


ALASKA ARTS STANDARDS

BLUEPRINT FOR IMPLEMENTATION



TABLE OF CONTENTS

Introduction	2
How to Use this Blueprint	2
New Alaska Arts Standards	3
Discipline Specific Performance Standards: Enduring Understandings and Essential Questions	5
Background History of the Arts Standards	14
Philosophical Foundation and Lifelong Goals for the Alaska Arts Standards	16
Arts Integration	17
Organizing Elements and Principles of the Arts	18
Connections: Alaska English/Language Arts and Arts Standards	19
Connections: Alaska Mathematical Practices and Arts Standards	24
 Glossary of Terms	26
Resources	30
Alaska Arts Standards Task Force Members	31





INTRODUCTION

State Standards are crucial. They inform and shape what the educational community believes is essential for Alaskan students to know and be able to do. They help identify teaching and learning priorities across schools and districts. Local communities and school boards use state standards as they identify priorities, student needs and developmental levels in order to design district curriculum and accountability systems. A 26-member statewide Task Force charged with revising Alaska's 1996 Fine Arts Standards began their work by clearly defining the underlying beliefs and values to be reflected in the standards.

We believe the new Arts Standards will

- Improve student engagement, learning, growth and achievement in and through the arts
- Strengthen critical thinking, communication, collaboration and creativity
- Deepen connections across content, cultures and curriculum
- Support curriculum, instruction and assessment in and through the arts
- Promote the understanding that artistry is found in everyone and everything
- Recognize that the arts have aesthetic value that is experienced on a personal level
- Influence teacher training, practice and evaluation
- Connect students with local and global arts communities
- Encourage understanding of Alaska's diverse population through the development and refinement of arts curriculum
- Shape policy, research and community partnerships and programs

Following unanimous agreement on these foundational beliefs the Task Force worked vigorously to review previous standards and those of other states, along with the national, discipline specific standards that had been voluntarily adopted by a number of states. This blueprint summarizes that work in an attempt to make it easily accessible to districts and to provide guidance about how to realistically implement the standards in classrooms, schools, and districts.

HOW TO USE THIS BLUEPRINT

Each section contains useful information for a variety of audiences, including K-12 teachers, university teacher education faculty, administrators, school board members, and parents.

Performance Standards gives a scope and sequence for each of the arts disciplines – Visual Arts, Music, Theatre, Dance and Media Arts.

- There are 20 posters – 4 each for the overarching Process Standards for each of the 5 arts disciplines.
- Essential Questions and Enduring Understandings are included for each discipline and each Process Standard on the posters.
- Knowledge and skills are organized by grade level ranges – connoted by color on the posters. (eg., K-2, 3-5).
- Within each grade range colored band there are three columns, which indicate specific grades, should a reader want to see specifically what first graders are expected to know and be able to do in each discipline.



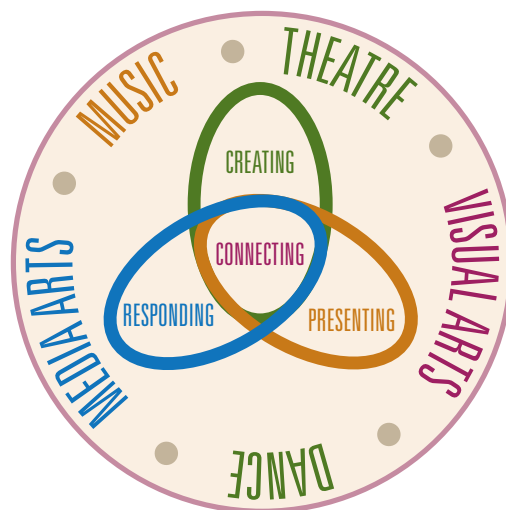
- There are only 3 general levels of skill attainment in high school – there are no specific high school arts courses sequenced in this Blueprint. We recommend that the national, discipline specific arts standard documents (<http://www.nationalartsstandards.org>) be consulted to get a clear picture of what is typically expected as students progress through arts courses.
- The Music Performance Standards only go up through middle school. The Standards Task Force recommends that schools and districts review the national music standards and determine which standards are most aligned with the courses being taught locally.
- The 4th overarching standard is Connect. On each of the Connect posters there is a gray band which identifies which of the Alaska Standards for Culturally Responsive Standards for Students is aligned with the specific discipline expectations. The inclusion of the Cultural Standards will also help give administrators direction about how teachers are meeting the Cultural Standards.

The Resources section of this Blueprint lists some of the many national resources available to educators of all levels who are implementing the Alaska Arts Standards.

NEW ALASKA ARTS STANDARDS

There are **four overarching standards** that reflect the artistic processes of *creating, presenting, responding* and *connecting*. These are the processes contained in the 1997 National Assessment of Education Progress (NAEP) Arts Education Assessment Framework, and have been used by many other states as they developed or revised their standards.

Each of the four overarching standards branches out into two or three **anchor standards**. Anchor standards describe the *general* knowledge and skills that teachers expect students to demonstrate throughout their education and experiences with the arts. These anchor standards are parallel across the five arts disciplines of Visual Arts, Music, Media Arts, Theatre, and Dance.





A. CREATE

Imagine and develop artistic ideas and work

- ▶ Anchor Standard #1: Generate and conceptualize artistic ideas and work
- ▶ Anchor Standard #2: Organize and develop artistic ideas and work
- ▶ Anchor Standard #3: Refine and complete artistic work

B. PRESENT

Interpret and share artistic work

- ▶ Anchor Standard #4: Select, analyze, and interpret artistic works, including those from diverse cultural traditions, for performance, presentation, and/or production
- ▶ Anchor Standard #5: Develop and refine artistic work for performance, presentation, and/or production
- ▶ Anchor Standard #6: Perform, present, and/or produce artistic work

C. RESPOND

Understand and evaluate how the arts convey meaning

- ▶ Anchor Standard #7: Recognize and analyze artistic works, including those from diverse cultural traditions
- ▶ Anchor Standard #8: Interpret intent and meaning in artistic work
- ▶ Anchor Standard #9: Apply criteria to evaluate artistic work

D. CONNECT

Relate artistic ideas and work with personal meaning and external contexts

- ▶ Anchor Standard #10: Relate, synthesize, and express both knowledge and personal experiences as a way to participate in the arts
- ▶ Anchor Standard #11: Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding



DISCIPLINE SPECIFIC PERFORMANCE STANDARDS: ENDURING UNDERSTANDINGS AND ESSENTIAL QUESTIONS

To assist teachers in determining what students should know and be able to do across the grades, the Arts Standards Task Force carefully reviewed and revised what had previously been done with national standards and in several other states. From the start, there was a commitment to defining expectations by *grade ranges* rather than by single grades, given the large number of rural Alaskan schools with multi-graded classrooms. These poster size charts, by discipline, act as a suggested Scope and Sequence for the arts in Alaskan schools in:

Visual Arts

Music

Media Arts

Theatre

Dance

The Alaska Arts Standards Task Force used a framework – Understanding by Design- which is used in a number of Alaskan districts to shape how the four big process standards would be reflected in the performance standards.

Understanding by Design (UbD) is a conceptual framework for thinking about curriculum and assessment. It is based on years of research and theory about the brain, how it works and how we learn. The end goal of UbD is student understanding, and their ability to transfer what they have learned in one subject to other subjects and life outside of school. The use of Essential Questions and Enduring Understandings found in UbD, in this Blueprint and in the Performance Standards charts, reflects this conceptual framework.

Also known as “Backward Design” teachers using UbD focus on the outcomes they are seeking rather than the input. “Backward Design” planning starts with standards and assessments. Essential questions that guide this process are *What is it that students need to know? What knowledge and skills will they leave with? What is going to look like when they have that knowledge and understanding?* The answers to these questions become the targets that are then built into lesson plans and activities. In this process, students know up front what enduring understanding they should be gaining. Understanding means taking something they are learning and doing something new with it or applying that knowledge – actually using it in authentic, real life tasks.

Student learning, guided by Essential Questions, leads students toward understandings that will last beyond their school years. Teachers constantly interact with students, provide direct instruction when necessary and check student progress throughout a unit or a series of lessons.

The Essential Questions and Enduring Understandings for the Arts listed below, and found on the charts, are intended to guide local district curriculum development.

(Wiggins, Grant and McTighe, Jay. *Understanding by Design*. Association for Supervision and Curriculum Development, Alexandria, Virginia, 2005.











A. CREATE Students should be able to imagine and develop artistic ideas and work

ANCHOR STANDARD #1: Generate and conceptualize artistic ideas and work		
VISUAL ARTS 	Enduring Understanding	Creative and innovative thinking are essential life skills to be developed.
	Essential Questions	What conditions, attitudes and behaviors support creative, innovative, and inventive thinking? What encourages people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
MUSIC 	Enduring Understanding	The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.
	Essential Question	How do musicians generate creative ideas?
MEDIA ARTS 	Enduring Understanding	Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.
	Essential Questions	How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?
THEATRE 	Enduring Understanding	Theatre artists rely on intuition, curiosity, and a variety of source materials to generate inquiry and artistic ideas.
	Essential Question	How do theatre artists use imagination, learned theatre skills and a variety of source materials to engage in creative exploration of theatre/drama practices?
DANCE 	Enduring Understanding	Choreographers use a variety of sources as inspiration in order to transform concepts and ideas into movement for artistic expression.
	Essential Question	How do choreographers generate ideas for dances?

ANCHOR STANDARD #2: Organize and develop artistic ideas and work		
VISUAL ARTS 	Enduring Understandings	Using art elements and design principles, artists/designers experiment with forms, structures, materials, concepts, media, and art-making processes, while balancing experimentation, freedom, and responsibility in developing and creating artworks.
	Essential Questions	How do artists/designers work and reflect on the direction of their work? How do artists and designers learn from trial and error? What responsibilities come with the freedom to create? How do objects, artifacts, places, and design shape lives and communities?
MUSIC 	Enduring Understanding	Musicians' creative choices are influenced by their experience, skill, context, culture, background, environment and expressive intent.
	Essential Question	How do musicians make creative decisions?



MEDIA ARTS 	Enduring Understanding	Media artists plan, organize, and often collaborate on the development of creative ideas, plans, and models into process structures that can effectively realize artistic ideas and concepts.
	Essential Question	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?
THEATRE 	Enduring Understanding	Theatre artists explore and experiment with different ways of communicating meaning.
	Essential Question	What influences theatre artists' creative choices?
DANCE 	Enduring Understanding	The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.
	Essential Question	What influences choice-making in choreography?

ANCHOR STANDARD #3: Refine and complete artistic work		
VISUAL ARTS 	Enduring Understanding	Artists/designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work.
	Essential Questions	What role does perseverance play in revising, refining, and developing work? Considering art forms and careers, how do artists/designers grow and become accomplished? How do artist/designers create works of art or design that communicate effectively?
MUSIC 	Enduring Understanding	Musicians evaluate and refine their work through new ideas, persistence, and the application of appropriate criteria
	Essential Question	How do musicians improve the quality of their creative work?
MEDIA ARTS 	Enduring Understanding	The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.
	Essential Questions	What is required to produce media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work? What careers are available to media artists?
THEATRE 	Enduring Understanding	Theatre artists build technique, refine their work and practice their craft through reflection and rehearsal.
	Essential Question	How do theatre artists transform and edit their initial ideas using critical analysis and experimentation?
DANCE 	Enduring Understanding	Choreographers analyze, evaluate, refine, and document their work.
	Essential Question	How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?











B. PRESENT *Students should be able to interpret and share artistic work.*

ANCHOR STANDARD #4: <i>Select, analyze, and interpret artistic work, including those from diverse cultural traditions, for performance, presentation and/or production</i>		
VISUAL ARTS 	Enduring Understanding	Artists/designers consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.
	Essential Questions	Why do people value object, artifacts and fine artworks, and select them for presentation? What criteria, methods, and processes are used to select work for preservation or presentation? How are artworks cared for and by whom?
MUSIC 	Enduring Understanding	Performers' interest in and knowledge of musical works, understanding of their own technical skills, expressive intent and the context for a performance (e.g. audience, space) influence their selection of repertoire.
	Essential Questions	How do performers select their musical repertoire? How do performers interpret musical works?
MEDIA ARTS 	Enduring Understanding	Media artists integrate various forms and content to develop complex, unified artworks.
	Essential Questions	How are complex media arts experiences constructed? How does a media artist align form and content to create meaning?
THEATRE 	Enduring Understanding	Following inquiry and experimentation, theatre artists make strong choices to effectively convey meaning within a given form.
	Essential Question	Why are thoughtful choices essential to interpreting a drama or theatre piece?
DANCE 	Enduring Understanding	Dancers understand and use elements of dance to express ideas.
	Essential Question	How do dancers use dance elements to communicate artistic expression?

ANCHOR STANDARD #5: <i>Develop and refine artistic work for performance, presentation, and/or production</i>		
VISUAL ARTS 	Enduring Understanding	Artists/designers, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation.
	Essential Questions	What does the role of revision play in creating artwork? What methods and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
MUSIC 	Enduring Understanding	Performers make interpretive decisions over time, based on their understanding of context, expressive intent, and individual technical skills.
	Essential Question	How do musicians improve the quality of their performance?



MEDIA ARTS 	Enduring Understanding	Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.
	Essential Questions	What skills are required for creating effective media artworks? How do you improve media arts skills? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?
THEATRE 	Enduring Understanding	Theatre artists develop individual processes and skills to prepare for performances or production designs.
	Essential Question	What skills or techniques does a theatre artist need to prepare for a performance or theatre design?
DANCE 	Enduring Understanding	Dancers use the mind-body connection to develop the body as an instrument for artistic expression.
	Essential Question	What must a dancer do to prepare mind and body for artistic expression?

ANCHOR STANDARD #6: Perform, present and/or produce artistic work		
VISUAL ARTS 	Enduring Understanding	Objects, artifacts, and artworks collected, preserved, or presented either by artists/designers, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivation of appreciation and understanding.
	Essential Questions	What is the purpose of exhibiting art? How do collected, preserved, and presented works cultivate appreciation and understanding of beliefs, values and experiences?
MUSIC 	Enduring Understanding	The context of time, place, and culture in which a work is presented influences audience response.
	Essential Questions	How do context and the manner in which musical work is presented influence audience response?
MEDIA ARTS 	Enduring Understanding	Media artists purposefully present, share, and distribute media artworks for various contexts and audiences.
	Essential Questions	How do time, place, audience, and context affect presenting choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?
THEATRE 	Enduring Understanding	Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
	Essential Questions	What happens when theatre artists and audiences share a creative experience? How does that experience reflect who we are?
DANCE 	Enduring Understanding	Dance performance is an interaction among performer, production elements, and audience that heightens and amplifies artistic expression.
	Essential Questions	How do dancers collaborate within an ensemble to engage audiences in performances?










C. RESPOND: Students should be able to understand and evaluate how the arts convey meaning

ANCHOR STANDARD #7: <i>Recognize and analyze artistic works, including those from diverse cultural traditions</i>		
VISUAL ARTS 	Enduring Understanding	Engaging in and reflecting on art supports understanding and appreciation to self, others, the natural world, and constructed environments. Art/design and images influence understanding of and responses to the world.
	Essential Questions	How do life experiences influence the way you relate to art? How does learning about art impact how we interpret the world? What can we learn from our responses to art?
MUSIC 	Enduring Understanding Essential Question	Response to music is informed by analyzing context (social, cultural, historical) and how musicians apply the elements of music.
	Essential Question	How does understanding the structure and context of music inform a response?
MEDIA ARTS 	Enduring Understanding	Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.
	Essential Question	How do media artworks convey meaning and impact audience experience?
THEATRE 	Enduring Understanding	Identifying and reflecting upon the qualities and characteristics of theatre impacts artistic appreciation.
	Essential Question	How do theatre participants recognize and understand drama practices and theatre forms?
DANCE 	Enduring Understanding	Dance is recognized and analyzed to comprehend meaning.
	Essential Question	How is dance understood?

ANCHOR STANDARD #8: <i>Interpret intent and meaning in artistic work</i>		
VISUAL ARTS 	Enduring Understanding	People gain insights into meaning of artworks by engaging in the process of art criticism/critical inquiry.
	Essential Question	What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does learning and using art vocabulary (ie. elements, principles, techniques, genres) help us understand and interpret works of art?
MUSIC 	Enduring Understanding	Musicians provide clues to their expressive intent through the use of elements and structures of music.
	Essential Question	How do we detect musical creators' and performers' expressive intent?
MEDIA ARTS 	Enduring Understanding	Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.
	Essential Question	How do people interpret and respond to media artworks?



THEATRE 	Enduring Understanding	Interpretations of theatre work are influenced by aesthetics and personal experiences of the artist and the audience.
	Essential Question	How can the same work of art communicate different messages to different people?
DANCE 	Enduring Understanding	Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.
	Essential Question	How is dance interpreted?

ANCHOR STANDARD #9: Apply criteria to evaluate artistic work		
VISUAL ARTS 	Enduring Understanding	People evaluate art based on varied criteria.
	Essential Questions	How does one determine criteria to evaluate a work of art? How and why might criteria vary? How can people appreciate and respect a work of art aside from personal preference? How does collaboratively reflecting on artwork help us experience it more completely?
MUSIC 	Enduring Understanding	The personal evaluation of musical works and performances is informed by analysis, interpretation and established criteria.
	Essential Question	How do we evaluate the quality of musical works and performances?
MEDIA ARTS 	Enduring Understanding	Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.
	Essential Questions	How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?
THEATRE 	Enduring Understanding	Criteria for evaluating theatre practices vary across genres, styles and cultures.
	Essential Question	What criteria are used to evaluate theatre?
DANCE 	Enduring Understanding	Criteria for evaluating dance vary across genres, styles, and cultures.
	Essential Question	What criteria can be used to evaluate dance?






D. CONNECT Students should be able to relate artistic ideas and work with personal meaning and external contexts

ANCHOR STANDARD #10: <i>Relate, synthesize and express both knowledge and personal experiences as a way to participate in the arts</i>		
VISUAL ARTS 	Enduring Understanding	Participation in the arts encourages people to connect experiences to construct meaning.
	Essential Question	How does participating in and with art enrich people’s lives and raise awareness of community and environment?
MUSIC 	Enduring Understanding	Musicians connect interests, experiences, ideas, and knowledge to create, perform and respond.
	Essential Question	How do musicians make meaningful connections in order to create, perform and respond?
MEDIA ARTS 	Enduring Understanding	Media artworks convey meaning and expand cultural experiences.
	Essential Questions	How do we learn about and create meaning through producing media artworks? How can media arts expand the understanding of culture for the artist and viewer?
THEATRE 	Enduring Understanding	Theatre participants articulate and connect personal experiences, prior knowledge and relationships in creation, performance and response.
	Essential Question	How does participating in theatre foster critical awareness, social responsibility, and the exploration of empathy?
DANCE 	Enduring Understanding	As dance is experienced, prior knowledge, and contexts are integrated and synthesized to interpret meaning.
	Essential Question	How does dance deepen our understanding of ourselves, and the world?

ANCHOR STANDARD #11: <i>Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</i>		
VISUAL ARTS 	Enduring Understanding	People develop ideas and understanding of society, culture, and history through their interactions with and analysis of art.
	Essential Questions	How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art influence, enhance, and preserve aspects of life?
MUSIC 	Enduring Understanding	Connections to varied contexts and personal experiences enhance musicians’ creating, performing, and responding.
	Essential Question	How do the arts, other disciplines, contexts, and personal experiences influence creating, performing, and responding to music?



MEDIA ARTS 	Enduring Understanding	Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.
	Essential Questions	How do media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?
THEATRE 	Enduring Understanding	Theatre participants understand and are able to communicate about creative processes as they analyze the way the world may be understood. Theatre participants research and investigate diverse theatre practices and productions to inform their own understanding and work.
	Essential Questions	How do theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? How does this understanding impact the viewer's experience of the work? In what ways can research into diverse theatre traditions and forms alter the way a theatre practice or production is understood?
DANCE 	Enduring Understanding	Choreographers, performers and viewers develop dance literacy by relating knowledge and perspectives about societal, cultural, historical, and community contexts.
	Essential Question	How does knowing about society, culture, history and community cultivate dance literacy?



BACKGROUND HISTORY OF THE ARTS STANDARDS

"It is the policy of this state that the purpose of education is to help ensure that all students will succeed in their education and work, shape worthwhile and satisfying lives for themselves, exemplify the best values of society, and be effective in improving the character and quality of the world about them". [State Education Policy AS 14.03.015](#)

In Title 4 of the Alaska Administrative Code, the fine arts are included as one of ten subjects for which "the state public school system is to provide a working knowledge of" along with English, mathematics, science, geography, history, skills for a healthy life, government and citizenship, technology and world languages." (4AAC 04.030. Subjects). Alaska's State Board of Education included the arts as one of the state's ten basic subjects in 1994, and subsequently directed the Department of Education to develop voluntary state standards to guide instruction in all 54 districts.

In 1995-96 the Department of Education (and Early Development) facilitated the development of Fine Arts Standards for all Alaskan Schools as part of a larger standards setting initiative that included the ten core subject areas identified in Alaska statutes. A statewide committee including teachers, arts specialists, administrators, business representatives and artists crafted a set of four Standards, after soliciting input from professional arts education associations including the Alaska Music Educators Association and Alaska Art Education Association.

The Alaska State Board of Education adopted Fine Art Content Standards in spring, 1996.

A Framework for implementing the Standards was then developed and disseminated by the Department of Education to assist districts as they attempted to include the arts in curriculum and instruction. The Alaska Arts Content Standards had not been revised since 1996.

In a 2014 seminal publication, *Venture for Alaska's Youth: Arts Education in Alaska* then Commissioner of Education and Early Development Mike Hanley reminded readers that the legislature formed the Alaska State Council on the Arts (ASCA) in 1966, "to ensure that the arts would play a significant part in the educational experience of Alaska's students." Former ASCA Executive Director Shannon Daut further accented the place of the arts in Alaska's schools and curriculum: "Creativity, innovation and critical thinking skills are essential to lead Alaska into the future. Learning in and through the arts is a proven method to instill these qualities in students so that they are poised to solve the complex problems of today – and tomorrow."

Ventures for Alaska's Youth presented data concerning the arts in Alaskan schools and districts, garnered from responses to a survey to which 75% of the districts responded. The report concluded with seven Recommendations; the top ranking one was "**Update the 1996 Fine Arts Standards and Develop Media Arts Standards.**"

Recognizing the importance and value of Standards to guide teaching and learning in Alaska, the Board of Directors of the Alaska Arts Education Consortium (AAEC) voted at their annual meeting in September, 2014 to volunteer time and leadership in order to revise the 1996 standards, as recommended in [Ventures for Alaska's Youth](#).

The AAEC, which was founded in 2001, is an independent non-profit organization that partners with school districts, the University of Alaska, arts organizations and Native corporations. The AAEC's mission is to "promote learning in and through the arts for all Alaska students."

Spearheading the Standards revision was appropriate action for the AAEC. For many years the AAEC had facilitated two week intensive Basic Arts Institutes that equip and inspire Alaskan teachers to integrate the arts across the K - 12 curriculum. A major activity of the institutes has been aligning integrated arts lessons developed by participants with the state's Arts



Standards. To date, 644 teachers from 37 districts have attended one or more Basic Arts Institutes. In voting to spearhead the standards revision, the AAEC wanted to ensure that future institute participants would create integrated lessons that reflected the current thinking and brain research that would undoubtedly be the backbone of the new Alaska Arts Standards.

The AAEC board recommended that the Arts Standards Task Force – individuals identified by the AAEC and approved by the Department of Education and Early Development - keep what was most important in the 1996 Standards and adapt from the 2014 National Core Arts standards what was most relevant and applicable to education in Alaska.

“Standards in the United States have never been a monolithic and prescriptive set of governing rules for curriculum or teaching methods. Rather, the nation’s current standards for arts education have served as an important guide to the development of curricula in all fifty states and the District of Columbia. It is also important to point out that standards are “living” documents...”

(National Core Arts Standards: A Conceptual Framework for Arts Learning” p 6. National Core Arts Standards. June 4, 2014) National Coalition for Core Arts Standards.

The *voluntary* National Arts Standards were a re-imagining of the 1994 *National Standards for Arts Education*, and the 2005 *Standards for Learning and Teaching Dance in the Arts*. These standards were crafted to *guide* arts curriculum, instruction, and assessment in American public schools. Toward that end, they emphasized the process-oriented nature of the arts and arts learning.

Many states have gone through one or more revisions of their own standards in the last twenty years. *“Standards in the arts have played and continue to play an important role in improving and supporting education for America’s students; the standards must be kept fresh if they are to remain relevant and influential!”* (National Core Arts Standards: A Conceptual Framework for Arts Learning” p 6. National Core Arts Standards. June 4, 2014. National Coalition for Core Arts Standards)

The 26 member Alaska Arts Standards Task Force (See page 31) met three times in 2015-16 to draft the new Arts Standards. At their initial meeting they agreed to add Media Standards to the other arts disciplines - Visual Arts, Music, Theatre, and Dance – given the importance of and interest in digital media and the growth of technology in Alaskan education. In today’s media-rich world, students have a growing need to be literate in the role that media plays in how we communicate as a society. Media is a distinctive art form often independent of other arts disciplines, and as such the Task Force added Media Arts to the other four major arts disciplines. During the development process, they also agreed to amplify the inclusion of the Cultural Arts in all their work, in recognition of Alaska’s indigenous and diverse cultures, and to reflect and reinforce the state’s Cultural Standards for Alaska Schools.

In 2016 a subset of the 26 member Task Force volunteered to further develop guidance for implementation of the Standards in Alaskan schools and districts by drafting Performance Standards. The Performance Standards, illustrated in charts and posters, lay out expectations for student learning in and through the arts in each of the five disciplines, arranged by grade level bands – primary (K-2), intermediate (3-5), middle school (6 – 8) and generally, high school (9-12). Those Standards are included in this Blueprint folder.



PHILOSOPHICAL FOUNDATION AND LIFELONG GOALS FOR THE ALASKA ARTS STANDARDS

A philosophical foundation and lifelong goals established the basis for the new Alaska Arts Standards, and illuminate what is meant by “artistic literacy”. The philosophical foundation, goals and Standards express our common values and expectations for learning across the five arts disciplines. (Visual Arts, Music, Media Arts, Theatre, and Dance)

Philosophical Foundation	Lifelong Goals
The Arts as Communication	
<p>In today’s multimedia society, the arts are the media; they provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).</p>	<p>Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.</p>
The Arts as Creative Personal Realization	
<p>Participation in the arts as creators, performers, and responders (audience members) enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.</p>	<p>Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.</p>
The Arts as Culture, History, and Connectors	
<p>Throughout history, the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Arts disciplines share common goals, but approach them through distinct media and techniques. Understanding artwork provides insights into individuals’ own and others’ cultures and societies. They also provide opportunities to access, express, and integrate meaning across a variety of content areas.</p>	<p>Artistically literate citizens know and understand artwork from varied historical periods and cultures. They actively seek and appreciate diverse forms and genres of artwork that demonstrate enduring quality and/or significance, including Alaska’s authentic and rich traditional art heritage. They seek to understand relationships among the arts, cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge.</p>
Arts as Means to Wellbeing	
<p>Participation in the arts as creators, performers and responders (audience members) enhances intellectual, physical, and emotional wellbeing.</p>	<p>Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life enhancing qualities through participation in the arts.</p>
Arts as Community Engagement	
<p>The arts provide means for individuals to collaborate and connect with others in enjoyable, inclusive environments as they create, prepare and share artworks. The arts bring communities together.</p>	<p>Artistically literate citizens seek out, engage in, and appreciate artistic experiences and support the arts in their communities: local, state, national, or global.</p>



ARTS INTEGRATION

When Alaska district administrators were queried about needs and interests in the 2014 report * *Venture for Alaska's Youth: Arts Education in Alaska*, 33 districts voiced a Great or Moderate Need for professional development in *arts integration*, where the arts are taught alongside other subjects.

Most of Alaska's districts do not have arts specialists and rely on general classroom teachers to teach in and through the arts. For a variety of legitimate reasons arts integration is the most effective approach to arts learning - time, funding, accountability requirements, local curriculum priorities – suited to Alaskan schools.

The definition of arts integration used by the Alaska Arts Standards Task Force came from the Kennedy Center. Arts integration is:

An approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form with another subject area and meets evolving objectives in both.

Several concrete examples of how this definition is enacted in classroom instruction are given in the "Connections: Alaska English/Language Arts and Arts Standards," and "Connections: Alaska Mathematical Practices and Arts Standards" sections of this Blueprint.

Skills for 21st Century

The Skills for the 21st Century developed over a decade ago by the national P21 alliance with input from teachers, education experts, and business leaders across America define and illustrate what skills and knowledge students need to succeed in work, life, and citizenship, as well as the support systems necessary for 21st century learning outcomes. "21st century learning environments and opportunities are essential to prepare all students for the challenges of work, life, and citizenship in the 21st century and beyond, as well as ensure ongoing innovation in our economy and the health of our democracy." The Framework for 21st Century Learning has been used by thousands of educators and hundreds of schools, including schools across Alaska. The basic 21st Century Skills are Critical thinking, Communication, Collaboration and Creativity are taught through and in the arts. For more information about the Partnership for 21st Century Learning's Framework, visit their website at <http://www.p21.org/our-work/p21-Framework>.

Life and Career Skills

Flexibility and adaptability, initiative and self direction, social and cross-cultural skills, productivity and accountability, leadership and responsibility

Learning and Innovation Skills

Creativity, innovation, critical thinking, problem solving, communication, collaboration

Literacy Media and Technology Skills

Informational, media and technology literacy

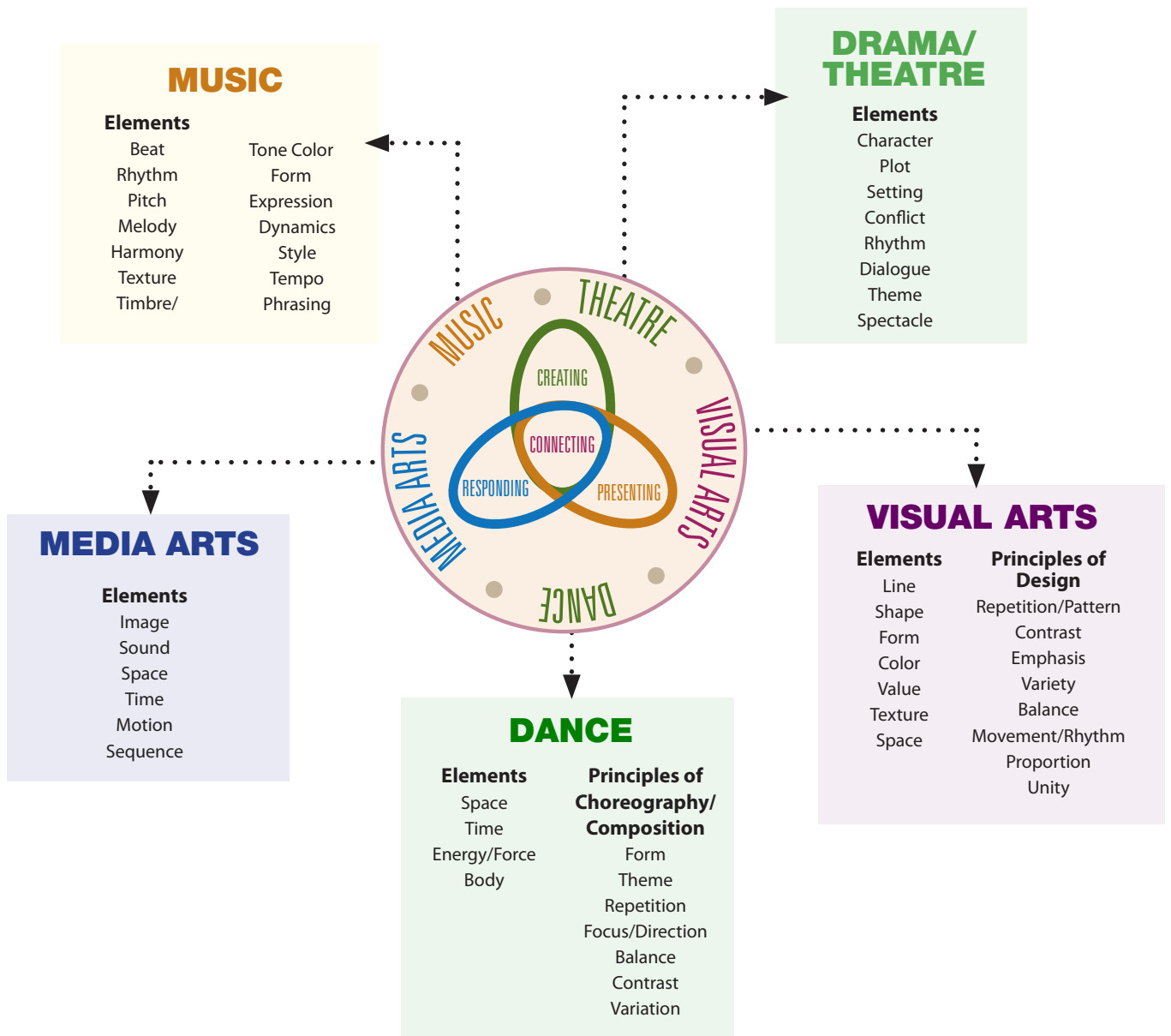


ORGANIZING ELEMENTS AND PRINCIPLES OF THE ARTS

The following visual representation portrays the organizational elements and principles of the five arts disciplines: music, theatre, visual arts, dance and media arts.

An artistically literate student should have a solid understanding of the elements and principles of any given art form, in order to connect that form to critical inquiry, problem-solving, conceptual thinking, and self-actualization. Teachers are encouraged to consider these elements and principles across the four over-arching standards: Create, Present, Respond and Connect.

These organizational elements and principles serve as a foundation to explore the Enduring Understandings and Essential Questions of all five arts disciplines.





CONNECTIONS: ALASKA ENGLISH/LANGUAGE ARTS AND ARTS STANDARDS

The Alaska Standards for English/Language Arts and the Alaska Arts Standards share an emphasis on the important processes of each discipline. Parallels in the broad processes defined for each discipline, outlined below, illustrate a natural alignment between English/Language Arts and the Arts. The anchor standards illustrate what is essential to learning in and through English/Language Arts and the Arts. They are the foundation for the content of each subject. The scope and sequence for study of Literature or Technical Writing for example, or of Music or Dance grow out of these broad, basic and comparable processes.

Anchor Standards for Reading Informational/Literary Text K-12	Alaska Arts Anchor Standards
<p>Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Read closely to determine what text says explicitly; make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from text 2. Determine central ideas or themes of a text; analyze their development; summarize key supporting details and ideas 3. Analyze how and why individuals, events, ideas develop and interact over the course of a text 	<p>Present</p> <ol style="list-style-type: none"> 4. Select, analyze and interpret artistic works, including those from diverse cultural traditions, for performance/ presentation/production <p>Respond</p> <ol style="list-style-type: none"> 7. Recognize and analyze artistic work from diverse cultural traditions 8. Interpret intent and meaning in artistic work 9. Apply criteria to evaluate artistic work
<p>Craft and Structure</p> <ol style="list-style-type: none"> 4. Interpret words, phrases as they are used in a text; analyze how specific word choices shape meaning or tone 5. Analyze structure of texts, including how specific sentences, paragraphs, and larger portions of text relate to each other and the whole 6. Assess how point of view or purpose shapes content and style of a text 	<p>Respond</p> <ol style="list-style-type: none"> 7. Recognize and analyze artistic work from diverse cultural traditions 8. Interpret intent and meaning in artistic work 9. Apply criteria to evaluate artistic work



Anchor Standards for Reading – Informational/Literary Text K-12	Alaska Arts Anchor Standards
<p>Integration of Knowledge and Ideas</p> <p>7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, and in words</p> <p>8. Delineate and evaluate argument(s) and specific claims in a text, including validity of the reasoning as well as the relevance and sufficiency of the evidence.</p> <p>9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare approaches authors take.</p>	<p>Respond</p> <p>7. Recognize and analyze artistic work from diverse cultural tradition</p> <p>8. Interpret intent and meaning in artistic work</p> <p>9. Apply criteria to evaluate artistic work</p> <p>Connect</p> <p>10. Relate, describe, synthesize and express both knowledge and personal experiences as a way to participate in the arts</p> <p>11. Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding</p>

Anchor Standards – Writing K-12	Alaska Arts Anchor Standards
<p>Text Types and Purposes</p> <p>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant, sufficient evidence</p> <p>2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through selection, organization, and analysis of content</p> <p>3. Use narrative writing to develop real or imagined experiences or events</p>	<p>Create</p> <p>1. Generate and conceptualize artistic ideas and work</p> <p>2. Organize and develop artistic ideas and work</p> <p>3. Refine and complete artistic work</p> <p>Connect</p> <p>10. Relate, describe, synthesize and express both knowledge and personal experiences as a way to participate in the arts</p> <p>11. Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding</p>



Anchor Standards – Writing K-12	Alaska Arts Anchor Standards
<p>Production and Distribution of Writing</p> <p>4. Produce clear, coherent writing in which development, organization, and style are appropriate to task, purpose, and audience</p> <p>5. Develop, strengthen writing as needed</p> <p>6. Use technology, including the Internet, to produce and publish writing and interact and collaborate with others</p>	<p>Present</p> <p>4. Select, analyze and interpret artistic works, including those from diverse cultural traditions, for performance, presentation, and/or production</p> <p>5. Develop and refine artistic work for performance, presentation, and/or production</p> <p>6. Perform/present/produce artistic work</p>
<p>Research to Build and Present Knowledge</p> <p>7. Conduct short as well as sustained research projects</p> <p>8. Gather relevant information from multiple print and digital sources, assess credibility and accuracy of each source, and integrate information while avoiding plagiarism</p> <p>9. Draw evidence from literary or informational texts to support analysis, reflection, and research</p>	<p>Create</p> <p>1. Generate and conceptualize artistic ideas and work</p> <p>2. Organize and develop artistic ideas and work</p> <p>Present</p> <p>4. Select, analyze and interpret artistic works, including those from diverse cultural traditions, for performance, presentation, and/or production</p> <p>Respond</p> <p>7. Recognize and analyze artistic work from diverse cultures</p> <p>8. Interpret intent and meaning in artistic work</p> <p>9. Apply criteria to evaluate artistic work</p>



Anchor Standards - Speaking and Listening K-12	Alaska Arts Anchor Standards
<p>Comprehension and Collaboration</p> <ol style="list-style-type: none"> 1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners 2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally 3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric 	<p>Create</p> <ol style="list-style-type: none"> 2. Organize and develop artistic ideas and work 3. Refine and complete artistic work <p>Connect</p> <ol style="list-style-type: none"> 10. Relate, describe, synthesize and express both knowledge and personal experiences as a way to participate in the arts 11. Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding <p>Respond</p> <ol style="list-style-type: none"> 7. Recognize and analyze artistic work from diverse cultural traditions 8. Interpret intent and meaning in artistic work 9. Apply criteria to evaluate artistic work
<p>Presentation of Knowledge and Ideas</p> <ol style="list-style-type: none"> 4. Present information, findings, supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience 5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations 6. Adapt speech to a variety of contexts and communicative tasks 	<p>Present</p> <ol style="list-style-type: none"> 4. Select, analyze and interpret artistic works, including those from diverse cultural traditions, for performance, presentation, and/or production 5. Develop and refine artistic work for performance, presentation and/ or production 6. Perform, present, and/or produce artistic work



Anchor Standards - Language K-12	Alaska Arts Anchor Standards
<p>Conventions of Standard English</p> <ol style="list-style-type: none"> 1. Demonstrate command of conventions of standard English grammar and usage when writing or speaking 	<p>Respond</p> <ol style="list-style-type: none"> 4. Interpret intent and meaning in artistic work 5. Apply criteria to evaluate artistic work <p>Connect</p> <ol style="list-style-type: none"> 10. Relate, synthesize and express both knowledge and personal experiences as a way to participate in the arts
<p>Vocabulary Acquisition and Use</p> <ol style="list-style-type: none"> 2. Demonstrate understanding of figurative language, word relationships, nuances in word meanings 	<p>Create</p> <ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work 2. Organize and develop artistic ideas and work 3. Refine and complete artistic work <p>Respond</p> <ol style="list-style-type: none"> 4. Interpret intent and meaning in artistic work 5. Apply criteria to evaluate artistic work <p>Connect</p> <ol style="list-style-type: none"> 10. Relate, synthesize and express both knowledge and personal experiences as a way to participate in the arts



CONNECTIONS: ALASKA MATHEMATICAL PRACTICES AND ARTS STANDARDS

The Alaska Standards in Mathematics and the Arts share an emphasis on the important processes of each discipline. Parallels in the broad processes defined for each discipline, outlined below, illustrate a natural alignment between mathematics and the arts. The anchor standards illustrate what is essential to learning in and through mathematics and the arts. They are the foundation for the content of each subject. The scope and sequence for study of Geometry or Calculus for example, or of Music or Dance grow out of the broad, basic and comparable processes.

Standards for Mathematical Practice	Alaska Arts Anchor Standards
1. Make sense of problems and persevere in solving them	1. Generate and conceptualize artistic ideas and work 2. Organize and develop artistic ideas and work 3. Refine and complete artistic work
2. Reason abstractly and quantitatively	10. Relate, describe, synthesize and express both knowledge and personal experiences as a way to participate in the arts. 11. Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding.
3. Construct viable arguments and critique the reasoning of others	4. Select, analyze and interpret artistic works, including those from diverse cultural traditions, for performance/presentation/production. 10. Relate, describe, synthesize and express both knowledge and personal experiences as a way to participate in the arts 11. Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding.



Standards for Mathematical Practice	Alaska Art Anchor Standards
1. Model with mathematics	1. Generate and conceptualize artistic ideas and work 2. Organize and develop artistic ideas and work 3. Refine and complete artistic work 5. Develop and refine artistic work for presentation 6. Perform/present/produce artistic work 10. Relate, describe, synthesize and express both knowledge and personal experiences as a way to participate in the arts
2. Use appropriate tools strategically.	1. Generate and conceptualize artistic ideas and work 3. Refine and complete artistic work 5. Develop and refine artistic work for presentation 6. Present artistic work
3. Attend to precision.	1. Generate and conceptualize artistic ideas and work 2. Organize and develop artistic ideas and work 3. Refine and complete artistic work
4. Look for and make use of structure.	10. Relate, describe, synthesize and express both knowledge and personal experiences as ways to participate in the arts 11. Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding
5. Look for and express regularity in repeated reasoning.	4. Select, analyze and interpret artistic works, including those from diverse cultural traditions, for presentation 10. Relate, describe and synthesize both knowledge and personal experiences as ways to participate in the arts 11. Relate artistic ideas and works with societal, cultural and historical contexts to deepen understanding



Alaska Arts Standards Glossary of Terms

This Glossary includes definitions for important terms used within the Alaska Arts Standard Blueprint. It is not intended to be a comprehensive glossary of terms, particularly as it relates to the five disciplines and their particular elements and principles. More comprehensive glossaries are available through the professional associations listed in the “Resources” section on page 30. Individual, discipline-based glossaries are also available at www.nationalartsstandards.org

We recommend that educators, schools and districts adopting arts curricula consider developing of their own local glossaries, in one or more languages, to further define the key vocabulary that students will learn and use in arts instruction.

Artistic Processes

CREATE – to create artistic work; encompasses artistic processes from the generation of ideas, research, planning and employment of art tools, materials and forms to the editing and refinement of a work through completion.

Conceptualize – process by which one forms a concept, brainstorm, and imagines the ideas and thoughts as the basis of an art work or body of work.

Artistic Ideas – concepts, forms, styles, expressive intent and other elements and principles of an artistic work; the way in which imagined and realistic concepts may be translated into artistic work.

Artistic Work – work or body of works that is the result of the creative process within one or more artistic disciplines.

Refine – process by which an artistic work is brought to a state of completion, including experimentation, skill development, practice, rehearsal, and revision; an artistic work is refined for the purpose of clarifying intent, developing knowledge, skill development, and increasing its expressive impact.

PRESENT/PERFORM/PRODUCE – processes by which artistic ideas and works are shared with audiences, for interpretation and to convey meaning

Present – the realization of artistic ideas and works for the purpose of sharing them with a specific audience, in a particular context; *most often refers to the visual arts*. The audience may be a single person, classroom, museum, community venue, or any other designated presentation of work.

Perform – the realization of artistic ideas and work for the purpose of sharing them with a specific audience, in a particular context; *most often refers to dance, music and theatre*. The performance may occur in a classroom, on a stage, or any other space and context designated to the purpose of performance.

Produce – the realization of artistic ideas and work for the purpose of sharing them with a specific audience, in a particular context; *most often refers to media arts*. A production may be shared in the context of a classroom, online, in a variety of public spaces, or in any context designated to the purpose of the work.

Select – refers to the process by which one makes selection of artistic ideas and work for presentation, performance, and production in relation to the intent of the artist. During this process, some artistic ideas and work may be reserved for other presentations, may be discarded, or may be emphasized in some way within a presentation. This term also references artistic choice with the element of presentation/performance/production of artistic ideas and work guiding those choices.

Analyze—analyze artistic ideas and work within the context of presentation; a process serving artistic choice and selection. Artists examine parts, elements, characteristics, and possible interpretations of artistic ideas and works as a way to make decisions about presentation.

Interpret – a process by which both artist and audience understand meaning in and of artistic ideas and work. Artists, curators, or other producers of



artistic ideas and work interpret their personal and external ideas in presentations for audiences. Audiences interpret artist intent and meaning, adding their own prior knowledge and context.

Diverse Cultural Traditions – the five arts disciplines represent broad categories of artistic ideas and work - creating, presenting, responding and connecting with diverse cultural traditions represented in Alaska, the United States of America, and the world. Diverse cultural traditions of art represent diverse aesthetic approaches to the expression of cultural knowledge, practice, personal, societal and historical contexts.

RESPOND – as artistic ideas and work are presented for an audience, responding is the process where an audience understands and evaluates artist intent, meaning, and the ways in which these are conveyed. Responding to artistic ideas and work may or may not include the processes of creating and presenting, but is an equally important way to participate in the arts.

Evaluate – refers to the way in which particular audiences sense artistic ideas and work, and critically examine the presentation of works through the lens of appropriate criteria. The aesthetics, principles and elements of a particular artistic discipline help audiences understand how an artist approached artistic ideas and work, and how presentations of that work may be understood. Evaluative response is critical to artistic literacy.

Intent – this refers to artist intent, which is influenced by training, experience, cultural background and ideas, aesthetics, current and historical context, and many other personal and external factors. Intent is expressed through the individual artist's process and artistic choices in the creation and presentation of artistic ideas and work.

Meaning – refers to meaning from the perspective of the artist or the audience. While each artist has a unique personal and external experience of the world, so does each audience member experiencing an artistic work. The processes of creating, presenting, responding and connecting are the processes by which we develop artistic literacy, and make meaning of artistic ideas and work.

Criteria – artistic disciplines, forms and styles, including those from diverse cultural traditions, materials, tools, techniques and aesthetic principles and elements that are unique. Research and practice

of a particular discipline supports one's ability to respond to, and think critically about artistic works, using appropriate criteria.

CONNECT – as artistic ideas and work are created by an artist and presented for an audience, connecting is the process by which people relate artistic ideas and work to personal meaning and external contexts. Connecting occurs throughout artistic processes, and may change the experience of creating, presenting or responding for an artist or audience at any point in the artistic process.

Synthesize – a higher order sensing, thinking and feeling process by which one connects the experience of artistic ideas and work to personal and external contexts, prior knowledge and skills, and understanding of the world.

Express – may refer to the artistic processes by which an artist creates and presents artistic ideas and work; an artist expresses intent and meaning. This may refer to the ability to articulate a response to artistic ideas and work through the lenses of evaluative criteria, personal and external contexts and interpretation.

Participate – people participate in the arts in a variety of ways; some create, some present, some respond. These processes create opportunities for all people, at any level of skill or knowledge, to connect with art forms, their personal experiences, with local communities, and with the world.

DANCE

Space—refers to the area in which movement occurs. Self-space is the area that an individual occupies, sometimes called personal space. General space is the total area through which more than one person is moving; sometimes called shared space. Space includes spatial direction, orientation, pathways, levels and relationships.

Time—Involves duration, tempo, rhythm, and/or phrasing; also refers to timing relationships such as before, after, unison, sooner than, faster than.

Energy/Force—results from the interplay of time and force, e.g., heavy, light, sudden, percussive, sustained, shaky, swinging, and vibratory.

Body—the body is the mobile figure or shape, felt by the dancer, seen by others. The body is sometimes relatively still and sometimes changing as the dancer moves in place or travels through the dance area. Dancers may emphasize



specific parts of their body in a dance phrase or use their whole body all at once. Refers to body use, body shape, body systems, and body patterns.

Form – how a dance is structured, e.g. AB, ABA, etc. All elements of a dance combine to produce a structure.

Theme – a dance idea that is stated choreographically. Also considered in relation to variation; the choreographer may select and vary a movement theme for a specific purpose such as character.

Repetition – relates to recurring steps, shapes, or patterns within the body, or within the dance structure. A choreographer may use repetition for emphasis and coherence of a dance.

Focus/Direction – the intent of movement, and where the eyes look; can be single within the context of a dance, or multiple.

Balance – involves floor patterns, placement of dancers or groups of dancers in relation to each other and in relation to the space.

Contrast – change in movements, dynamics, tempo or spatial design of the choreography, e.g. dancers moving in sequences of staccato versus sustained movement.

Variation – relates to theme; the repetition of significant movement sequences, patterns, gestures, and shapes within the design of a dance that are varied or changed to give greater emphasis or depth of meaning.

MEDIA ARTS

Image - 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.

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 - in the image is structured by frame dimension, object, and image size. Space is defined by the direction and movement of the lines in the composition within a 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.

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. 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.

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.

Sequence - is the ordering of images and sounds in the process of scripting, capturing, and editing.

MUSIC

Beat – underlying steady pulse present in most music.

Rhythm – duration or length and organization of sounds and silences that occur in music.

Pitch – identification of a tone or note with respect to highness or lowness, i.e., frequency.

Melody – linear succession of sounds (pitches) and silences moving through time; the “horizontal structure of music”.

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

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

Timber/Tone Color – tone quality that distinguishes one sound source, instrument or voice from another.

Form - describes the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

Expression (Dynamics, Style, Tempo, Phrasing) – Expression is feeling conveyed through music, and includes use of: Dynamics – level or range of a sound or sounds; Style – distinct way that people use the elements of music to express themselves; Tempo – rate or speed of the beat in a musical work or performance; Phrasing – references performance of music using expressive qualities to convey a thought mood or feeling.



THEATRE

Character - people (sometimes animals or ideas) portrayed by actors in a play. Characters move the action, or plot, of a play forward.

Plot - As distinct from story, a patterned arrangement of events and characters in a drama. The incidents are selected and arranged for maximum dramatic impact. A narrative is revealed through action and/or dialogue; traditionally a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

Setting - reference to the place/time in which a drama takes place. Imagined world in which the characters live for the duration of the drama. Also refers to “setting the stage”, i.e., choices made by participants in a drama relative to the interpretation of the worlds created for the drama in space and time.

Conflict - 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.

Dialogue - lines in a script or improvisation between two or more characters. A conversation between two or more characters.

Rhythm - timing and pace of a drama. Also means the beat or tempo of a performance. Rhythm may reference each of the elements of a play, including character, plot, dialogue, etc.

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

Spectacle - refers to the visual elements of a play: sets, costumes, special effects, etc. Spectacle is everything that the audience sees as they watch a play.

VISUAL ARTS

Line - the path of a point moving through space. Lines vary in width, length, direction, color, and degree of curve and can be two-dimensional or implied.

Shape - implies spatial form and is usually perceived as two dimensional. It is distinguished from its surroundings by its

outline. A shape encloses space and can be geometric (e.g., circle, square) or organic (having an irregular outline).

Form - form has depth, length, and width, and resides in space. It is perceived as three-dimensional.

Color - also referred to as hue, color is the appearance of an object created by the quality of light it reflects or emits. Colors all come from the three primaries and black and white. Color has three properties - hue, value, and intensity. Also can refer to paint, dye, pigment, or other substance that imparts color.

Value - relative lightness or darkness of a color and is perceived in terms of contrast. For example, pink is a light value of red, while navy is a dark value of blue.

Texture - tactile qualities of a surface (actual) or the visual representation of such surface qualities (implied).

Space - Refers to the area in which art is organized. Shapes and forms are defined by the empty space surrounding them (negative space) and by the space they occupy (positive space).

Repetition/Pattern - refers to the repetition or recurrence of a design element, which establishes a visual beat. Also, a plan or model to be followed while making something.

Contrast - difference between two unlike things, such as a dark color and a light color.

Emphasis - refers to the created center of interest, the place in an artwork where your eye first lands.

Variety - use of different elements of visual art to add interest to an artwork.

Balance - the impression of equilibrium in a pictorial or sculptural composition. Can be symmetrical, asymmetrical, or radial.

Movement/Rhythm - suggestion of motion through use of various elements in an artwork. Refers to the suggestion of motion or beat through use of the elements in an artwork.

Proportion - relationship between the size of a part when compared to that of another part or of the whole. For example, an artist drawing a head will keep in mind the size relationship of the nose to the face, an architect the door to the building.

Unity - Appearance of oneness; it is the design continuity that eliminates confusion.



RESOURCES

Alaska Department of Education and Early Development

Main Page - <https://education.alaska.gov/>

Cultural Standards - <https://education.alaska.gov/akstandards/#c3gtabs-cultural>

Art Standards can be found here - <https://education.alaska.gov/akstandards/standards/>

Alaska State Council on the Arts

Main Page - <https://education.alaska.gov/aksca/>

Arts In Education - <https://education.alaska.gov/aksca/aie.html>

Alaska Arts Education Consortium

Main - <http://akartsed.org/>

Summer Institutes - <http://akartsed.org/institutes/>

Alaska Music Educators Association - <https://www.alaskamea.org/>

Alaska Art Educators Association - <http://alaska-aaea.org/>

Alaska Society for Technology in Education - <https://www.aste.org/>

American Alliance for Theatre & Education - <http://www.aate.com/>

Americans for the Arts - <http://www.americansforthearts.org/>

Arts Education Partnership - <http://www.aep-arts.org/>

Dance and the Child International - <https://daci.international/en/>

Educational Theatre Association - <https://www.schooltheatre.org/home>

International Society for Technology in Education - <https://www.iste.org/>

Kennedy Center

Main - <http://www.kennedy-center.org/>

VSA - <http://education.kennedy-center.org/education/vsa/>

ArtsEdge - <http://artsedge.kennedy-center.org/educators.aspx>

National Art Education Association

Main - <https://www.arteducators.org/>

Tools and Resources - <https://www.arteducators.org/learn-tools>

National Association for Music Educators - <https://nafme.org/>

National Dance Education Organization - <http://www.ndeo.org/>

National Core Arts Standards - <http://www.nationalartsstandards.org/>



ALASKA ARTS STANDARDS TASK FORCE MEMBERS—2015-16

Name	Community	Organization/Affiliation
Annie Calkins , <i>Facilitator</i>	Juneau	ASCA, AAEC Advisor, Consultant (Arts Integration, Literary Arts)
Mary Wegner	Sitka	Superintendent, Sitka School District, ASCA Council Member (Media Arts)
Laura Forbes	Anchorage	ASCA Arts Education Director (Theater)
Debbie Harris	Kenai	AAEC President (Visual Arts)
Frank Hauser	Anchorage	Vice Principal, East High, former Music & Visual Arts Coordinator, Anchorage School District (Music, Media Arts)
Mary Wilts	Anchorage	Music & Visual Arts Coordinator, Anchorage School District (Visual Arts)
Nita Rearden	Homer/Bethel	AAEC Board Member, AK Cultural Standards committee member (Cultural Arts)
Susan Paskvan	Fairbanks	Yukon Koyukuk Native Language Coordinator, AAEC summer institute leader (Cultural Arts)
Lorrie Heagy	Juneau	Music Teacher, El Sistema facilitator, Juneau School District (Music)
Katie Oliver	Kodiak	KIBSD School Board President, Kodiak Arts Council Executive Director
Herminia Din	Anchorage	UAA Professor, Arts Education (Visual Arts)
Robyn Zinszer	Kenai	Kindergarten Teacher, AAEC summer institute leader (Dance/Movement)
Robin Child	Unalakleet	Bering Strait School District Arts Integration Specialist (Visual Arts, Music, Media Arts)
Christa Bruce	Ketchikan	Ketchikan Arts and Humanities Council Education Director (Literary Arts, Media Arts, Music)



Melissa Linton	Kenai	Coordinator, K-12 Assessment Kenai School District (Music, Assessment/Evaluation)
Crista Cady	Kenai	Music Specialist, Kaleidoscope of Arts and Science, Kenai School District President, AMEA (Music)
Heidi Collins	Fairbanks	President, AAEA (Visual Arts)
Karen Melin	Juneau	DEED Literacy Specialist (Literary Arts)
Monica Garcia-Itchoak	Anchorage	Anchorage Museum of History and Art Former Education Director (Integrated Arts, Visual Arts)
Elizabeth Keaney	Anchorage	Anchorage Museum of History and Art Former Interdisciplinary Museum Educator (Visual Arts)
Stephanie Cox	Soldotna	Visual Arts Teacher, Soldotna High School (Visual Arts)

