the Arts

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### All Arts Areas: Strand Definitions

**Foundations:** The underlying knowledge and skills which are the building blocks of working in each arts area. Foundational knowledge and skills support student learning in the four artistic processes of Create, Perform/Present, Respond, and Connect. They can include, but are not limited to, the elements, principles, artistic vocabulary, and technical skills of each arts area. They may vary depending on the cultural and historical context. (See *Foundations Overview* in Appendix 2 and definitions in each arts area section for more information.)

**Create:** The process of generating original art, including conceiving and developing new artistic ideas and work.

**Perform** (dance, music, theater): The process of realizing artistic ideas and work through interpretation and presentation.

**Present** (media arts and visual arts): The process of interpreting and sharing artistic work.

**Respond:** The process of analyzing, interpreting, and evaluating how the arts convey meaning.

**Connect:** The process of relating artistic ideas and work with personal meaning and external context.

## Dance Terms

**Aesthetic:** A set of principles concerned with the nature and appreciation of an object.

**Alignment:** The process of adjusting the skeletal and muscular system to gravity to support effective functionality.

**Anatomical principles:** The way the human body's skeletal, muscular and vascular systems work separately and in coordination.

**Artistic criteria:** Aspects of craft and skill used to fulfill artistic intent.

**Artistic statement:** An artist's verbal or written introduction of their work from their own perspective to convey the meaning or purpose of the artistic work.

**Balance:** 1. An even distribution of weight enabling someone or something to remain steady. 2. An integration of choreographic elements.

**Body alignment:** The body is arranged in correct or appropriate relative positions.

**Body awareness:** Knowledge or perception of the body in relation to a variety of factors.

**Body patterning:** Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

**Choreography:** Sequence of steps and movements in a dance.

**Choreographic devices:** Manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response).

**Contextual elements:** Variables that support and/or clarify the meaning of the event or artistic work (for example, political, social, personal, historical, production, cultural and societal contexts).

**Core support:** The ability to control and maintain neutral alignment by engaging the muscles that surround the torso.

**Coordination:** The ability to use different parts of the body together efficiently.

**Criteria:** A standard(s) by which a dance is evaluated, including artistic and aesthetic.

**Cultural movement practice:** Physical movements of a dance that are associated with a particular culture, country, community, or people.

**Dance phrase:** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**Dance structure:** The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA, or theme and variation); often referred to as choreographic form.

**Dance study:** A short dance that is comprised of several dance phrases based on an artistic idea.

**Dance terminology:**

- *K-2:* Basic pedestrian language (for example, locomotor words such as *walk, run, tip-toe, slither, roll, crawl, jump, march, and gallop*; and nonlocomotor words such as *bend, twist, turn, open and close*) and basic dance terminology.
- *Grades 3-5:* Vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, dance techniques such as alignment or “line”); genre-specific dance terminology.
- *Grades 6 and up:* Words used to describe movement within specific dance forms, such as ballet, contemporary, culturally specific dance, funk, hip-hop, jazz, modern, tap, and others. For example, in Polynesian dance (Hula), terms such as *auwana, kahiko, halau, kaholo, uwehe, ami*; in ballet, terms such as *glissade, pas de bouree, pas de chat, arabesque*; in jazz, terms such as *kick ball change, pencil turn, jazz walk, jazz run*; in modern, terms such as *contraction, triplets, spiral, pivot turn*; and in tap, terms such as *shuffle-step, cramp roll, riff, wing, time step*.

**Elements of dance:** The key components of movement. These are varied, dynamic, fluid, and largely dependent on context, such as geography, social constructs, or learning environment. For example, some educators may consider BASTE – Body, Action, Space, Time and Energy, as foundational elements to dance education.

**Energy Elements:** Dynamic qualities of movement (for example, collapse, vibrate, swing, sway, and percussive are Laban-based examples.)

**Energy:** The dynamic quality, force, attach, weight, and flow of movement. Also, the quality of movement and degree of effort.

**Ensemble:** A group of dancers who perform together as a whole.

**Feedback protocol:** A structured format used to discuss dance (for example, Critical Response Protocol, Visual Thinking Strategies, cool/warm feedback).

**Foundations:** The underlying knowledge and skills which are the building blocks of participating authentically in dance, through creating, responding, presenting, and connecting. They include the knowledge and skills needed to engage in dance as a mover, choreographer, and viewer. Foundational components of study can include genres and styles, composition, improvisation, history, aesthetics and dance science. Elements of dance, commonly considered foundational knowledge, are varied, dynamic, and fluid. They are largely dependent on context, such as geography, social constructs, or learning environment. For example, some educators may consider BASTE – Body, Action, Space, Time and Energy, as foundational elements to dance education. In many forms of dance, the foundations may not be constructed in the same ways, and/or may incorporate other art forms.

By creating, presenting, responding, and connecting using foundations, students engage in artistic literacy. Dance foundations allow students to understand and respond to written, visual, oral, and embodied representations, make aesthetic choices, and think critically about bias, perspective and intent. Dance

foundations prepare students to effectively participate in dance environments, as artists and as audience members. Lastly, dance foundations grant students the necessary fluencies to read/decode dance works and productions in a range of genres and forms from a variety of cultural perspectives, as well as to create/encode new and original dance expressions. (See *Foundations Overview* in Appendix 2 for more information.)

**Functional alignment:** The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

**Genre:** A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

**Groundedness:** A concept reflecting a dancer's relationship to the ground, floor or earth. May refer to a sense of weightedness or balance.

**Guided improvisation:** Rules or agreements used to shape or structure an improvisation.

**Improvisation:** Creating movement in the moment.

**Intent:** The purpose, main idea, and expressive or communicative goal(s) of a dance composition, study, work, or performance.

**Kinesthetic awareness:** Pertaining to sensations and understanding of bodily movement.

**Locomotor movement:** Movement that travels from one location to another or in a pathway through space (for example, in Kindergarten, the addition of prance, hop, skip, slide, and leap).

**Movement characteristics:** The qualities, elements, or dynamics that describe or define a movement.

**Movement phrase:** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**Movement vocabulary:** Codified or personal movement characteristics that define a movement style.

**Musicality:** A skill set that includes how dancers hear, interpret and dance to music.

**Non-locomotor:** Movement that remains in place; movement that does not travel from one location to another or in a pathway through space (for example, in Kindergarten, swing, sway, spin, reach, and pull).

**Notation:** A system of codified language, symbols, or syntax used to preserve dances as part of the creative process. May include a dance score (For example: Labanotation; the Benesh system.)

**Production elements:** Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).

**Proprioceptive feedback:** Information about alignment, movement, balance, and position of the body gathered from proprioceptors located in the joints, ligaments, and muscles of the body.

**Qualities:** The way in which a movement or dance is performed, depending on intent, style, culture, and purpose.

**Rhythm:** The patterning or structuring of time through movement or sound.

**Spatial relationship:** The connection to or between spatial elements used in a work. May be utilized to convey meaning or to support aesthetic choices.

**Space:** Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments.

**General space:** Spatial orientation that is not focused toward one area of a studio or stage.

**Personal space:** The area of space directly surrounding one's body extending as far as a person can reach; also called the kinesphere.

**Stimuli:** A thing or event that inspires action, feeling, or thought.

**Style:** Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk Dance; Congolese dance is a style of African Dance).

**Symbols:** A word, mark or sign that conveys meaning.

**Technical dance skills:** The degree of physical proficiency a dancer achieves within a dance style or technique (For example: coordination, form, strength, speed, range and specific codified movements).

**Technique:** The physical skills needed to produce a particular style of movement.

**Tempo:** The speed of a beat underlying music or movement (plural: tempi or tempos).

**Timing elements:** Aspects of movement or dance related to time (for example, pace or tempo (speed), metered or free rhythm, etc.)

**Weight shift:** A transfer of weight from one foot to the other foot or between the feet. Also, a transfer of weight from one supporting body part to another body part or to a partner's body.

## Media Arts Terms

**Aesthetic criteria:** Standards upon which judgements are made about the artistic merit of a work of art.

**Attention:** Principle of directing perception through sensory and conceptual impact.

**Audience:** Listeners and viewers of an event or media arts piece.

**Augmented reality:** A technology that superimposes a computer-generated image on a user's view of the real world, thus providing a composite view. It is the integration of added digital information with the user's environment in real time. Unlike virtual reality, which creates a totally artificial environment, augmented reality uses the existing environment and overlays new information on top of it.

**Balance:** Principle of the equitable and/or dynamic distribution of items in a media arts composition or structure for aesthetic meaning, as in a visual frame, or within game architecture.

**Components:** The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc., such as: light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, interactivity, etc.

**Composition:** Principle of arrangement of components of a work for meaning and message.

**Constraints:** Limitations on what is possible, both real and perceived.

**Contrast:** Principle of using the difference between items, such as elements, qualities and components, to mutually complement them.

**Continuity:** The maintenance of uninterrupted flow, continuous action or self-consistent detail across the various scenes or components of a media artwork, i.e. game components, branding, movie timeline, series, etc.

**Context:** The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors (personal, societal, cultural, historical, physical, virtual, economic, systemic, etc.)

**Convention:** An established, common, or predictable rule, method, or practice within media arts production, such as the notion of a 'hero' in storytelling.

**Copyright:** The exclusive right to make copies, license, and otherwise exploit a produced work.

**Digital identity:** How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc.

**Distribution:** The action of sharing, delivering, or transferring media content such as audio, video, software and video games across a variety of platforms. The term is generally used to describe distribution over an online delivery platform, such as the Internet, but it could also include print media, servers, compact discs, and videocassettes.

**Divergent thinking:** Unique, original, uncommon, idiosyncratic ideas; thinking "outside of the box."

**Design thinking:** A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design.

**Emphasis:** Principle of giving greater compositional strength to a particular element or component in a media artwork.

**Ethics:** Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments.

**Exaggeration:** Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

**Experiential design:** Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design.

**Fairness:** Complying with appropriate, ethical and equitable rules and guidelines.

**Fair use:** Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

**Force:** Principle of energy or amplitude within an element, such as the speed and impact of a character's motion.

**Foundations:** The underlying knowledge and skills that prepares students to participate authentically in media arts, through creating, responding, presenting, and connecting. These can include elements of media arts, artistic and technical skills with a variety of hardware and software, artistic vocabulary, media literacy skills, and aesthetic choices. Elements of media arts include image, sound, space, motion, time and sequence.

By creating, presenting, responding and connecting using foundations, students engage in artistic literacy. Media arts foundations allow students to understand and respond to visual media/messages, and think critically about bias, perspective and intent. Media arts foundations prepare students to effectively participate and engage with visual media environments. Lastly, media arts foundations grant students the necessary fluencies to read/decode media art works, as well as to create/encode new original stories that are executed in a range of media arts formats and genres (such as cinema, animation, gaming, virtual/augmented reality, etc.) (See *Foundations Overview* in Appendix 2 for more information.)

**Generative methods:** Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, experimentation, inverting assumptions, rule bending, etc.

**Hybridization:** Principle of combining two existing media forms to create new and original forms, such as merging theatre and multimedia.

**Image:** Image refers to what we view within a given frame, in either the natural or constructed environment. Composition, light and color are important aspects of the image that can be deliberately manipulated for specific expressive and communication purposes. Changes in attributes of color, such as hue, saturation, brightness, contrast and type of light (natural or artificial), influence emotions or perceptions. Attributes of light that affect the image include contrast, hardness or softness, direction and amount. The composition of the

image is defined by elements of visual arts and design (for example, line, shape, form, texture, and depth). In addition, the characteristic of the lens affects the composition through focal length, depth of field and focus.

**Imaging:** Refers to the electronic form of capturing and displaying images through the single or combined use of computers, digital cameras, scanners, editing software, drawing and painting software, electronic tablets, printers, new media, and emerging technologies.

**Interactivity:** A diverse range of articulating capabilities between media arts components, such as user, audience, sensory elements, etc, that allow for inputs and outputs of responsive connectivity via sensors, triggers, interfaces, etc., and may be used to obtain data, commands, or information and may relay immediate feedback, or other communications; contains unique sets of aesthetic principles.

**Juxtaposition:** Placing greatly contrasting items together for effect.

**Legal:** The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, copyright, etc.

**Markets:** The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.

**Media Arts:** The media arts include cinematic arts (film/video), animation, imaging, sound design, graphic design, virtual design, interactive design, as well as multimedia and intermedia.

**Media arts contexts:** The diverse locations and circumstances of media arts, including its markets, networks, technologies and vocations.

**Media environments:** Spaces, contexts and situations where media artworks are produced and experienced, such as in theaters, production studios and online.

**Media literacy:** A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and nonprint messages.

**Media messages:** The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks.

**Meaning:** The formulation of significance and purposefulness in media artworks.

**Modeling or Concept modeling:** Creating a digital or physical representation or sketch of an idea, usually for testing; prototyping.

**Motion:** Motion is articulated by action in front of the camera, the camera itself, editing, transitions, lens zoom or focus, and animation. In photography, the illusion of motion is constructed with the shutter speed to blur the image or stop the action.

**Movement:** Principle of motion of diverse items within media artworks.

**Multimodal perception:** The coordinated and synchronized integration of multiple sensory systems (vision, touch, auditory, etc.) in media artworks.

**Multimedia theatre:** The combination of live theatre elements and digital media (sound, projections, video, etc.) into a unified production for a live audience.

**Narrative structure:** The framework for a story, for example, an arc of beginning, conflict and resolution.

**Personal aesthetic:** An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice."

**Perspective:** Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition.

**Pitching:** A proposal for a media art work, such as a film.

**Point of view:** The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters.

**Positioning:** The principle of placement or arrangement.

**Production processes:** The diverse processes, procedures, or steps used to carry out the construction of a media artwork, such as prototyping, playtesting, and architecture construction in game design.

**Prototype:** Creating a testable version, sketch or model of a media artwork, such as a game, character, website, application, etc.

**Resisting closure:** Delaying completion or extending the process of refinement of an idea, process, or production, in pursuit of greater creative solutions or technical perfection.

**Safety:** Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups.

**Sketches:** Quick, rough drawing/plan without much detail that can be used as a plan for later work.

**Soft skills:** Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, communication, etc.

**Sequence:** Sequence is the ordering of images and sounds in the process of scripting, capturing, and editing through conventions of narrative, rhetoric and association.

**Sound:** Sound (dialogue, music, voice-over and sound effects) has five basic functions: information, outer orientation (environment), inner orientation (mood), energy (emotion), and structure. The formal elements of audio are: volume, mix, density, rhythm, tempo, spatial acoustics, and pitch.

**Space:** Space in the image is structured by aspect ratio (frame dimension), object, and image size. Space is defined by the direction and movement of the lines in the composition within the frame, object framing, and balance. Height, width and depth are created through the use of camera position and action. Depth can be manipulated through the characteristics of lenses, motion within the frame, graphics, and text. The sense of space can be modified by sound through mixing and panning.

**Story:** A sequence of events which unfold through time.

**Storyboard(ing):** The act of creating a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a film, animation, or interactive media sequence.

**Stylistic convention:** A common, familiar, or even “formulaic” presentation form, style, technique or construct, such as the use of tension-building techniques in a suspense film.

**Systematic communications:** Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, “viral” videos, social multimedia (e.g., “vine” videos), remixes, transmedia, etc.

**System(s):** The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving.

**Technological:** The mechanical aspects and contexts of media arts production, including hardware, software, networks, code, etc.

**Time:** Time may be expanded or contracted, slowed down or speeded up. The viewer’s experience of the passage of time is determined through capturing and editing. The pace of the piece may be consistent or varied. In photography, time is controlled with the use of the shutter speed. Rhythm and tempo in sound is manipulated to construct meaning. In interactive media, time is subjective because of the non-linear selection process.

**Tone:** Principle of “color,” “texture,” or “feel” of a media arts element or component, such as sound, lighting, mood, sequence, etc.

**Transdisciplinary production:** Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work.

**Transmedia production:** Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms.

**Unity:** A combination of individual components to be viewed as a whole, which complement each other and create coherence, such as by organizing elements of media arts (for example, image, sound, space, motion, time and sequence) to create a wide range of effects.

**Virtual channels:** Network based presentation platforms such as: Youtube, Vimeo, Deviantart, etc.

**Virtual worlds:** Online, digital, or synthetic environments (for example, Minecraft, Second Life).

## Music Terms

**Arrange:** Adapt or create an alternative version of existing music or previously, composed musical composition.

**Articulation:** Characteristic way in which musical tones are connected, separated, or accented.

**Beat:** Underlying steady pulse present in most music.

**Chord changes:** Series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

**Collaboratively developed criteria:** Qualities or traits for evaluating music that have been through a process of collective decision making.

**Composition:** Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.

**Connect:** The process of relating musical ideas with personal meaning and external context.

**Context:** Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

**Context, cultural:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

**Context, historical:** Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.

**Context, personal:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

**Context, societal:** Environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

**Create:** The process of conceiving, generating, or developing new artistic ideas into an original musical work, such as improvising, composing, or arranging.

**Cultural context:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

**Culture:** Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as traditions, social structure, and the arts.

**Dynamics:** Element of music describing the level or range of loudness of a sound or sounds.

**Elements of music:** Characteristics of sound(s) that are manipulated to create music. These include elements such as melody, harmony, rhythm, form, style, texture, timbre; and expressive elements such as dynamics, articulation, and tempo.

**Ensemble:** Group of individuals organized to perform artistic work: traditional, large groups such as bands, orchestras, and choirs; chamber, smaller groups, such as duets, trios, and quartets; emerging, such as guitar, iPad, mariachi, steel drum or pan, and Taiko drumming.

**Form:** Element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

**Foundations:** The underlying knowledge and skills which are the building blocks of participating authentically in music, through creating, responding, presenting, and connecting. Foundational knowledge includes understanding of music and musical elements. Elements of music include melody, harmony, rhythm, form, style, texture, timbre; and expressive elements such as dynamics, articulation, and tempo. Foundational skills are developed to engage fully in music, such as reading music, notating music, singing, playing instruments, listening to music, and moving to music.

By creating, performing, responding, and connecting using foundations, students engage in artistic literacy. Foundations prepare students to effectively participate in performing and sharing music, as musicians and as audience members. Students use foundations to interpret music in a range of genres and forms from a variety of cultural perspectives, as well as to create new and original musical expressions. Music foundations allow students to make aesthetic choices as well as think critically about bias, perspective and intent. (See *Foundations Overview* in Appendix 2 for more information.)

**Genre:** Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country.

**Harmony:** Element of music in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.

**Historical context:** Conditions of the time and place in which music was created or performed and that provide meaning and influence the musical experience.

**Historical periods:** Period of years during which music that was created and/or performed shared common characteristics; historians of Western music typically refer to the following: Medieval (ca. 500 – ca. 1420), Renaissance (ca. 1420 – ca. 1600), Baroque (ca. 1600 – ca. 1750), Classical (ca. 1750 – ca. 1820), Romantic (ca. 1820 – ca. 1900), and Contemporary (ca. 1900 – ).

**Improvise:** Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

**Instrumental skills:** The use of breath, posture, and small and large motor skills to play a musical instrument.

**Intent:** Meaning or feeling of the music planned and conveyed by a creator or performer.

**Interpret:** Determine and demonstrate music’s expressive intent and meaning when responding and performing.

**Interpretation:** Intent and meaning that a performer realizes in studying and performing a piece of music.

**Melodic pattern:** Grouping, generally brief, of tones or pitches.

**Melodic phrase:** Short section or series of notes within a larger work that constitutes a single coherent melodic idea.

**Melody:** Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.

**Meter:** Grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter).

**Moving:** Act of moving in non-locomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

**Musical elements:** Characteristics of sound(s) that are manipulated to create music. These include elements such as melody, harmony, rhythm, form, style, texture, timbre; and expressive elements such as dynamics, articulation, and tempo.

**Musical idea:** Idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.

**Musical selection:** Section of music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase or an entire piece.

**Musical work:** Piece of music preserved as a notated copy, sound recording, or passed through oral tradition.

**Notation:** Visual representation of musical sounds. For example, iconic (such as using lines, drawings, or pictures), traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.

**Perform:** The process of realizing musical ideas and work through interpretation and presentation.

**Performing, performance:** Engaging in the act of presenting music in a classroom or private or public venue.

**Personal context:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

**Phrase:** Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

**Pitch:** Identification of a tone or note with respect to highness or lowness (frequency).

**Presentation/Presenting:** Sharing music selection(s) with others.

**Purpose:** Reason for which music is created, such as ceremonial, recreational, social, commercial, or generalized artistic expression.

**Refine:** Make changes in musical works or performances to more effectively realize intent through technical quality or expression.

**Respond:** The process of analyzing, interpreting, and evaluating how music conveys meaning.

**Rhythm:** Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

**Rhythmic pattern:** Grouping, generally brief, of long and short sounds and silences.

**Rubric:** Established, ordered set of criteria for evaluating student learning; includes descriptors of student work at various levels of achievement.

**Societal context:** Environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

**Student generated criteria:** Qualities or traits for evaluating music that are generated by students.

**Style:** Label for a type of music possessing distinguishing characteristics and often performance practices associated with its historical period, cultural context, and/or genre.

**Stylistic expression:** Interpretation of expressive qualities in a manner that is authentic and appropriate to the genre, historical period, and cultural context of origin.

**Teacher-provided criteria:** Qualities or traits for evaluating music that are provided to students by the teacher.

**Technical accuracy/Technical skill:** Ability to perform with appropriate timbre, intonation, and diction as well as to play or sing the correct pitches and rhythms at a tempo appropriate to the musical work.

**Tempo:** Rate or speed of the beat in a musical work or performance.

**Texture:** Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.

**Timbre:** Tone color or tone quality that distinguishes one sound source, instrument, or voice from another.

**Tonality/Tonalities:** Tonic or key tone around which a piece of music is centered.

**Vocal skills:** The use of breath, posture, vocal resonance, diction, vowels and articulation to create healthy sound.

## Theater Terms

**Acting techniques:** The vocal and physical techniques that an actor uses to bring a character to life. The term may also refer to specific training methods used by actors to prepare for a theater performance.

**Character traits:** Observable, embodied actions that illustrate a character's personality, values, beliefs, and/or history. These may be explicit or implicit in the script or come from the actor's or director's imagination.

**Conflict:** The problem, confrontation, or struggle in a scene or play; conflict may include a character against itself, a character in opposition to another character, or a character against larger forces such as nature, society, or the supernatural.

**Design:** Planning (v.)/A plan(n.) for one or more of the technical elements (set, sound, costumes, lights, music, props, makeup), that helps create a unified and meaningful physical environment for a theatrical production or experience.

**Devised work:** An original performance piece, collaboratively created by an ensemble through exploration and improvisation in response to a stimulus (an idea, topic, object, piece of music or literature, etc.).

**Dialogue:** A conversation between two or more characters.

**Dramatic play:** The imaginative play of children in which participants take on roles and act them out (e.g., camp counselor, hero, fire fighter).

**Dramatic structure:** The elements of a play that structure its action. In its simplest terms, this could include a beginning, middle, and end. In the Western/Euro-American tradition, this typically includes exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

**Foundations:** The underlying knowledge and skills which are the building blocks of participating authentically in theater, through creating, responding, presenting, and connecting. Elements of theater often include plot or action, theme, character, language, sound, movement, ritual, and spectacle. Elements of theater production can include a collaborative team of artists including but not limited to: actors, directors, playwrights, dramaturgs, stage managers, designers, technicians, and often musicians and music directors; the stage space; a script or devised work; technical elements (set, props, lighting, sound and/or music, costumes, masks, makeup, puppets, and special effects); and a live audience. Foundational components of study can include theater history, genres and forms, text and production analysis, and the processes and skills of theater artists as listed above. Depending on the cultural context of the artistic work and production, these elements and other foundations may vary.

By creating, presenting, responding, and connecting using foundations, students engage in artistic literacy. Theater foundations allow students to understand and respond to written, visual, oral, and embodied representations, make aesthetic choices, and think critically about bias, perspective and intent. Theater foundations prepare students to effectively participate in theater arts environments, as artists and as audience members. Lastly, theater foundations grant students the necessary fluencies to read/decode dramatic works and theatrical productions in a range of genres and forms from a variety of cultural perspectives, as well as to

create/encode new and original theatrical expressions. (See *Foundations Overview* in Appendix for more information.)

**Gesture:** An intentional movement of the body or limbs that expresses or emphasizes a feeling or idea.

**Given circumstances:** A concept that helps actors and directors understand the world of the play, story, or devised piece, including *where* the action takes place (the setting or environment), *when* the action takes place (the time period, time of day, etc.), and the underlying *actions and events* that have happened before the piece begins.

**Guided drama experience:** A process-centered, non-exhibitional approach to drama intended to benefit the performers themselves, also known as creative drama. Forms of guided drama experiences include process drama and story drama (see definitions below). A leader guides participants through these experiences using narration, prompting, and side-coaching. Though the action of the drama usually does not stop for the leader to support the students, a facilitator may guide participants in or out of their roles.

- **Process Drama:** A non-linear, episodic, improvised form of drama in which teacher and students take on character roles in order to explore and reflect on an issue, story, theme, problem, or idea.
- **Story Drama:** An episodic, improvised form of drama that uses existing literature as a starting point for drama exploration. The drama explores moments (before, after, or within) that may not exist in the story.

**Improvise(d):** The spontaneous, intuitive, and immediate response of movement and speech; a distinction is sometimes made between spontaneous improvisation (immediate and unrehearsed) and prepared improvisation (shaped and rehearsed).

**Motivation:** The reason a character does something in a scene or play; the reason for the action.

**Objective:** The goal a character has in a particular scene or throughout the play.

**Physical movement:** See *gesture*.

**Plot:** In dramatic literature, the sequence of actions; in theater performance, the actions presenting the story on stage.

**Production elements:** See *technical elements*.

**Scripted work (Script):** The text of a play (or other piece of creative writing for the theater) that generally includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

**Staging:** Patterns of movement in a scene or play (for example, actors' entrances, exits, and stage crosses) that help to convey character relationships and meaning; also known as "blocking."

**Stage types:** Various types of stage spaces that structure the physical environment for the theater event and the relationship between the performer(s) and audience. Common stage types include the proscenium or picture frame stage (audience on one side and performers on the other), the thrust stage (audience on three sides of the performers), the arena or "in-the-round" stage (with audience surrounding the performers on all sides), and created or found stage spaces (which may include one or more of the above performer/audience relationships).

**Tactic:** The means by which a character seeks to achieve their objective; in acting and directing a tactic refers to a specific action verb (for example, yell, tease, plead, sulk).

**Technical elements:** Sets, sound, costumes, lights, music, props, makeup, technological effects (such as projections), and other elements specific to the production such as puppets, masks, or special effects.

**Visual composition:** The intentional arrangement of all elements of a stage picture (including actors, scenery, lighting, etc.) at a given moment or throughout the performance in order to convey mood, story, and theme; also known as “mise en scène.”

**Work in Drama/Theater:** General term given to a play, scene, or performance unit, whether devised or scripted, improvised or rehearsed.

## Visual Arts Terms

**Appropriation:** Intentional borrowing, copying, and alteration of preexisting images and objects. See also, *ethical responsibility*.

**Abstraction:** Creating art free from representational qualities, and instead focusing on artistic foundations.

**Aesthetic characteristics:** A set of principles that make up a particular theory or conception of beauty or art.

**Approaches (for art making):** Diverse strategies and procedures by which artists initiate and pursue making a work of art.

**Art:** An artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated. An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions, and discussing their own understandings of the characteristics of “good art” in a variety of contexts.

**Art galleries:** Spaces and places for the exhibition and/or sale of artworks.

**Art museum:** Building or space for the exhibition of art, usually visual art. Museums can be public or private, but what distinguishes a museum is the ownership of a collection.

**Artist statement:** Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature.

**Artistic foundations:** The underlying knowledge and skills which are the building blocks of participating authentically in visual arts, through creating, responding, presenting, and connecting. These can include elements of art, principles of art, artistic vocabulary, visual literacy skills, and aesthetic choices. Elements of art include color, form, line, shape, space, texture, and value. Principles of art include balance, emphasis, harmony, movement, pattern, proportion, repetition, rhythm, unity, and variety.

By creating, presenting, responding, and connecting using foundations, students engage in artistic literacy. Visual arts foundations allow students to understand and respond to visual representations, make aesthetic choices, and think critically about bias, perspective and intent. Visual arts foundations prepare students to effectively participate in visual arts and design environments. Lastly, visual arts foundations grant students the necessary fluencies to read/decode visual artworks, as well as to create/encode new and original visual expressions in a range of visual arts media. (See *Foundations Overview* in Appendix for more information.)

**Artwork:** Artifact, object, or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated. Artworks can include work created for expressive, utilitarian, or other uses, and is inclusive of all forms of design: paintings, drawings, sculpture, jewelry, architecture, photography, design, etc.

**Collection:** An accumulation, assemblage or grouping of artworks.

**Concepts:** Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form.

**Constructed environment:** Human-made or modified spaces and places; products of art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design which shape the places in which people live, work, and play.

**Contemporary artistic practice:** Processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces.

**Context:** Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audience, time, culture, presentation, and location of the artwork's creation and reception.

**Copyright:** Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.

**Creative commons:** Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice.

**Creative process:** The process of generating original art, including conceiving and developing new artistic ideas and work.

**Criteria:** In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success.

- **Established criteria:** Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design.
- **Personal criteria:** Principles for evaluating art and design based on individual preferences.
- **Relevant criteria:** Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work.

**Critique:** Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design.

**Design:** Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.

**Digital format:** Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means.

**Digital space:** A gallery of artwork viewed electronically through any device.

**Ethical responsibility:** The duty to follow a morally correct path; in visual arts, especially in relation to appropriation, fair use principles, creative commons, open source, copyright, etc.

**Exhibition:** A public or private display of works of art, objects, artifacts, or other items of interest, held in an art gallery, museum, trade fair, business or organization, or other venue.

**Expressive properties:** Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.

**Fair use:** Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

**Form and Content:** Form and content are considered distinct aspects of a work of art. The term form refers to the work's style, techniques and media used, and how elements of art and design are implemented. Content, on the other hand, refers to a work's essence, or what is being depicted.

**Foundations:** See *Artistic foundations*.

**Inquiry method:** Method of observing, exploring, and analyzing an idea, concept, and/or work of art; for example, formal observation, art historical and art criticism, and response protocols such as Critical Response and Visual Thinking Strategies.

**Intentional play:** Experimentation by children in defining identities and points of view by developing skills in imagination, conceiving, planning, making art, and communicating.

**Materials:** Substances out of which art is made or composed, ranging from the traditional to "non-art" material and virtual, cybernetic, and simulated materials.

**Media:** Mode(s) of artistic expression or communication; material or other resources used for creating art.

**Naturalism:** Creating art focused on representation and the accurate depiction of detail.

**Open source:** Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose. For art and images, the related term *open content* describes work that is either in the public domain or licensed in a manner that provides everyone with free and perpetual permission to retain, revise, remix, reuse, and redistribute. (Source: [Open Content Website](#))

**Personal bias:** A strong inclination of the mind or preconceived opinion about something based on your culture, background, or upbringing.

**Play:** Spontaneous engaged activity through which children learn to experience, experiment, discover, and create.

**Portfolio:** Physical or digital collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy.

**Solution:** Using imaginative skill in arrangement or execution as a means of solving a problem.

**Style:** Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist.

**Venue:** Place or setting for an art exhibition, either a physical space or a virtual environment.

**Visual literacy:** The ability to read artworks: to interpret, analyze, recognize, appreciate and understand information presented through visible actions, objects and symbols, natural or human-made.

**Visual plan:** Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.

## Sources and Credits

Illinois Arts Learning Standards Initiative. (2016). [Illinois Arts Learning Standards](#), Music Standards (Glossary section.)

National Coalition for Core Arts Standards (2014). [National Core Arts Standards: A Conceptual Framework for Arts Learning](#) (2014).

National Coalition for Core Arts Standard (2014). [National Core Arts Standards Glossary](#). State Education Agency Directors of Arts Education. Dover, DE.

New York City Department of Education. (2015). [Blueprint for Teaching and Learning in Theater Grades PreK-12 \(2015 revised edition\)](#).

This resource would not have been possible without the work of many educators and citizens across the state of Minnesota. MDE has immense gratitude for the Minnesota Arts Standards Review Committee’s work in drafting and compiling this resource, as well as the invaluable refinements and additions provided by the Professional Development and Resources team at the Perpich Center for Arts Education.

## Appendix 1: Introduction to 2018 Minnesota Arts Standards

### Arts Standards Background

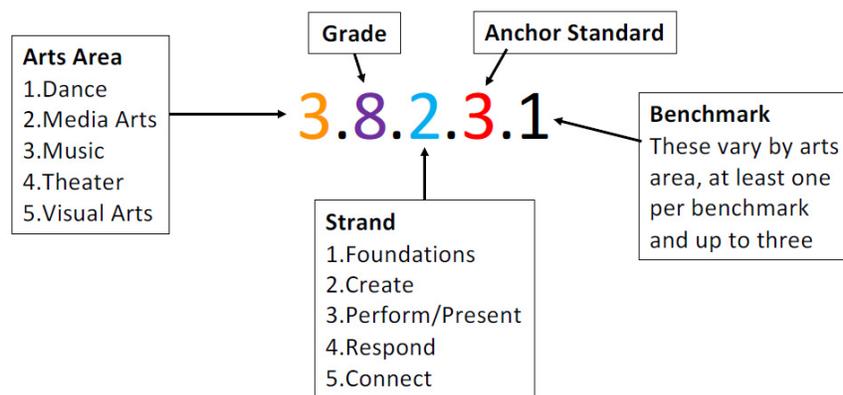
Minnesota is in the process of adopting the [2018 Academic Standards in the Arts](#). They are to be implemented by the 2021-22 school year. The next review of the arts standards will occur during the 2027-28 school year.

The 2018 Academic Standards in the Arts set the expectations for achievement in arts education for K-12 students in Minnesota. These standards include five arts areas: dance, media arts, music, theater, and visual arts. The overarching goal of the arts standards is the development of artistic literacy for all Minnesota students. *Artistic literacy* is “the ability to combine foundational knowledge and skills in an art form with four processes fundamental to the arts: Creating, Performing or Presenting, Responding, and Connecting.”

### Organization of the Standards

The organization and structure of the 2018 arts standards illustrate how arts education is conceptualized for Minnesota students. Each benchmark has a five-digit code. For example:

Code	Arts Area	Grade	Strand	Anchor Standard <i>The student will...</i>	Benchmark <i>The student will...</i>
3.8.2.3.1	3. Music	8	2. Create	3. Create original artistic work.	Develop a <i>composition</i> in a specific form that includes expressive elements using <b>notation</b> or <b>recording technology</b> .



**Music**.Grade**8**.**Create**.AnchorStandard**3**.Benchmark**1**

- Arts area** (1st digit in code). The five arts areas are: dance, media arts, music, theater, and visual arts.
- Grade level** (2nd digit). 0 = Kindergarten; 1 = 1st grade, etc. HS = high school 9-12 grade band.
- Strand** (3rd digit). The standards are organized into five strands. Strands are big concepts or practices into which standards are grouped. They help communicate some of the most important aspects of learning in a content area. The five strands represent four artistic process and foundational knowledge and skills.
- Anchor standard** (4th digit). There are 10 arts standards. Academic standards describe the expectations in arts learning that all students must satisfy to meet state requirements for credit and graduation. An anchor standard is a broad statement of the most important learning in a content area, kindergarten through twelfth grade. They are the same for all five arts areas.
- Benchmark** (5th digit). The benchmarks provide details about “the academic knowledge and skills that schools must offer and students must achieve to satisfactorily complete” the anchor standards. Each standard is supported by one or more benchmark. Benchmarks are unique to each arts area.

- a. Benchmarks are grade level for kindergarten through 8th grade. The 9-12 grades benchmarks are grade banded. These describe the year's worth of learning that should occur in the one arts credit required for graduation.
- b. Anchor standard #1 in the Foundations strand has no benchmarks listed below it. Instead, foundations are integrated across the benchmarks in the other strands. Text is bolded where foundational knowledge and skills are present in other benchmarks.
- c. Each standard and benchmark begins with the phrase, "The student will..." Examples provided in the benchmarks are intended to clarify the meaning of the benchmark and are optional.
- d. The 2018 arts standards include a glossary of terms referenced in the standards for each arts area. Italics in a benchmark indicate that the word or phrase is included in the glossary.

### ***Foundational Documents for the Arts Standards***

The 2014 National Core Arts Standards were adapted by the Minnesota Arts Standards Review Committee to become the 2018 Minnesota Academic Standards in the Arts. Additional documents used in the development of the arts standards include:

#### **Foundational Research, Reports, and Best Practices**

National Coalition for Core Arts Standards. (2014). [National Core Arts Standards: A Conceptual Framework for Arts Learning.](#)

National Assessment of Educational Progress (NAEP). (2016). National Assessment of Educational Progress ([NAEP 2016 Arts Framework](#), Chapter 2, *The Content and Processes of the Arts*).

The College Board. (2011). [A Review of Selected State Arts Standards.](#)

The College Board. (2013). [International Standards for Arts Education: A review of standards, practices, and expectations in thirteen countries and regions.](#)

The College Board. (2012). [College-level Expectations in the Arts.](#)

President and Fellows of Harvard College. (2003). [Studio Thinking/Artist Habits of Mind.](#)

#### **Recently developed standards from the national level and other states**

National Coalition for Core Arts Standards. (2014). [National Core Arts Standards.](#)

Utah State Board of Education. (2016). [Utah Fine Arts Standards.](#)

Illinois State Board of Education. (2016). [Illinois Arts Standards.](#)

## Appendix 2: Foundations Overview

This resource was developed to support educators and administrators in developing curriculum and instruction aligned to the 2018 Academic Standards in the Arts.

### ***Where are foundational knowledge and skills in these standards?***

One change in the 2018 arts standards is how foundational knowledge and skills are addressed. The first strand is “Foundations,” and it has one anchor standard: “Use foundational knowledge and skills while responding to, creating, and presenting artistic work.” This standard does not have benchmarks which describe the foundational knowledge and skills. Instead, the foundations are integrated across the benchmarks in the other strands. Text is bolded where foundational knowledge and skills are embedded. This approach acknowledges the foundational role of these building blocks in the arts, and leaves more specific decisions about them up to the local level during curriculum development.

### ***What are the reasons for handling foundations this way?***

1. **A vision of artistic literacy guides the structure and content of the standards.** The goal of these arts standards is to support all Minnesota students to become artistically literate. Artistic literacy is “the ability to combine foundational knowledge and skills in an art form with four processes fundamental to the arts: Creating, Performing or Presenting, Responding, and Connecting.” Foundational knowledge and skills are not meant to be taught, learned, and assessed in isolation. Rather, students use and apply them while engaging in the artistic processes.
2. **Arts education is on a path to becoming more culturally relevant and sustaining.** Arts educators are wrestling with the idea that some foundations commonly thought to be universal are actually grounded in a Western and Euro-centric understanding of the arts. This raises important questions about what perspectives, cultures, and art forms might be misunderstood, undervalued, or excluded. For example:
  - In visual arts, Olivia Gude<sup>1</sup> argues that when we use the “Euro-American system” of elements and principles to view and understand artworks from other cultures, “students often do not learn the aesthetic context of making and valuing inherent to the artists and communities who actually created the works... the modernist philosophy of elements and principles privileges formalist Western conceptions over other ways to value and understand art.” (Gude, pp 6-7)
  - In music, Juliet Hess<sup>2</sup> argues that some curricula can “emphasize Western standard musical notation and specific Western constructs for expressing meter, dynamics, and articulations and highlight these elements of music as those musical concepts most essential to learn in schools.” She goes on to explain that popular music and music from other cultures may be shared and passed on in different ways, and “express elements of music differently.” (Hess, pg. 1)

Educators are having similar conversations in all arts areas.

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<sup>1</sup> Gude, O. (2004). *Postmodern Principles: In Search of a 21st Century Art Education*, Art Education, 57:1, 6-14.

<sup>2</sup> Hess, J. (2015). *Decolonizing music education: Moving beyond tokenism*, International Journal of Music Education 33 (3), 336-347.

### ***Do you have any tips for addressing foundations in curriculum development?***

1. Start with the bolded text in the benchmarks, and be sure to assess those foundations.
2. And a reminder: it is *through* the artistic processes (creating, responding, performing, presenting, and connecting) that students should use the foundations. They are not meant to be taught and assessed in isolation.
3. The 2018 Arts Standards Glossary provides a definition for foundations in each arts area. These definitions are guidance to support educators and districts in fully implementing the “foundations” anchor standard.
4. In some arts areas, educators may need to identify additional foundational knowledge and skills that are necessary for students to achieve all standards and benchmarks. Build those into the curriculum. Attend to learning progressions and scaffold in a way that the foundations support standards-aligned learning.
5. This is also an opportunity to identify less traditional foundations. For example, what habits of mind<sup>3</sup> and social-emotional competencies are key to becoming artistically literate? Educators may consider opportunities for alignment with other priorities for students in the district. For example, arts educators in one district identified *perseverance* and *working through failure* as necessary skills for succeeding in arts learning.
6. Use the process of identifying foundational knowledge and skills to critically examine what we teach and why. This is an opportunity to continue to become more culturally relevant and sustaining in curriculum and instruction. Some potential questions to ask are:
  - a. In addition to the foundational knowledge and skills that are commonly taught in U.S. arts education, what others might be important to learn and use as we learn about artistic works from a variety of cultures and time periods?
  - b. If some of our foundational knowledge and skills are grounded in a specific Western cultural perspective, how can we help students understand that that framework can be useful but is not universal?

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<sup>3</sup> President and Fellows of Harvard College on behalf of Project Zero. (2003). *Studio Habits of Mind*. In Hetland, L.; Winner, E.; Veenema, S.; Sheridan, K. (2013). *Studio Thinking 2: The Real Benefits of Visual Arts Education*. Teachers College Press. Pg 6.