DEPARTMENT OF EDUCATION

Glossary: 2018 Minnesota Academic Standards in the Arts

Contents

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.

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 used 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).

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 *The student will…*	Benchmark *The student will…*
3.8.2.3.1	3. Music	8	2. Create	3. Create original artistic work.	Develop a *composition* in a specific form that includes expressive elements using **notation** or **recording technology.**
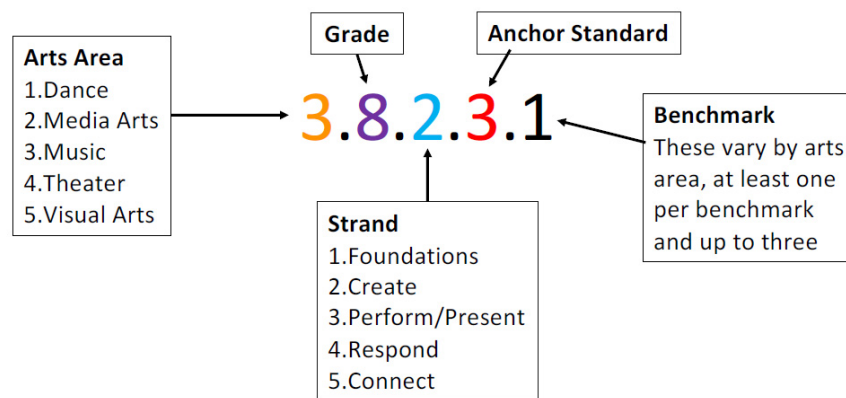
Music.Grade8.Create.AnchorStandard3.Benchmark1

1. **Arts area** (1st digit in code). The five arts areas are: dance, media arts, music, theater, and visual arts.
2. **Grade level** (2nd digit). 0 = Kindergarten; 1 = 1st grade, etc. HS = high school 9-12 grade band.
3. **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.
4. **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.
5. **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[1] 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[2] 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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[1] Gude, O. (2004). *Postmodern Principles: In Search of a 21st Century Art Education*, Art Education, 57:1, 6-14.
[2] 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[3] 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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[3] 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.