

## 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.

## 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.

## 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

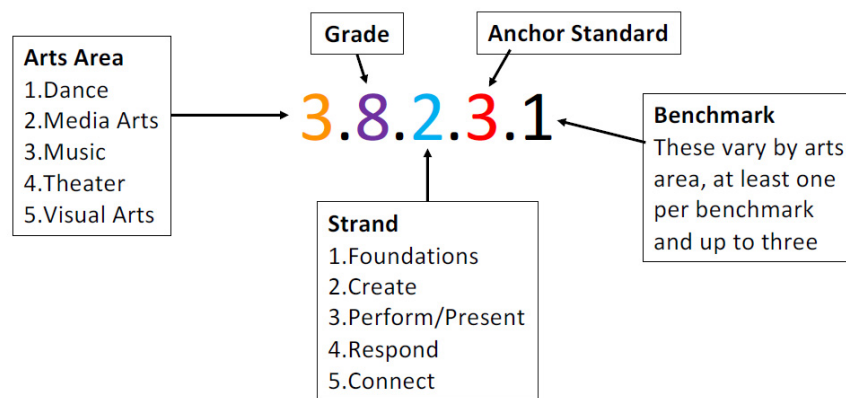
Minnesota is in the process of adopting the [2018 Academic Standards in the Arts](#). They are to be implemented by the 2021-22 school year. The next review of the arts standards will occur during the 2027-28 school year.

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.