

## Glossary: 2018 Minnesota Academic Standards in the Arts

### Contents

Glossary: 2018 Minnesota Academic Standards in the Arts .....	1
All Arts Areas: Strand Definitions .....	1
Dance Terms .....	2
Media Arts Terms .....	6
Music Terms .....	11
Theater Terms .....	15
Visual Arts Terms .....	18
Sources and Credits .....	22
Appendix 1: Introduction to 2018 Minnesota Arts Standards .....	23
Appendix 2: Foundations Overview .....	25

### 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.

## 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

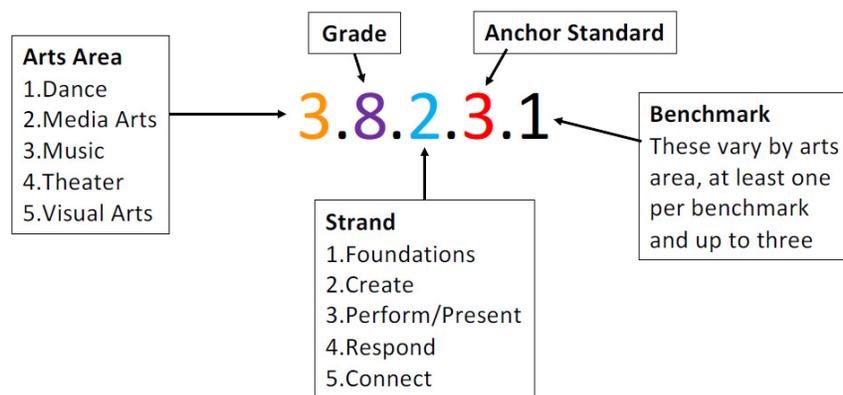
Minnesota is in the process of adopting the [2018 Academic Standards in the Arts](#). They are to be implemented by the 2021-22 school year. The next review of the arts standards will occur during the 2027-28 school year.

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.