

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.

Visual Arts Terms

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

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

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

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

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

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

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

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

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

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

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

Collection: An accumulation, assemblage or grouping of artworks.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Foundations: See *Artistic foundations*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sources and Credits

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

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

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

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

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

Appendix 1: Introduction to 2018 Minnesota Arts Standards

Arts Standards Background

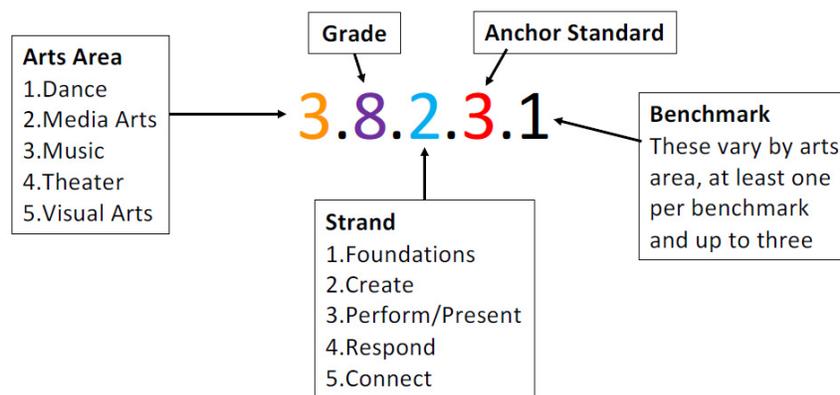
Minnesota is in the process of adopting the [2018 Academic Standards in the Arts](#). They are to be implemented by the 2021-22 school year. The next review of the arts standards will occur during the 2027-28 school year.

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

Organization of the Standards

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

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



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 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.