

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.

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.

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

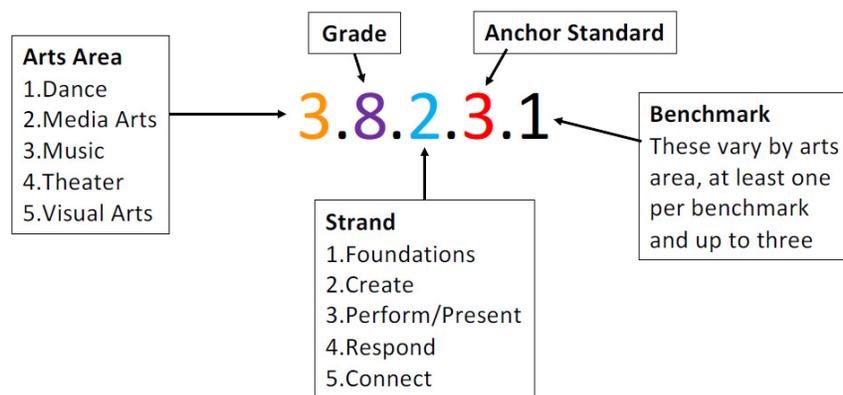
Minnesota is in the process of adopting the [2018 Academic Standards in the Arts](#). They are to be implemented by the 2021-22 school year. The next review of the arts standards will occur during the 2027-28 school year.

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 notation or recording technology .



Music. Grade 8. Create. Anchor Standard 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 Gude¹ 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 Hess² 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.

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 mind³ 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?

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.