

Fine Arts Grade Level Expectations

***GLOSSARY***

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# ***DANCE GLOSSARY***

To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance.

**Aesthetic:** a set of principles concerned with the nature and appreciation of beauty.

**Alignment:** the process of adjusting the skeletal and muscular system to gravity to support effective functionality.

**Alternative performance venue:** a performance site other than a standard Western style theater (for example, classroom, site specific venue, or natural environment).

**Anatomical:** principles the way the human body's skeletal, muscular and vascular systems work separately and in coordination artistic criteria aspects of craft and skill used to fulfill artistic intent.

**Artistic expression:** the manifestations of artistic intent though dance, drama music, poetry, fiction, painting, sculpture or other artistic media. In dance, this involves the dance and the dancers within a context. artistic intent the purpose, main idea, and expressive or communicative goal(s) of a dance composition study, work, or performance.

**Artistic statement:** an artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

**Body patterning:** neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

**Body-mind principles:** concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility).

**Body-use:** the ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns bound movement an "effort element"

**Choreographic devices:** from Laban Movement Analysis in which energy flow is constricted.

**Capstone Project:** a culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

**Choreographic Devices:** manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response).

**Codified movement:** common motion or motions set in a particular style that often have specific names and expectations associated with it.

**context cues:** information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing relationships between movements and making inferences about the meaning or intent often gleaned from visual, auditory, or sensory stimuli.

**Contrapuntal:** an adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences or phrases danced simultaneously using different body parts or performed by different dancers.

**cultural movement:** practice physical movements of a dance that are associated with a particular country, community, or people.

**dance literacy:** the total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

**dance movement principles:** fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift).

**dance phrase:** a brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**dance structures:** the organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA or theme and variation); often referred to as choreographic form.

**dance study:** a short dance that is comprised of several dance phrases based on an artistic idea.

**dance techniques:** the tools and skills needed to produce a particular style of movement.

**Dance terminology:** Vocabulary used to describe dance and dance experiences :

**Simple dance terminology** (Tier 1/PreK-2): Basic pedestrian language (for example, locomotor words walk, run, tip-toe, slither, roll, crawl, jump, march, and gallop; and non-locomotor words, bend, twist, turn, open and close).

**Basic dance terminology** (Tier 2/grades 3-5): Vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, dance techniques such as alignment or “line”).

**Genre-specific dance terminology** (Tier 3/grades 6 up): Words used to describe movement within specific dance forms ballet, contemporary, culturally-specific dance, funk, hip-hop, jazz, modern, tap, and others (for example, in Polynesian dance (Hula), auwana, kahiko, halau, kaholo, uwehe, ami); in ballet: glissade, pas de bouree, pas de chat, arabesque; in jazz: kick ball change, pencil turn, jazz walk, jazz run; in modern: contraction, triplets, spiral, pivot turn; and in tap: shufflestep, cramp roll, riff, wing, time step.

**Dance work:** A complete dance that has a beginning, middle (development), and end .

**Dynamics:** The qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy (for example, lyrical, sustained, quick, light, or strong) .

**Elements of dance:** The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement; see Elements of Dance Organizer by Perpich Center for Arts Education (used with permission).

**Embody:** To physicalize a movement, concept, or idea throughout the body .

**Energy:** The dynamic quality, force attach, weight, and flow of movement.

**Evaluative Criteria:** The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

**Explore:** Investigate multiple movement possibilities to learn more about an idea.

**Free flowing movement:** An “effort element” from Laban Movement Analysis in which energy is continuous.

**Functional alignment:** The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

**General Space:** Spatial orientation that is not focused towards one area of a studio or stage .

**Genre:** A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

**Kinesthetic awareness:** Pertaining to sensations and understanding of bodily movement.

**Locomotor:** Movement that travels from one location to another or in a pathway through space (for example, in PreK, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; in Kindergarten, the addition of prance, hop, skip, slide, leap) .

**Movement Characteristics:** The qualities, elements, or dynamics that describe or define a movement.

**Movement phrase:** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**Movement problem:** A specific focus that requires one find a solution and complete a task; gives direction and exploration in composition.

**Movement vocabulary:** Codified or personal movement characteristics that define a movement style.

**Negative space:** The area (space) around and between the dancer(s) or dance images(s) in a dance.

**Non-locomotor:** Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in PreK, bend, twist, turn, open, close; in Kindergarten, swing, sway, spin, reach, pull).

**Performance etiquette:** Performance values and expected behaviors when rehearsing or performing (for instance, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends).

**Personal space:** The area of space directly surrounding one's body extending as far as a person can reach; also called the kinesphere.

**Polyrhythmic:** In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

**Production elements:** Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).

**Production terminology:** Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

**Rhythm:** The patterning or structuring of time through movement or sound.

**See.Think.Wonder:** An inquiry-based instructional strategy used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What

do you think? What do you wonder?) which enable a child to begin make meaning from an observed (dance) work of art .

**Sound Environment:** Sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word).

**Space:** Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments.

**Spatial design:** Pre-determined use of directions, levels, pathways, formations, and body shapes.

**Stimuli:** A thing or event that inspires action, feeling, or thought.

**Style:** Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance).

**Technical dance skills:** Is the degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range).

**Tempi:** Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

**Tempo:** The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos).

**Theme:** A dance idea that is stated choreographically.

# ***MEDIA ARTS GLOSSARY***

The media arts include cinematic arts (film/video), animation, imaging, sound design, graphic design, virtual design, interactive design, as well as multimedia and intermedia. Elements of Media Arts include image, sound, space, motion, time, and sequence. By creating, presenting, responding, and connecting within media arts, students engage in critical media literacy. Media Arts allow students to understand and respond to visual representations, and think critically about bias, perspective and intent. Media Arts embolden students to responsibly participate in media environments (i.e. social media, gaming, radio, mass communications, virtual reality, augmented reality, etc.). Lastly, Media Arts 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 art formats.

**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”

**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 and balancing 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:** Is 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

**Game Design:** Game design is the art of applying design and aesthetics to create a game for entertainment or for educational, exercise, or experimental purposes.

**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 the elements of visual arts (line, shape, form, texture, 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 use 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.

**Manage Audience Experience:** The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design.

**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 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, usually consisting of 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.

**Prototyping:** Creating a testable version, sketch or model of a media artwork, such as a game, character, website, application, etc.

**Resisting Closure:** Delaying completion of an idea, process or production, or persistently extending the process of refinement, towards greater creative solutions or technical perfection.

**Responsive Use of Failure:** Incorporating errors towards persistent improvement of an idea, technique, process or product.

**Rules** (see legal): The laws, or guidelines for appropriate behavior; protocols.

**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..

**Storyboarding:** 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.

**Theme:** The central, prominent idea or subject in a media artwork.

**\*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, as for 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 - image, sound, space, motion, time, and sequence to create a wide range of effects.

**Video Game Design:** Video game design is the process of designing the content and rules of a video game in the pre-production stage and designing the gameplay, environment, storyline, and characters in the production stage. The designer of a game is very much like the director of a film; the designer is the visionary of the game and controls the artistic and technical elements of the game in fulfillment of their vision. Video game design requires artistic and technical competence as well as writing skills.

**Virtual Channels:** Network based presentation platforms such as: Youtube, Vimeo, Deviantart, etc.

**Virtual Worlds:** Online, digital, or synthetic environments (e.g. Minecraft, Second Life)

**Vocational:** The workforce aspects and contexts of media arts

# ***MUSIC GLOSSARY***

Music education means more than singing, playing or listening to music. Musical arts cover areas such as: composing, arranging, analyzing, notating, performing, improvising, evaluating, recording, and technology. Music encompasses innumerable genres ranging from Classical Music to Pop Music and types of music extending from Alternative Music to Reggae and from Opera to World Music.

Music education is a vital component of K-12 education today and is an essential avenue for fostering meaning in life, growing in understanding of the self and others, as well as affording opportunities for self-expression. By its very nature, music promotes empathy, compassion, sympathy, creativity, and imagination to name a few of the qualities that make us more human.

To educate the capacity to feel, via music, has become ever more important in this technological age, lest we forget what truly makes us human. Researcher's results have concluded that emotions have intelligence and provide the rational brain with an enhanced means for interpreting life. Music plays a dynamic role in young people's lives and for many, gives them a reason to come to school, be engaged in learning, and provides them with a place to belong.

The revised GLEs are adapted from the National Core Arts Standards. The benefit of having broad concept standards focused on the framework of four artistic processes, allows decision-makers from teachers, to superintendents, to parents to have the flexibility to customize a curriculum that is appropriate for their particular circumstances and students.

**AB:** musical form consisting of two sections, A and B, which contrast with each other (binary form).

**ABA:** musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form).

**Ability:** natural aptitude in specific skills and processes; what the student is apt to do, without formal instruction.

**Academic vocabulary:** words that traditionally are used in academic dialogue and text.

**Accent:** to place emphasis on a specific note.

**Accompaniment:** the musical background for a principal part or parts.

**Acoustic:** not electric, especially with reference to the guitar or double bass.

**Analog tools:** Category of musical instruments and tools that are non-digital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors and speakers.

**Analysis:** (see **Analyze**)

**Analyze:** examine in detail the structure and context of the music.

**Arrangement:** setting or adaptation of an existing musical composition.

**Arranger:** person who creates alternative settings or adaptations of existing music.

**Articulation:** characteristic way in which musical tones are connected, separated, or accented; types of articulation include *legato* (smooth, connected tones) and *staccato* (short, detached tones).

**Artistic literacy:** knowledge and understanding required to participate authentically in the arts.

**Atonality:** music in which no tonic or key center is apparent.

**Audiate:** hear and comprehend sounds in one's head (inner hearing), even when no sound is present.

**Aural:** a skill by which musicians learn to identify, solely by hearing, pitches, intervals, melody, chords, rhythms, and other basic elements of music.

**Audience etiquette:** social behavior observed by those attending musical performances and which can vary depending upon the type of music performed.

**Balance:** The relative level of two or more instruments, voices, or sounds that blend well dynamically to the ear.

**Beat:** underlying steady pulse present in most music.

**Benchmark:** pre-established definition of an achievement level, designed to help measure student progress toward a goal or standard, expressed wither in writing or as an example of scored student work (aka, anchor set).

**Binary form:** (see **AB** above).

**Blend:** Merging the sounds of two different instruments or voices in such a way that they produce a sound more interesting than the sum of their parts.

**Body percussion:** use of the human body as an instrument to create percussive/rhythmic sounds such as stomping, patsching (patting thighs), clapping, clicking, snapping.

**Bordun:** accompaniment created by sounding two tones, five notes apart, continuously throughout a composition; can be performed in varying ways, such as simultaneously or alternating.

**Canon:** a composition for two or more voices in which one voice enters after another in exact imitation of the first. A round is the simplest type of canon.

**Chamber ensemble:** A musical ensemble of modest size, to play chamber music; can be more specifically named after its number (from duo to nonet) and/or type(s) (e.g. wood, brass, strings) of instruments.

**Chant:** most commonly, the rhythmic recitation of rhymes, or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

**Chart:** jazz or popular music score, often abbreviated, with a melody (including key and time signature) and a set of chord changes.

**Choir:** a group of singers organized and trained to sing together.

**Chord:** three or more pitches sounded simultaneously or functioning as if sounded simultaneously.

**Chord progression:** series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

**Classical music:** refers to a style of art music as distinguished from folk, jazz, or popular music.

**Clef:** sign placed at the beginning of a staff to indicate the position of some particular pitch, and by extension, the pitches represented by all of the staff's lines and spaces.

**Coda:** any concluding passage that can be understood as occurring after the structural conclusion of a work and that serves as a formal closing gesture.

**Collaboratively:** working together on a common (musical) task or goal.

**Collaboratively-developed criteria:** qualities or traits for assessing achievement level that have been through a process of collective decision-making.

**Complex formal structure:** musical form in which rhythmic, melodic, harmonic, and/or other musical materials undergo significant expansion and development, and may be more distantly related across sections while remaining coherent in some way, such as sonata or other novel design with three or more sections.

**Composer:** one who creates music compositions.

**Composition:** original piece of music that can be repeated, typically developed over time and preserved either in notation or in a sound recording.

**Compositional devices:** tools used by a composer or arranger to create or organize a composition or arrangement, such as tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style and form.

**Compositional procedures:** techniques that a composer initiates and continues in pieces to develop musical ideas, such as fragmentation, imitation, sequencing, variation, aggregate completion, registral saturation, contour inversion of gestures, and rhythmic phrasing.

**Compositional techniques:** approaches a composer used to manipulate and refine the elements to convey meaning and intent in a composition, such as tension-release, augmentation-diminution, sound-silence, motion-stasis, in addition to compositional devices.

**Concepts, music:** understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas.

**Conductor:** person who leads a musical group.

**Connection:** relationship among artistic ideas, personal meaning, and/or 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 surrounds a single person and are influenced by personal life, family, habits, interest, and preferences.

**Context, social:** environmental surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

**Craftsmanship:** degree of skill and ability exhibited by a creator or performer to manipulate the elements of music in a composition or performance.

**Create:** conceive and develop new artistic ideas, such as an improvisation, composition, or arrangement, into a work.

**Creative intent:** shaping of the elements of music to express and convey emotions, thoughts and ideas.

**Creator:** one who originates a music composition, arrangement, or improvisation.

**Criteria:** guidelines used to judge the quality of a student's performance (see **Rubric**).

**Cultural context:** values, beliefs, and traditions of a group of people that influences musical meaning and inform culturally authentic musical practice.

**Culturally authentic performance:** presentation that reflects practices and interpretation representative of the style and traditions of a culture.

**Culture:** values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art and food.

**Cyclical structure:** musical form characterized by the return or “cycling around” of significantly recognizable themes, motives, and/or patterns across movements.

**Demonstrate:** show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

**Diatonic:** seven-tone scale consisting of five whole steps and two half steps.

**Diction:** denotes clear and correct enunciation in singing.

**Digital environment:** simulated place made or created through the use of one or more computers, sensors, or equipment.

**Digital notation:** a visual image of musical sound created by using computer software applications, intended either as a record of sound heard or imagined, or as a set of visual instructions for performers.

**Digital resources:** anything published in a format capable of being read by a computer, a web-enabled device, a digital tablet, or smartphone.

**Digital systems:**-platforms that allow interaction and the conversation between and through the audio and digital domains.

**Digital tools:** category of musical instruments and tools that manipulate sound using binary code, such as electronic keyboards, digital audio interfaces, MIDI, and computer software.

**Duet:** two people play or sing.

**Dynamics:** level or range of loudness of a sound or sounds.

**Elements of music:** basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music.

**Enduring understanding:** overarching (aka, “big”) ideas that are central to the core of the music discipline and may be transferred to new situations.

**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.

**Essential question:** question that is central to the core of a discipline-in this case, music-and promotes investigation to uncover corresponding enduring understanding(s).

**Established criteria:** traits or dimensions for making quality judgements in music of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time.

**Expanded form:** basic form (such as AB, ABA, rondo or theme and variation) expanded by the addition of an introduction, transition and/or coda.

**Explore:** discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

**Expressions:** feeling conveyed through music.

**Expressive aspects:** characteristics that convey feeling in the presentation of musical ideas.

**Expressive intent:** the emotions, thoughts, and ideas that a performer or composer seeks to convey by manipulating the elements of music.

**Expressive qualities:** qualities such as dynamics, tempo, articulation which-when combined with other elements of music-give a composition its musical identity.

**Folk song:** uncomplicated music that speaks directly of everyday matters; first popular music.

**Form:** element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations and strophic form.

**Formal design:** large-scale framework for a piece of music in which the constituent parts cohere into a meaningful whole; encompasses both structural and tonal aspects of the piece.

**Fret:** thin strip of material placed across the fingerboard of some stringed instruments, such as guitar, banjo, and mandolin; the fingers press the strings against the frets to determine pitch.

**Function:** use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games and advertising.

**Fundamentals of music theory:** basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords.

**Fusion:** type of music created by combining contrasting styles into a new style.

**Genre:** category of music characterized by a distinctive style, form, and/or content, such as jazz, march and country.

**Guidance:** assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently.

**Harmonic sequences:** series of two or more chords commonly used to support melody(ies).

**Harmonizing instruments:** musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies, often used to provide chordal accompaniments for melodies and songs.

**Harmonization:** process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material.

**Harmony-**chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions

**Heterophonic:** musical texture in which slightly different versions of the same melody sound simultaneously.

**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:** span of years during which music that was created and/or performed shared common characteristics; historians of Western art music typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600),

Baroque (ca. 1600-ca. 1750), Classic (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and Contemporary (ca. 1900-).

**Homophonic:** musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.

**Iconic notation:** representation of sound and its treatment using lines, drawings, pictures.

**Imagine:** generate musical ideas for various purposes and contexts.

**Imagination:** ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (see **Audiate**).

**Improvisation:** music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

**Improviser:** one who creates music spontaneously or “in-the-moment.”

**Independently:** working with virtually no assistance, initiating appropriate requests for consultation, performing in a self-directed ensemble offering ideas/solutions that make such consulting collaborative rather than teacher-directed.

**Instrumentation:** general knowledge of orchestral instruments.

**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.

**Introduction:** a passage, usually in a slow tempo, at the beginning of a movement or work and preparatory to the main body of the form.

**Interlude:** music played between sections of a composition or of a dramatic work.

**Intervals:** distance between two pitches, named by counting all pitch names involved: *harmonic* interval occurs when two pitches are sounded simultaneously and *melodic* interval when two pitches are sounded successively.

**Intonation:** singing or playing the correct pitch in tune.

**Jazz:** an eclectic, expanding collection of 20th-century styles, principally instrumental and of black American creation. Music that embraces ragtime, Dixieland, blues (vocal and instrument), swing, jive, bebop, cool, third stream, free/modal, fusion and jacuzzi styles.

**Key Signature:** set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode.

**Keyboard instruments:** instruments sounded by means of a keyboard, especially the piano and organ.

**Lead-sheet notation:** system symbol used to identify chords in jazz, popular and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.

**Lyrics:** words of a song.

**Major scale:** scale in which the ascending pattern of whole and half steps is whole, whole, half, whole, whole, whole, half.

**March:** music with a steady beat suitable for a parade or procession.

**Melodic contour:** shape of a melody created by the way its pitches repeat and move up and down in steps and skips.

**Melodic passage:** short section or series of notes within a larger work that constitutes a single coherent melodic idea.

**Melodic pattern:** grouping, generally brief, of tones or pitches.

**Melody:** linear successions 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 three (triple meter).

**Meter signature:** an indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

**Metronome:** a device used to indicate the tempo of a composition by sounding regular beats at adjustable speed.

**Minor scale:** scale in which one characteristic feature is a half-step between the second and third tones; the three forms of the minor scale are natural, harmonic, and melodic.

**Modal:** music based on a mode other than major or minor

**Modality:** musical system based on the use of a mode or modes, as distinct especially from tonality; also that quality of a work that is attributable to its use of a specific mode.

**Modes:** seven-tone scales that include five whole steps and two half steps; the seven possible modes-Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian-were used in the Medieval and Renaissance periods and served as the basis from which major (Ionian) and minor (Aeolian) scales emerged.

**Model cornerstone assessment:** suggested assessment process, embedded within a unit of study, that includes a series of focused tasks to measure students achievement within multiple process components.

**Moderately complex formal structure:** musical form with three or more sections (such as rounded binary, rondo, or other novel design), in which section closure is somewhat nuanced or ambiguous, and the rhythmic, melodic, harmonic, and/or other musical materials across sections may be more distantly related while remaining coherent in some way.

**Modulation:** in tonal music, the process of changing from one key to another, or the result of such change.

**Mood:** overall feeling that a section or piece of music conveys.

**Monophonic:** musical texture consisting of a single, unaccompanied melodic line.

**Motif/Motive:** brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

**Movement:** act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

**Music literacy:** knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding.

**Music theory:** study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works.

**Music vocabulary:** domain-specific words traditionally used in performing, studying, or describing music (see **Academic vocabulary**)

**Musical criteria:** traits relevant to assessing music attributes of a work or performance.

**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 range:** span between the highest and lowest pitches of a melody, instrument, or voice.

**Musical work:** piece of music preserved as a notated copy or sound recording or passed through oral tradition.

**Non-pitched instruments:** instruments, such as woodblocks, whistles, electronic sounds, that do not have definite pitches or tones.

**Notation:** visual representation of musical sounds.

**One-part formal structure:** continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece; also known as through-composed.

**Open-ended assessment:** assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting.

**Orchestra:** music grouping of string, brass, woodwind and percussion instruments.

**Patriotic songs:** songs pertaining to love and serve to one's country.

**Pentatonic scale:** five-tone scale often identified with the pattern of the black keys of a keyboard, although other five-tone arrangements are possible.

**Perform:** process of realizing artistic ideas and work through interpretation and presentation.

**Performing, performance:** experience of engaging in the act of presenting music in a classroom or private or public venue (see also Artistic Process of Performing)?? Erin-  
does not reference in glosary

**Performance decorum:** aspects of contextually appropriate property and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire.

**Performance practice:** performance and presentation of a work that reflect established norms for the style and social, cultural, and historical contexts of that work.

**Performance technique:** personal technical skills developed and used by a performer.

**Personal context:** unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interests, and preferences.

**Personally-developed criteria:** qualities or traits for assessing achievement level developed by students individually.

**Phrase:** musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

**Phrasing:** performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.

**Piece:** general, non-technical term referring to a composition or musical work.

**Pitch:** identification of a tone or note with respect to highness or lowness (i.e., frequency)

**Plan:** select and develop musical ideas for creating a musical work.

**Polyphonic:** musical texture in which two or more melodies sound simultaneously.

**Polytonal:** music in which two or more tonalities (keys) sound simultaneously.

**Posture:** Proper position of your body when playing a musical instrument or singing.

**Present:** share artistic work (e.g., a composition) with others.

**Program:** presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.

**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

**Repertoire:** Body or set of musical works that can be performed

**Respond:** Understand and evaluate how the arts convey meaning

**Rhythm:** Duration or length of sounds and silences that occur in music; organization of sounds and silence in time

**Rhythmic passage:** short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.

**Rhythmic pattern:** Grouping, generally brief, of long and short sounds and silences

**Rondo:** Musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA

**Round:** composition for two or more voices in which one voice enters after another in exact imitation of the first. A round is the simplest type of canon.

**Rubric:** Established, ordered set of criteria of judging student performance; includes descriptors of student work at various levels of achievement

**Scale:** Pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps.

**Score:** Written notation of an entire music composition.

**Section:** One of a number of distinct segments that together comprise a composition; a section consists of several phrases/

**Select:** Choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.

**Sensitivity:** Skill of a creator, performer, or listener in responding to and conveying the nuances of sound or expression.

**Sequence:** repetition of a melodic idea or phrase at a higher or lower pitch one person plays or sings.

**Set:** Sequence of songs or pieces performed together by a singer, band, or disc jockey and constituting or forming part of a live show or recording.

**Setting:** Specified or implied instrumentation, voicing, or orchestration of a musical work.

**Setting of the text:** Musical treatment of text as presented in the music

**Share:** Present artistic work (e.g., a composition) to others

**Sight-reading:** First attempt to perform a notated musical work.

**Simple formal structure:** Musical form with a small number of distinct or clearly delineated sections, (such as simple binary, ternary, or other novel design), using closely related rhythmic, melodic, and harmonic materials across the sections.

**Social context:** Environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

**Sonata:** An instrumental musical composition, typically in 3 or 4 movements, in contrasting forms and keys.

**Sonic events:** Individual sounds (or sound masses) and silence who succession forms patterns and contrasting units that are perceived as musical.

**Sonic experience:** Perception and understanding of the sounds and silences of a musical work and their inter-relationship.

**Stage presence:** Performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact and facial expression.

**Staging:** Environmental considerations, such as lighting, sound, seating arrangement, and visual enhancements, that contribute to the impact of a musical performance.

**Standard notation:** System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.

**Storyline:** Extra-musical narrative that inspires or explains the structure of a piece of music.

**Strophic form:** Vocal music in which the music repeats with a new set of text each time

**Structural:** (See **Structure**)

**Structure:** Totality of a musical work.

**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

**Tablature:** System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.

**Teacher-provided criteria:** Qualities or traits for assessing achievement level that are provided to students by the teacher.

**Technical aspects:** Characteristics enabling the accurate representation/presentation of musical ideas.

**Technical challenges:** Requirements of a particular piece of music that stretch or exceed a performer's current level of proficiency in technical areas such as timbre, intonation, diction, range, or speed of execution.

**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.

**Tension/release:** Musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling.

**Ternary form:** (See **ABA**)

**Texture:** Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.

**Theme:** The musical basis upon which a composition is built, usually a theme consists of a recognizable melody or characteristic pattern. A theme may sometimes be called the subject.

**Theme and variations:** Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody.

**Theoretical:** (See **Fundamentals of Music Theory**)

**Timbre:** Tone color or tone quality that distinguishes one sound source, instrument, or voice from another.

**Tonal pattern:** Grouping, generally brief, of tones or pitches.

**Tonality:** Tonic or key tone around which a piece of music is centered.

**Transfer:** Use music knowledge and skills appropriately in a new context.

**Transposition:** Playing or writing music in a way that makes it sound higher or lower. This can be done by playing or writing the music in a different key or by playing or writing it up or down an octave without changing the key.

**Unity:** presence of structural coherence within a work, generally achieved through the repetition of various elements of music (See **Variety**)

**Variety:** Presence of structural contract within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (See **Unity**)

**Variation:** technique of modifying a given musical idea; a form based on a series of such modifications.

**Venue:** Physical setting in which a musical event takes place.

**Vocables:** Audible sounds and/or nonsense syllables used by vocalists to convey musical ideas or intent.

**Vocalizations:** Vocal exercises that include no text and are sung to one or more vowels.

## ***THEATRE GLOSSARY***

**Acting techniques** : Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance.

**Believability** :Theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction.

**Character traits** :Observable embodied actions that illustrate a character’s personality, values, beliefs, and history.

**Conflict** : The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural.

**Creative drama** : A process-centered, non-exhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama.

**Creative processes** : The application of production and technical elements (see the definitions) to a theatrical production.

**Devised drama** : Creation of an original performance piece by an ensemble.

**Dialogue** : A conversation between two or more characters.

**Dramatic play** : Make-believe where children naturally assign and accept roles, then act them out.

**Focus** : Commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play.

**Genre** : Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce.

**Gesture** : An expressive and planned movement of the body or limbs.

**Given circumstances** : The underlying actions and events that have happened before the play, story, or devised piece begins.

**Guided drama experience** : A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; facilitator may guide participants in or out of role.

**Improvise** : The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed.

**Imaginary elsewhere** : An imagined location which can be historical, fictional, or realistic.

**Imagined worlds** : An imaginary world created collectively by participants in a drama experience.

**Inner thoughts** : The underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext).

**Motivation** : Reasons why a character behaves or reacts in a particular way in a scene or play.

**Non representational elements** : Objects which can be transformed into specific props through the imagination.

**Objective** : A goal or particular need or want that a character has within a scene or play.

**Plot** : A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

**Process drama** : A non-linear, episodic, process-centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a non-exhibitional format that is intended to benefit the performers themselves.

**Production elements** : Technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other story-telling devices/concepts.

**Scripted drama** : A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

**Script analysis** : The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters.

**Staging** : Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning.

**Story drama** : Episodic, process-centered, 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 and is presented in a non-exhibitional format that is intended to benefit the performers themselves.

**Story elements** : Characters, setting, dialogue, and plot that create a story.

**Style** : The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor.

**Tactic** : The means by which a character seeks to achieve their objective, the selection of tactics are based on the obstacle presented; in acting and directing a tactic refers to a specific action verb.

**Technical elements** : The elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production.

**Theatrical conventions** : Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside.

**Theme** : The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas.

**Visual composition** : The arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise en scène*.

# ***VISUAL ARTS GLOSSARY***

Visual Arts, as defined by the National Art Education Association, include the traditional fine arts, such as, drawing, painting, printmaking, photography, and sculpture; media arts, such as, animation, video and emerging digital technologies; design, such as, communication, product, and interactive; environmental, such as, architecture, landscape architecture, interior and urban planning; conceptual, performance, participatory, street, and folk arts and works of art in clay, glass, metal, wood, fiber, paper and other materials. (Revised March 2017)

This glossary is not intended to be an inclusive vocabulary list but will evolve as the needs in and of art education require the necessary changes.

**Appropriation:** intentional borrowing, copying, and alteration of pre-existing images and objects.

**Art:** in everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, “The Role of Theory in Aesthetics,” Morris Weitz (1956) recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art. In the Next Generation Core Visual Arts Standards, the word art is used in the classificatory sense to mean “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”

**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 investigations:** in making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights with new ways of seeing and knowing.

**Art-making approaches:** diverse strategies and procedures by which artists initiate and pursue making a work.

**Arts integration:** an approach to teaching in which students construct cognitive and emotional connections with a variety of disciplines to demonstrate understanding of content using the visual arts.

**Artwork:** artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

**Brainstorm:** technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.

**Characteristic(s):** attribute, feature, property, or essential quality.

**Characteristics of form (and structure):** terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.

**Collaboration:** joint effort of working together to formulate and solve creative problems.

**Collaboratively:** joining with others in attentive participation in an activity of imagining, exploring, and/or making.

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

**Constructed environment:** human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design 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 to 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/audiences, 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

(<http://creativecommons.org/>).

**Creativity:** ability to conceive and develop rich, original ideas, discover unexpected connections and invent or make.

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

**Contemporary criteria:** principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings.

**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.

**Cultural contexts:** ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art.

**Cultural traditions:** pattern of practices and beliefs within a societal group.

**Curate:** collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits.

**Curator:** person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

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

**Design thinking:** a design methodology innovated by Florida State University providing a solution-based approach to solving problems utilizing the five stages of problem-solving:

empathize, define (the problem), ideate, prototype, and test solutions.

**Digital:** anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device.

**Engagement:** attentive participation in an activity of imagining, exploring, and making.

**Exhibition narrative:** written description of an exhibition intended to educate viewers about its purpose.

**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.

**Formal and conceptual vocabularies:** terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.

**Genre:** category of art or design identified by similarities in form, subject matter, content, or technique.

**Image:** visual representation of a person, animal, object, idea, or concept.

**Imaginative play:** experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating.

**Innovative thinking:** imagining or and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems.

**Makerspace:** a constructivist movement focused on student centered inquiry designed and dedicated to hands-on creativity, collaborating, learning, and sharing.

**Material culture:** human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and every day rituals.

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

**Medium/Media:** mode(s) of artistic expression or communication; material or other resources used for creating art.

**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 (<http://opensource.org/>).

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

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

**Preservation:** activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means.

**Preserve:** protect, save, and care for (curate) objects, artifacts, and artworks.

**Studio habits of mind:** a framework designed by the practitioners of Harvard's Project Zero; these eight dispositions identified as the studio habits of mind used by artists as a critical language are: develop craft, engage and persist, envision, express, observe, reflect, explore and understand community.

**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.

**Technologies:** tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments.

**Text:** that form which information can be gathered, expanding beyond the traditional notion of written language to encompass visual representations such as paintings, sculpture, diagrams, graphics, films, and maps.

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

**Visual components:** properties of an image that can be perceived.

**Visual imagery:** group of images; images in general.

**Visual literacy:** the ability to interpret, analyze and understand visual information.

**Visual organization approaches and strategies:** graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to

create focus and clarity in a work.

**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.