

dance literary media music theater visual

# MINNESOTA CENTER ARTS EDUCATION

Arts High School • Resource Programs

Innovative public education on a national level  
Leadership for arts education in MN

February 1, 1997

Dear Colleague:

We are pleased to present the Minnesota Frameworks for Arts Curriculum Strategies (FACS) materials. The Frameworks contain arts content standards to help insure the scope and depth of student learning in dance, literary arts, media arts, music, theater and visual arts. The purpose of FACS is to provide a context in which teachers, artists and administrators can examine and improve their curriculum and teaching practices for the arts in education. FACS suggests and supports key areas of learning, curriculum and instructional design to assist schools across the state in developing consistent learning for all students in the arts. Implementation of FACS standards provides a focus and foundation for schools to meet the Minnesota Graduation Standards.

Enclosed are:

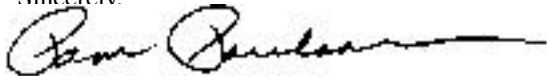
- The FACS Notebook which includes:
  - \* Content Standards in each of Six Arts Areas
  - \* K-12 Matrix referencing the Minnesota Graduation Standards
  - \* Sample lessons
  - \* Lists of additional resources
- A Wallchart/Poster which serves as:
  - \* An easy reference to the FACS Arts Standards
  - \* A visual identification of the arts in the curriculum
- A Brochure which:
  - \* Announces the arrival of the FACS publication
  - \* Introduces the availability of upcoming FACS workshops
  - \* Includes an order form for FACS materials

Two additional FACS materials are available:

- A FACS Videotape which features:
  - \* Teachers sharing their experiences using the FACS Standards in classrooms
  - \* Demonstrated impacts of using standards in various arts areas
- Professional Development Workshops which:
  - \* May be requested by school districts, schools, or arts organizations
  - \* Guide educators in using the Frameworks to transform teaching and learning
  - \* Assist in translating the standards into practical, useful curriculum

We hope these materials are useful to you. We invite you to contact us for further information, to inquire about workshops, and to order the FACS materials.

Sincerely,



Pamela Paulson, Ph.D.  
*Director Resource Programs, FACS Coordinator  
Minnesota Center for Arts Education*



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FACS Steering Committee  
Writing Teams  
Statewide Arts Resource Coordinators  
Designers

# Preface

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*Welcome to FACS. A tool box. Food for mind and spirit.*

We spend nearly every minute of our lives in environments dominated by the human mind and hand. From waking to sleeping, what we wear, eat, touch, hear, see, smell, what we sit on, walk on, work with, the light and colors and images that dominate most of the mind most of the day, are products and results of choices made by us. We live in a *totally designed environment*.

And we aren't letting up. The products of our imagination are everywhere on the landscape. Our choices of sound and light and shape and form litter and enliven our world.

Learning to know and use our imagination, learning the powerful resources of the arts, is essential to a full life, a shared community, a healthy and sane environment.

FACS helps us do that.

It's a tool box of ideas and suggestions, for using the arts in teaching and learning. It helps us design learning in ways that meet new, high standards.

It is a map that allows us to see the country before we set off on the journey, picking some landscapes and sites we want to be sure to explore.

Its resources can feed our own imagination, add energy to our knowledge.

T.S. Eliot wrote that "Hell is a place where nothing is connected." FACS helps make connections, across the old divisions of subjects, and time and methods.

It is not more—it is different. Not additive, not "one more thing," but "things differently."

To do what we imagine for ourselves and our students, to reach new heights of learning, to bring the best of our imaginative and creative acts into the world in which we move and meet each other, we need to learn and teach differently.

That's the FACS invitation.

Hope to meet you at the dance!

Sincerely,



David O'Fallon  
*Executive Director*  
*Minnesota Center for Arts Education*



# The Many Faces of FACS

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by Pamela Paulson, Ph.D.  
Director Resource Programs  
Coordinator Frameworks for Arts Curriculum Strategies (FACS)

## FACS/FACES

A better name for the “FACS” project may have been “FACES”—Frameworks for Arts Curriculum and Educational Strategies. From the cover of this document you can see our focus is on faces and the way the arts reflect and contribute to our humanity. The arts, like human faces, are expressive and communicate directly. You can see it when someone is passionate about the work they are doing—that sparkle in their eyes. There is the glow of excitement on students’ faces as they talk about their ideas, struggles and insights. So too, the writing teams for the FACS project had a passionate intensity on their faces as they worked to articulate the arts disciplines and understand the needs of teachers in Minnesota. That same kind of energy radiated from the faces of pilot site teachers as they challenged themselves to implement the standards in their classrooms. Now, as others become familiar with the standards, I see many faces intent upon improving the *education* of their students by employing FACS standards which address the breadth and depth of learning in the arts.

The field of education is all about faces—the 826,074 students in 1,499 schools across the state; and the parents, teachers and administrators who look at those faces everyday in the process of teaching and learning. Each face is made up of individual parts and unique features. You can notice the cheeks that are rosy or the eyes that shine like stars, but to get the full picture of a human face with all its expressive qualities, you must consider the whole face. You will find the FACS standards also have individual parts which come together to create a framework for the arts to contribute to all students’ education. A FACS-based curriculum is filled with learning opportunities to help all those faces reach more of their human possibilities for expression, critical thinking, imagining, creating, and producing.

## Sculpting the Future

You can imagine the joy, exhilaration and gratitude on the faces of the Arts Partners state steering committee when news came that Minnesota had received a grant from the United States Department of Education to develop content standards in the arts. In 1993, the Minnesota Department of Education (MDOE) was awarded a three-year grant for \$767,196 from the United States Office of Educational Reform and Improvement. The FACS grant has been administered by the Minnesota Center for Arts Education in collaboration with the MDOE (now called the Minnesota Department of Children, Families and Learning), the Minnesota Alliance for Arts in Education, and the Minnesota State Arts Board.

Timing for developing the grant could not have been better. The FACS standards were being written just as Minnesota Graduation Standards were being designed. While they were separate processes of development, the two sets of standards can be referenced and aligned as you see in the matrix included in this publication. Simultaneously, statewide leaders in the arts and education were convening to develop a Minnesota plan for the arts in education. This two and a half year process of strategic planning was called “Sculpting the Future.” The vision, mission, goals and statements of belief formulated as the *Minnesota Plan for The Arts in Education*, are presented on the following pages. The standards, arts licensure competencies and resource materials developed through FACS are helping to meet all of the goals in our state plan as we progress toward the vision of “The Arts as Equal Partners in Education.”

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## *The Many Faces of FACS, continued*

### **FACS Standards**

The FACS standards, while not mandatory, provide a guiding light for teachers working to develop curriculum in the arts that will prepare students to achieve the high Minnesota Graduation Standards. The FACS standards are useful in reinforcing the quality arts experiences that many teachers are already delivering. The standards also serve to spark ideas for designing new curriculum, to highlight gaps in current programming, and to envision comprehensive arts opportunities. The FACS standards are also excellent tools to increase the dialogue between educators in diverse fields about what students should know and be able to do and how best to help them reach their individual potential as learners.

Minnesota's FACS standards show consistency with the *National Standards for Arts Education*, although they have a Minnesota "flavor." In addition to Dance, Music, Theater and Visual Arts, the FACS standards include two arts areas not included in the National Standards—Literary Arts and Media Arts. The FACS standards were written by teams of five educators and artists in each arts discipline, with input from many people statewide.

### **FACES of Pilot Sites**

Three pilot sites were selected to experiment with implementing the FACS standards in their schools. The three sites, linked through regular communication, represented different types of communities. Minneapolis was selected as the large urban district, pairing North High School with Sheridan Global Arts Elementary School. Moorhead, a community on the northwestern edge of the state, was selected as a suburban community and Fosston, in western Minnesota, the rural community. Educators and artists from these three school districts informed the standards writing and revision process by sharing their successes, questions and areas of concern. The pilot sites have been key to understanding how the standards work with students of different ages, backgrounds and school environments. As a result, many faces across the state are glowing with the energy and excitement of trying new things and learning in new ways.

The pilot sites spent the first year (1994-95) of their two-year grants analyzing the standards: examining where the standards were being addressed in their existing curriculum and identifying where changes were needed. Teachers in the pilot schools were both elated to find they were already teaching to many of the standards and overwhelmed to discover how much more they could be doing for students. Thus began the process of modifying their curriculum, and adding new learning experiences to meet the standards. That first year the pilot schools also made a number of technology purchases which had profound influences on the scope and accessibility of their programs. Teachers commented that being able to buy computers, digital cameras and keyboards, for example, was like having their dreams come true.

During the second year (1995-96), teachers from each of the pilot sites have given presentations to share their learning about curriculum development, instruction and their own professional growth. Through grappling with the FACS standards, individually in their classrooms and with school-wide teams, teachers gained a much better understanding of standards-based education. FACS has changed not only their curriculum, but in many cases the way they teach and communicate with each other. Pilot site teachers talk about how they are learning alongside their students. Interdisciplinary connections are beginning to find their way through the curriculum. Faces—some young, some wearing the lines of experience—reflect the power that performance based learning in the arts has to transform education. Examples of lessons and units from FACS pilot sites are included in this publication.

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***The Many Faces of FACS, continued***

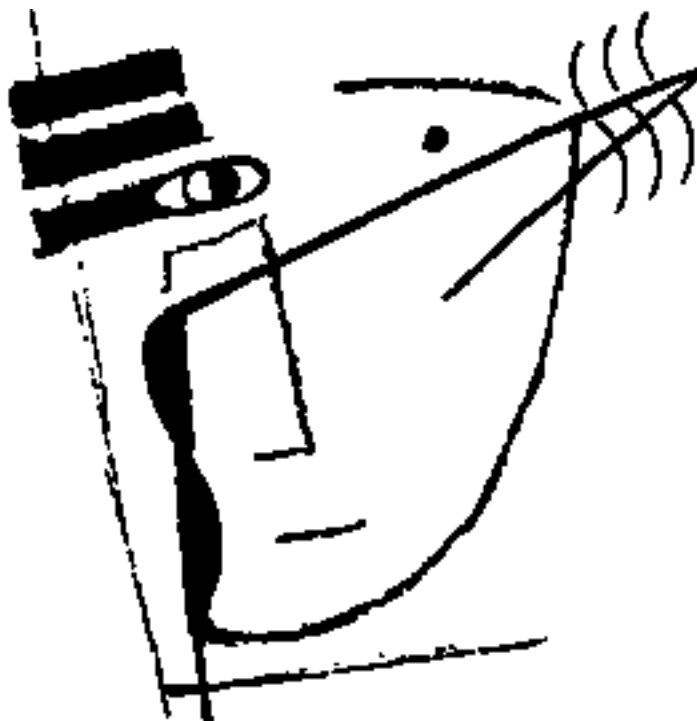
**FACS Licensure**

In addition to the writing of arts content standards, the FACS grant supported the work of a higher education council which convened regularly over the past two years to pursue issues of licensure and teacher preparation in the arts. Professional educators from each arts discipline worked together with the Minnesota Board of Teaching to create arts licensure proposals. These proposals, which align the arts with the Interstate New Teacher Assessment and Support Consortium (INTASC) Standards, are meant to establish arts licensure K-12, as well as to provide opportunities for general classroom teachers to include the arts in their licensure programs. In spring of 1997, the Board of Teaching will make recommendations to the Minnesota Legislature regarding Teacher Licensure reform.

**FACES of Success**

These critical pieces—a statewide strategic plan for the arts in education, graduation standards which include the arts for all students, arts content standards, teacher licensure in the arts, and schools that can speak with voices of experience from implementing the standards—come together like the parts of a face to give a coherent shape to the whole system of excellent teaching and learning. The Graduation Standards provide the bottom line for what students must know and do to graduate from high school in Minnesota. The FACS standards point out directions for how we can get there. The pilot sites are like magnifying glasses, letting us see up close and first-hand the information needed to implement the standards. Arts licensure helps to insure we will have qualified teachers prepared to facilitate the kind of education we want for our students.

Educators and artists from all parts of Minnesota have worked diligently over the past three years to sculpt the future of the arts in education. It was our good fortune to have the FACS grant to reinforce and elevate the arts as essential components of students' learning. There is no better representation of the success of this process, than the bright faces of students fully engaged in learning in the arts.



# Minnesota Plan for the Arts in Education

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*These guiding statements were developed in the “Sculpting the Future” conferences, which concluded in November 1994.\**

## **VISION:**

The arts are equal partners in education.

## **MISSION:**

To ensure access to all of the arts for all Minnesota students to experience the power of learning about themselves and their world through the arts.

## **GOALS:**

1. The arts in education demonstrate the importance of the arts to human growth and development.
2. Schools demonstrate the primary responsibility for providing arts education for all students. Schools collaborate with their community and other organizations, agencies and institutions as partners to develop and deliver the arts in education.
3. The arts are a core subject area basic to the curriculum.
4. All students are provided with a balanced, comprehensive and sequential program of instruction in the arts—dance, literary arts, media arts, music, theater, and visual arts. Opportunities are also provided for in-depth study.
5. The arts are integrated into the teaching of other subjects to provide diverse ways of learning.
6. The arts are taught by qualified teachers.
7. Educational leaders, administrators, curriculum coordinators and counselors have an understanding of the theory and practice of arts education.
8. Students are required to meet recognized standards of achievement in the arts.
9. There is communication within school districts and with post secondary institutions about sequential learning in the arts.

## **STATEMENTS OF BELIEF:**

### **The arts are both SOMETHING TO LEARN and powerful WAYS TO LEARN.**

The arts involve using creative imagination, experimentation, insight and the senses, in addition to logical, linear thinking. The arts are both intuitive and rational. The arts are active ways for students to learn and create. They integrate basic neurological functions to aid student’s learning.

### **The arts CONNECT LEARNING about ourselves and our world as we strive to connect people and events across time and space.**

The arts are one of the proven ways we can bridge cultures, communities, traditions and disciplines in schools to help students connect experiences and learning. We want to connect our lives to those who have gone before and will follow us. The arts give children a very *personal* way to know that their feelings and ideas have been experienced by others. They are not alone. The arts connect memory to hope.

### **The arts are essential WAYS TO COMMUNICATE.**

The arts are many languages for expression. Students learn to communicate their thoughts and feelings in a variety of ways in each of the arts. In this day of high technology the arts help students understand and decipher our image and symbol-filled world. The arts bridge verbal and non-verbal expression and bring meaning to our lives. The arts provide that indispensable freedom of inquiry and expression.

### **The arts provide ways to develop SELF UNDERSTANDING.**

When we make art we feel deeply who we are. We learn about ourselves on emotional, spiritual and intellectual levels and we feel alive. From this experience we gain the sense of self worth and self esteem. The arts also encourage perseverance and self discipline. The arts celebrate our uniqueness while teaching us ways to interrelate with others. This process gives us the tools to understand ourselves, the experience of others and the gray shadows of the world.

# National Standards for Arts Education

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## *Excerpts from the Introduction to the national publication*

### **Arts Standards are at the Core of Education Reform**

With the passage of the *Goals 2000: Educate America Act*, the arts [were] written into federal law. The law acknowledges that the arts are a core subject, as important to education as English, mathematics, history, civics and government, geography, science, and foreign language. Title II of the Act addresses the issue of education standards. It establishes a National Education Standards Improvement Council, which has, among its other responsibilities, the job of working with appropriate organizations to determine the criteria for certifying voluntary content standards, with three objectives in mind: (1) to ensure that the standards are internationally competitive; (2) to ensure they reflect the best knowledge about teaching and learning; and (3) to ensure they have been developed through a broad-based, open adoption process.

### **The Standards Provide a Crucial Foundation**

The arts have emerged from the education reform movement of the last decade as a vital partner in the continuing effort to provide our children with a world-class education. The Standards are a crucial element in that enterprise.

Almost alone in the industrialized world, the United States has no national curriculum. But national standards approach the task of education from a different angle; they speak of competencies, not a predetermined course of study. The need for standards arises, in part, from the recognition that we Americans can never know how well our schools are doing without some coherent sense of results. We recognize an obligation to provide our children with the knowledge and skills that will equip them to enter society, work productively, and make their contributions as citizens. In short, we need the clarity and conviction to say, “*This is what a student should know and be able to do.*” At the same time, in spite of our disparateness, Americans understand that, at the core, we are *one* country. As the education reform movement has recognized from the beginning, we need national goals—statements of desired results—to provide a broad framework for state and local decision making.

But the most important contribution that standards-setting makes lies in the process itself. In setting them forth, we are inevitably forced to think through what we believe—and why. The process refreshes and renews our interest in and commitment to education in general, and to what we believe is important in all subjects.

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts disciplines—including the intellectual tools to make qualitative judgments about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, “An education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education.” Put differently, arts standards provide a vision of both competence and educational effectiveness, but without creating a mold into which all arts programs must fit. Let us be clear. The [National] Standards are concerned with which *results*, in the form of student learning, are characteristic of a basic education in the arts, but *not with how those results ought to be delivered*. The Standards do not provide a course of study, but they can help improve weak arts instruction and programs and help make good programs even better.

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## ***National Standards for Arts Education, continued***

The arts Standards are deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs. The [National] Standards also present areas of content, expectations for student experience, and levels of student achievement, but without endorsing any particular philosophy of education, specific teaching methods, or aesthetic points of view. The latter are matters for states, localities, and classroom teachers.

### **The Standards are Keys to Each of the Arts Disciplines**

Each of the arts disciplines is in itself a vast body of subject matter—an array of skills, knowledge, and techniques offering the student a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. Each offers analytical and theoretical perspectives, a distinct history, many schools of interpretation, as well as innumerable connections to all human activity. Amid this wealth, the Standards offer basic points of entry into the study of the arts disciplines.

When a standard for any given arts discipline has been met or achieved by the student, it means that a door has been opened; the student can use his or her achievement as a point of departure for other destinations. To take a straightforward example from dance, when a child learns to use basic movements to create and vary a movement theme, a new possibility is created. Now the child knows what it means to convert a rhythm heard with the ear into one that is expressed by the body. The child who reaches this point has not merely met a standard, but has learned a “new grammar”—one based on physical movement. As students grow in competence, their learning thus resembles an ascent up a spiral staircase; at each level, a new door opens onto an experience that is more challenging and more rewarding. The Standards are meant to reinforce this continual dynamic of climbing and exploring, a process that leads to increasing competence. As students meet these Standards, they learn to choose intelligently among many approaches that are likely to lead to the solution of an artistic or intellectual problem. Indeed, creative thinking cannot occur without this ability to choose.

### **Adopting the Standards is Only a Beginning**

Our way of life in the modern world and the success of our children in it depend on creating a society that is both literate and imaginative, competent and creative. In a world exploding with information and experience, in which media saturate our culture with powerful images and messages at every turn, it is critical that young people be provided with tools not only for understanding that world, but also for contributing to it and making their own way. Without the arts to help shape students’ perceptions and imaginations, young people stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.

If our young people are to be fully educated, they need instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills, and experiences that are unique to the arts—a heritage that also deeply enriches general education. What happens in the schools will require the active support of arts organizations, trade and professional groups in the arts, educational organizations, performers, and working artists. Without question, the Standards will need supporters and allies in improving and changing how arts education is organized and delivered. But they themselves contain the potential to act as a lever on public perception and teacher preparation as well, to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

***But only if they are implemented.***

# Minnesota's High Standards in the Profile of Learning

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*Minnesota Graduation Standards define standards in ten areas of learning. To request the full Graduation Standards document, contact the Minnesota Department of Children, Families & Learning. Excerpts here are for Learning Area #3: Arts.*

Learning Area #3: Arts: Use and interpret the arts.

## Primary Level

### •Artistic Creativity, Performance and Expression

Create and describe a variety of artistic works.

#### **What students should know:**

1. Describe selected art works using the vocabulary of the art form.
2. Describe similarities and differences between different art forms (e.g. dance, music, theater, visual art).

#### **What students should do:**

##### **Dance**

1. Demonstrate basic movements (e.g., run, bend, swing, roll) in musical or rhythmic contexts.
2. Use movement to respond to selected assignments and problems.
3. Create sequences of movement to communicate an original story or an experience.

##### **Visual or Media Arts**

1. Use appropriate tools and processes of at least three different media to communicate ideas.
2. Use elements of visual art to communicate ideas.
3. Identify works and styles of art belonging to different cultures and times.

##### **Music**

1. Sing in a group with accurate pitch and rhythm.
2. Sing a varied repertoire of songs from memory.
3. Play simple rhythms and melodies on classroom instruments.
4. Improvise simple rhythms and melodies.
5. Use a system (e.g., syllables, numbers) to read basic music notation.

##### **Theater**

1. Use movement, sound and language to create images, express emotions and imitate animals, objects, or shapes.
2. Use elements of environment, costume and props to communicate story and character.

#### **In Addition:**

1. Students must produce or perform in at least three areas at the appropriate achievement level of the Frameworks for Arts Curriculum Strategies (FACS).
2. Students may generate collaborative projects but assessment must reflect individual work.
3. Art works studied must represent a variety of cultures and historical periods.

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***Minnesota's High Standards in the Profile of Learning, continued***

**Learning Area #3: Arts: Use and interpret the arts.**

**Intermediate Level**

**•Artistic Creativity, Performance and Expression**

Create, interpret and evaluate a variety of artistic expressions.

**What students should know:**

1. Know elements and principles of at least three art forms.

**What students should do:**

**Dance**

1. Demonstrate characteristic dance styles from more than one form or tradition
2. Observe and discuss how dances are similar in terms of elements of dance (e.g., shape, action, rhythm).
3. Demonstrate more than one solution for creative movement problems.
4. Use basic movements to create and perform a sequence with a beginning, middle and end—with or without music.

**Visual or Media Arts**

1. Communicate ideas effectively through at least three different media and techniques.
2. Use elements and principles of art to effectively communicate ideas.
3. Associate art works with various cultures or historical periods.
4. Describe selected works of art in terms of the elements and principles of visual or media art.

**Music**

1. Sing alone with accurate pitch and rhythm.
2. Sing rounds and part songs in a group.
3. Perform simple rhythmic, melodic and harmonic patterns accurately on classroom instruments.
4. Improvise melodies and accompaniments using classroom instruments and/or voice.
5. Use a system to read musical notation (e.g., standard notation at elementary level).

**Theater**

1. Interpret and/or perform a story based on an existing piece of literature.
  - a. adapt plot, characters and language for theatrical purposes
  - b. evaluate plot, character, theme, language, sound and spectacle
2. Create characterization(s) based on fiction or real-life experience.

**In Addition:**

1. Students must produce or perform in at least three areas at the appropriate achievement level of the Frameworks for Arts Curriculum Strategies (FACS).
2. Students may generate collaborative projects but assessment must reflect individual work.
3. Art works studied must represent a variety of cultures and historical periods.

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***Minnesota's High Standards in the Profile of Learning, continued***

**Learning Area #3: Arts: Use and interpret the arts.**

**Middle Level**

**•Artistic Creativity and Performance**

Demonstrate knowledge of art forms through artistic process and presentation.

**What students should know:**

1. Know the expressive and technical elements of an art form.
2. Know basic conventions of the creative decision-making process.

**What students should do:**

1. Perform or present an art form:
  - a. use principles and elements of the art form
  - b. demonstrate fundamental skills
  - c. use improvisation to generate and communicate artistic intent
  - d. create original works in a variety of contexts

**In Addition:**

1. Music students must interpret standard notation symbols.
2. Music, dance, media arts and theater students must perform independently and in a group.
3. Students should perform at the appropriate achievement level of the Frameworks for Arts Curriculum Strategies (FACS).

**•Artistic Interpretation**

Interpret and evaluate a variety of art works, performances or presentations.

**What students should know:**

1. Know elements, principles and styles of an art form.
2. Demonstrate knowledge of social, historical and cultural context of works of art.

**What students should do:**

1. Analyze art works using the elements, principles and styles of the art form.
2. Evaluate works of art according to pre-established criteria.
3. Describe personal reaction to a work of art.
4. Explain the connection between a work of art and its social, cultural or historical context.

**In Addition:**

Performance package must include several examples and selections from diverse cultures.

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***Minnesota's High Standards in the Profile of Learning, continued***

**Learning Area #3: Arts: Use and interpret the arts.**

**High School Level**

**•Artistic Performance**

Perform or present an artistic presentation in dance, literary arts, music, theater, visual arts, or media arts.

**What students should know:**

1. Understand elements, techniques and processes of an art form.
2. Understand how art works are structured for a variety of functions.

**What students should do:**

1. Perform or present works in dance, literary arts, music, theater, visual arts, or media arts:
  - a. demonstrate elements and skills of art form
  - b. communicate intent
  - c. demonstrate a personal voice
  - d. present a range of work
  - e. demonstrate a sense of an artistic whole
  - f. demonstrate a consideration of audience
  - g. use multiple sources for critique and feedback

**In addition:**

1. An artistic presentation may consist of a single complex work, multiple works or a range of work.
2. Music students should read and notate.
3. Music, dance, media arts and theater students must perform independently and in a group. They must also demonstrate sensitivity to audience and ensemble response by making appropriate adjustments.
4. Performances or exhibitions should demonstrate the collaborative nature of multiple disciplines.
5. Assessment criteria should be unique to individual projects.
6. Students should perform at or above the standard achievement level of the Frameworks for Arts Curriculum Strategies (FACS).
7. Performances should incorporate use of appropriate technology.

High School Level, continued next page

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**Minnesota's High Standards in the Profile of Learning, continued**

**Learning Area #3: Arts: Use and interpret the arts.**

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**High School Level , continued**

**•Artistic Interpretation**

Interpret and evaluate works of art in terms of specific criteria that represent an informed opinion or response.

**What students should know:**

1. Know a critical approach to interpreting and analyzing works of art.
2. Understand the elements and structure of the art form and how they are used to create meaning.
3. Know the historical, cultural and social background of selected artworks.

**What students should do:**

1. Apply a critical approach to interpret and analyze works of art.
2. Analyze and interpret artistic intent.
3. Consider historical, cultural and social background in interpretation.
4. Describe how the artist uses elements of the art form to produce particular effects.
5. Communicate an informed interpretation using the vocabulary of the art form.

**In addition:**

1. Work critiqued should include complex examples from different historical, cultural and social contexts.
2. Students should perform at or above the standard achievement level of the Frameworks for Arts Curriculum strategies (FACS).

**•Creative Technology**

Use non-print technology for creative communication.

**What students should know:**

1. Know contemporary technological principles, concepts and tools.
2. Know legal, environmental and ethical issues concerning production.

**What students should do:**

1. Apply technology to create an original, complex production that meets quality standards of performance, broadcast, publication, business or industry.
2. Demonstrate an advanced level of technological skill.
3. Communicate effectively to accomplish the creative purpose for a target audience.
4. Use multiple sources for critique and feedback.
5. Manage the process of constructing or producing technical elements from the design.
6. Apply principles of media aesthetics.
7. Analyze how images both convey information and persuade.

High School Level, continued next page

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***Minnesota's High Standards in the Profile of Learning, continued***

**Learning Area #3: Arts: Use and interpret the arts.**

***High School Level , continued***

**•Artistic Creation**

Create an artistic presentation in dance, literary arts, music, theater or visual/media arts.

**What students should know:**

1. Understand how to generate compositional ideas from a variety of sources.
2. Understand the elements, techniques and processes of an art form.
3. Understand how art works are structured for a variety of functions.

**What students should do:**

1. Use an artistic decision-making process to create a complex presentation or composition.
  - a. identify, analyze and select subject matter, symbols and ideas
  - b. use improvisation to generate and communicate artistic intent
  - c. create environment using the elements of the art form
  - d. demonstrate a consideration of audience
  - e. use multiple sources for critique and feedback
  - f. demonstrate a sense of an artistic whole
  - g. create to communicate

**In addition:**

1. Music students must read and notate.
2. Music, dance, media arts and theater students must perform independently and in a group. They must also demonstrate sensitivity to audience and ensemble response by making appropriate adjustments.
3. Theater performances must demonstrate the collaborative nature of the art form.
4. Assessment criteria are unique to individual projects.
5. Students should perform at or above the standard achievement level of the Frameworks for Arts Curriculum Strategies (FACS).
6. Performances should incorporate use of appropriate technology.

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## If the Standards are Routes to Excellence, Where are the On-Ramps for Me?

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by *Mary Jo Thompson*

*Fine Arts Coordinator, Sheridan Global Arts & Communications School*

You're holding a complex set of instructions in your hands, Minnesota's Frameworks for Arts Curriculum Strategies, and you're wondering how to get from these to your classroom.

You say,

*"I'm a generalist, I teach it all. I don't have enough experience to teach the arts well."*

Or,

*"I'm a secondary \_\_\_\_\_ teacher. (Fill in the blank with science, math, history, social studies, Spanish, technology, etc.) How can I teach to these arts standards?"*

Or,

*"I'm an art teacher, but I'm confused about translating the standards' long term goals into lesson plans."*

How do we get from the generalized vision of ANY content standards to something we can teach and learn everyday? Like all great journey tales from Jack and the Beanstalk to Gulliver's Travels, this expedition features things that come in magical threes. Put on your seven league boots and you'll find these steps don't look so giant anymore. Here's a look at the trip ahead, plus six "on-ramps" you can take to get on the road.

### THREE PART JOURNEY

•**BUILDING THE INTERSTATE**• Over the course of the last decade the first leg of the journey to high quality teaching and learning has already happened. Nationally, subject-matter teachers, artists and scholars working together under public review have described high standards in many disciplines.

•**MINNESOTA FREEWAYS**• The second leg of the trip brought the national work to Minnesota. National thinking has been built into the state framework you hold in your hands. Some disciplines stayed close to the national standards, adopting them with few changes. Others made adaptations. In some arts disciplines that we in Minnesota take very seriously, standards did not exist, and our statewide colleagues have worked over several years to describe them.

•**MAIN STREET**• It is our turn to take the third leg of the journey that turns these words into engaging encounters for our students. How do we follow this map to creation and performance, to understanding and analysis, to social skills and skills for the workplace? On our stage of the expedition to a standards-based education we want to find learning tasks that will trek us into thick, rich learning environments. There are breathtaking back roads and exciting cities that maps can only allude to. The rest of this journey is up to us.

### THREE REASONS TO GO

•**EXCELLENT ROADS**• We have a fine infrastructure in the FACS standards. There are many good roads to travel in this guide. Your willingness to learn outside of your area of expertise can make possible a richly integrated travel experience for you and your students. Arts standards are natural connectors. *The National Standards for Arts Education* contains the caveat:

*"A basic intent of the Standards is that the arts be taught for their intrinsic value. Beyond their significance in this arena, however, one of the most important goals the Standards can achieve is to help students make connections between concepts and across subjects."*

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***If the Standards are Routes to Excellence, Where are the On-Ramps for Me? continued***

To reach all children, to honor all ways of knowing, you'll be extending yourself. You'll be wondering, questioning and collaborating with your colleagues and also with your students. You and your students will reflect on the explorations you make and communicate to others what you find. You'll use words and numbers to do this, as you always have, but using the standards as a map, you'll also discover, reflect and communicate in images, music, movement and media. The arts standards can transport you over the horizon of any discipline.

•**TRAVEL BROADENS**• Did you ever try to learn a second language? You used your textbook to learn rules of grammar, to study vocabulary and verb conjugations, to read about geography and cultural traditions, all in separate little pieces, and, after years of study, you still couldn't speak German on your trip to Berlin. But your friend who went there as a foreign exchange student in high school spent 6 months and came back speaking fluently without studying a German textbook at all.

In the same way, context—the relationship of the parts to the whole—means a great deal if we want learning to occur. So does the depth and intensity of the immersion. When we take a single road to learning, even if we travel it over and over again, it doesn't necessarily lead us to understanding. And we all know that some paths are easier for different individuals. Some of us learn best by singing our spelling words, some of us remember them by their shape and the way they look on the page. Others associate them with chunks of language already learned or with stories they appear in. Most of us really need an emotional connection to what we study, or we forget it. And all of us have to associate new information to something we already know, a practice that cognition researcher L. S. Vygotsky calls *scaffolding*, using the known to construct a new understanding. That's the nature of being human.

There is strong evidence that early intervention with the arts actually sculpts the brain. Brain research, as reported in the February 19, 1996, issue of *NEWSWEEK*, has shown that “a child's brain is composed of trillions of neurons waiting to be wired into a mind.” The experiences of childhood help form the brain's circuits for music, motion and math, for language and emotion. When schooling does not engage all of the brain's potential during the “learning window” for that circuitry, that part of the brain does not develop as fully. That's why as teachers we have got to sharpen our own skills and find the courage to lead children over many new roads so their brains can build good internal roads.

•**THE JOURNEY IS THE REWARD**• When Dr. Seuss advised us to get going in OH, THE PLACES YOU'LL GO! his pictures added the thought OH, THE PEOPLE YOU'LL SEE. The arts are intelligent means for attending to issues of ethnicity, national custom, tradition, religion and gender. The arts are a brilliant way to engage every sense of the learner in the exploration of human universalities and cultural particulars.

The journey is also the reward in time travel; in fact the arts can make the abstractions of history real. Interdisciplinary study of a subject using original arts sources and personal experience as the basis for learning, will take the brain by storm and embed facts and skills in its natural spatial memory. Vygotsky's research on the way that humans construct knowledge shows that education is enhanced when specific items are given meaning by embedding them in experience. So what if a student can easily learn facts about the Industrial Revolution and do well on a rote test, if they learn to hate the subject of history at the same time?

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## *If the Standards are Routes to Excellence, Where are the On-Ramps for Me? continued*

### **THREE THINGS YOU'LL LEARN ALONG THE WAY**

•THESE ROADS CAN LEAD TO PLACES YOU NEVER EXPECTED, LIKE...WORK• You may be worrying about work skills for your students. According to top labor and corporate leadership, arts learning prepares the work force for the 21st century. The business community has proved an important arts advocate; in its pragmatic view, the arts are both a good way to keep disaffected kids in school and a direct route to the kind of creativity and leadership that industry rewards. The U.S. Labor Department's National Skills Board has defined five competencies as essential for your students. They need to be good at:

**Managing resources:** Budgeting time, money, materials, space and staff.

**Interpersonal skills:** Working on teams, working with other cultures, teaching, negotiating and leading.

**Information:** Acquiring, evaluating, organizing, interpreting and communicating information.

**Systems:** Understanding, monitoring, correcting, improving or designing systems.

**Technology:** Selecting, using and troubleshooting technology.

*(Learning a Living, SCANS, U.S. Department of Labor, Washington, DC: 1992.)*

These are exactly the skills that are learned when students practice choreographing dances, composing music, producing plays or media presentations, or mounting exhibitions of visual art works.

•A DAY TRIP OR A YEAR ABROAD?• Is this the seven-cities-in-a-week tour, or a deeper exploration of new terrain? The learning expedition is a *process-to-production* loop that involves the idea of growth over time from novice to journeyman to master. The traveler stops at various points to *reflect*, perhaps in a journal or sketch pad that eventually is added to the *portfolio*. Criteria for evaluating the level of the *reflection* include examining the student's ability to evaluate their own work, the work of others, to make use of feedback, and to give constructive feedback to others. Day trips are fun, even possibly memorable, but the longer, more thoughtful journey in which encounters are transformed by inquiry and production and eventually shared with others promise more. They can plunge the traveler into *meaning*.

•POINTS OF ORIGIN AND DESTINATIONS• Borrowing some terms and ideas from Montana's *Framework for Aesthetic Literacy*, you can make your students' explorations more far reaching by balancing "aesthetic encounters" with "creative acts" when using the FACS framework. The encounters should take place in studios, museums, theaters, libraries, concert halls, streets and parks as well as in the classrooms of your community. In the *aesthetic encounter* students might see a performance of African drumming and dance or attend a pow wow. They might visit a history museum to look at pottery and textiles or take textures for fabric designs from a construction site. Here the question determining choice is: "Is it culturally significant, that is, has a culture determined that the encounter is rich, meaningful and worth our attention?" An aesthetic encounter depends on the powers of perception and the power of questioning. Harvard psychologist Howard Gardner says that the student's awareness of perception as an important component of arts learning can be heightened by measuring it.

*"Perceptual measurements* generally include their awareness of physical properties and their awareness of the world around them as demonstrated by the amount of detail, the complexity of their rendering, and the ability to move from a descriptive to a metaphorical level of representation by the time of adolescence."

Through meaningful *inquiry*, students and teachers focus on deep questions and *explore* percussion traditions and repetitive designs from various cultures in a comparative study of rhythm. To complete the aesthetic learning experience, students engage in a *creative act*. This is real work for a real audience: a performance, a publication

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## *If the Standards are Routes to Excellence, Where are the On-Ramps for Me? continued*

or an exhibit. It represents the learner's movement through a process of creation from draft to revision to rehearsal to polishing to a finished product. (*Literary Arts Standard #2*). Gardner explains:

“Production is central; perception and reflection grow out of making. During the work in any subject area students are asked [*to reflect*]: *What are you trying to accomplish? What key decisions have you made so far? What are the strongest and weakest parts so far? What aspects need reworking?* A process folio includes initial sketches, drafts, journal entries, the finished work and the student and teacher reflections and evaluation based on public criteria for quality achievement. In terms of *production*, [we can evaluate] the students' ability to think in a domain of intelligence, as demonstrated by their craftsmanship, their inventiveness, the quality of their expression and the depth of their pursuit.”

### **THREE THINGS TO PREPARE FOR THE TRIP**

•**FILL YOUR TANK**• When the staff of Sheridan Global Arts in Minneapolis sat down for the first time with the FACS standards, generalists and specialists sat side by side. Each team took an arts area to review, with the directive: “Find all the standards that you are already teaching!” The room was soon filled with sighs of relief and a generalized feeling of pride. They were already doing a lot, and so are you. The classroom teachers in this K-8 grade school have found that the Literary Arts standards are a fine place to start because all of the teachers are readers, writers and speakers, and so are their students. The staff is becoming more artful at teaching communication as a creative process, and it was easier for many of them to get started in familiar territory where they already had done some successful traveling. So, fill up your tank by giving yourself credit for all the great places you've already been. Start from a place you love and feel comfortable and you've given your journey a heart.

•**FIND A TRAVELING COMPANION**• Find a fellow traveler to talk with—you can take turns driving. Or travel in a caravan—plan your trip with a few colleagues. That way you can practice thinking like an artist yourself. Find a reflective friend you trust. Choose someone who's fairly fluent in the language—dance, music, writing, video, graphics, speech—that you are using. Ask them to examine your work to tell you where it's confusing, where it takes their breath away, where it could use some trimming. Re-visioning, not revising, might be called for. Your critical friends are invaluable, whether you're practicing your art form, or practicing the art of teaching.

•**PLAN YOUR TRIP TO REACH POINTS BOTH NEAR AND FAR**• Minnesota's “High Standards” that students will have to address for graduation are the long term destination in our travels with them over the next few years. Getting to those high standards is easier when we use the framework of FACS to set short term goals and to practice the kind of thinking and acting that correspond to those high achievement areas. The ten **PROFILE OF LEARNING** goals say that each student shall:

- Read, view and listen to complex information in the English language.
- Write and speak effectively in the English language.
- Use and interpret the arts.
- Solve problems by applying mathematics.
- Conduct research and communicate findings.
- Understand and apply scientific concepts.
- Understands interactions between people and cultures.
- Use information to make decisions.
- Manage resources for a household, community or government.
- Communicate in another language.

The matrix in this guide can help you find ways to use the FACS Framework to reach the Profile of Learning Goals.

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***If the Standards are Routes to Excellence, Where are the On-Ramps for Me? continued***

**THREE TRAVELER'S ADVISORIES**

A few cautions are in order, especially to those of us who haven't worked deeply yet in any one of these disciplines:

•**OPEN THE GARAGE DOOR BEFORE YOU BACK THE CAR OUT**• Open up the door to possibility and **GO FOR IT!** Make sure you back safely out of your own driveway. However, remember that you'll never get anywhere if you don't take a chance. Plan on taking at least one risk during each marking period the first year you venture out, then move to a risk a month as you get more confident. In a year or two you'll find yourself incorporating learning activities from the arts standards every week or every day. Decide to **enjoy** these explorations; you are the role model of a learner for your students. You've got the map, and they'll help you navigate. Some of the most enjoyable trips are on unfamiliar roads.

•**PACK LIGHT**• Leave behind baggage that could weigh you down and keep you from reaching your destination. You may feel you are clumsy or you can't draw or write well or carry a tune because you are innately flawed, you just weren't born with the gene. The fact is that all humans have the brain capacity to do all these things fairly well; the connections in the neural net that are needed to keep this brain cell potential alive are forged by experiences and hampered by stress. Keep in mind that you and your students could turn out to be all that you can be, but only if you don't deprive your brains and bodies of the *opportunity* to learn these fundamentally human endeavors. Think less about what your students bring in their suitcase and more about handing them a backpack for the smarts they'll gather during arts experiences.

•**DON'T EXCEED THE SPEED LIMIT**• Take it one mile at a time. The framers of the standards, who are experts in each of their respective disciplines, tried to respect sensible criteria for the standards' integrity and usefulness, but it was hard for them because of their passion about their respective fields, not to write down nearly every possible learning goal. Generalist teachers or specialists in other fields may feel understandably overwhelmed by long lists of essential understandings. When all the standards are put side by side we wonder how can we do it all. **Don't try.** One teacher in Moorhead who piloted the standards for two years, advises, "Don't try to do all seven [standards in a discipline]. See what you can incorporate comfortably. Take one standard at a time. In a couple of years, you'll have covered them all. Take it step by step. It's manageable." So please, **NO SPEEDING!**

**THREE SAFETY ISSUES**

•**PICK UP A TRIPTYCH AT THE AAA(Arts Are Accessible)**• Your trip could be a fiasco if you aren't able to do a little research about places to stay, local customs and prices, the condition of the roads. There are the things you need to know **before** you go. But planning time is always at a premium. You never have enough, and it's rare indeed to eke out time to converse with your colleagues at school. If the structure of your day doesn't allow much time or space for mapping out curriculum and assessment, be sure you've chosen to work with a friend who likes to drink coffee and talk into the evenings and week-ends. At some schools, staff development monies can pay for a sub or for remunerated time for planning.

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***If the Standards are Routes to Excellence, Where are the On-Ramps for Me? continued***

Make use of the multitude of resources at the Minnesota Center for Arts Education. Call the Arts Resource Coordinator in one or more arts areas that you are interested in developing. Call the FACS Resource Coordinator and schedule a workshop for you and fellow teachers in your school or district. Contact colleagues in various parts of Minnesota who have participated in Dance Education Initiative programs, Magnet Arts Schools, or FACS Pilot Sites. Drop into the Learning Resource Center and get acquainted with the many materials you can bring into your classrooms and studios. (See Resources Section of this FACS Guide for names and numbers.)

•**DRIVE AROUND THE POTHOLE**S• The roads to new practice are sometimes rough and bumpy. You may feel overwhelmed or just confused by how the wheels of the national, state and local standards align. You may feel stuck in a less-than-adequate schedule or facility. Or that you can't get started because the lack of training or technology holds you back. In your city, transportation might be an issue, or you may be stymied by inventing the assessments that will show that students have met the standards. It's important to sight these potential obstacles, and then find your way around them. You've started on a road you're a bit familiar with, or one you are just passionate to explore. Don't take on the job of fixing the whole highway system on your first outing. If transportation is a problem, plan something you can walk to. If it's space, use the outdoors in the fall or spring. A church or storefront nearby might be just the thing for your gallery exhibit if the school cafetorium doesn't honor the kids' beautiful murals enough. Find an artist in your vicinity, or write one of the EZ grants from the Minnesota State Arts Board's Artist in Education grant program. (It is already written for you! Just fill in your name and address.) That way you'll gain the experience of a seasoned traveler to guide you through a tested set of learning goals and activities. Don't let the road conditions get you down, and, **IF YOU HAVE TO, FILL IN THE POTHOLE**S.

•**TALK TO THE HIGHWAY DEPARTMENT: FIND OUT THE ROAD CONDITIONS**• Yes, this journey seems like a huge undertaking. Sophie Sa, Executive Director of the Panasonic Corporation, a national partner for educational restructuring, says "People on the cutting edge bleed a lot and sweat a lot and cry a lot." People who try to implement a new vision do the same. Take care of yourself. Without complaining, blaming or shaming, identify the problems, and address them systematically, one by one. Visit a school that's been on this journey a bit longer than you have and ask a lot of questions. Find out the tricks they've discovered to bypass obstacles. Your principal and parents need to be on board this effort, so design your first experiences teaching with the arts to be convincing for them, too. They can share the credit for your success. Parents and kids need to be so persuaded and excited by the projects that they decide they don't want to go back up the old road again. With parents, kids and principal heading the same direction with you, you can navigate any terrain you choose, and create new journeys with your vision for change.

**THREE CHEERS!**

Bon Voyage! You've got a plan, a map, a spare tire and a quarter and plenty of questions and friends to visit along the way. The journey through arts learning can be a long one, so make yourself comfortable. Pick out some good reading materials, bring your sketch pad and notebook, put lots of coffee in your thermos, carry a litter bag and don't forget your tapes and CDs. Make the environment in your vehicle inviting and stimulating. In 180 days you just may be worlds from where you are now as you venture forth to meet the arts standards in your teaching.

# Six “On-Ramps” to FACS

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## •1• Correlations between arts and other subject areas•

Just because these arts standards are now mapped, it does not automatically follow that students will locate and cross these important intersections on their own. Our classroom instruction must guide students along the way. We can point them to the parallel roads or *correlations* by placing different subjects side by side to compare and contrast them and match them to student’s strengths and prior knowledge. How is math like music? (*Music Standard # 8*) How is the structure of a making a law like the structure of a play? (*Theater Standard # 5*) Could we act this out to understand it better? How is a story board for a video production like an outline for a research paper? (*Media Arts Standard #1*) Could we make a story board for the research we have conducted? Could a documentary video replace a term paper? Arts are the avenues that open us out of our discipline-based regionalism.

## •2• Connections to the Workplace•

Arnold Packer, former Under Secretary of Labor, points out in his paper *Meeting the Arts Standards and Preparing for Work in the 21st Century* :

“Among the many skills required in the arts, the choreographer allocates stage space, a composer must understand timing, producing a drama or film is a complex exercise involving time, money and staff...these same arts based activities are wonderful opportunities to teach technological competency. Theater producers wrestle with technology to obtain the lighting, set, and sound design that is most effective...the visual artist working with multimedia faces similar questions...the interpersonal skills of working in a team, negotiating, teaching and leading are prominent in every performance. Whether as performer, director, conductor, dance master, or corps, the ‘performing artist’ is not engaged in a solitary pursuit.

“High performance firms engage in ‘artful work.’ Like the artist, these firms strive for quality and search for creative solutions to newly defined problems. The artistic experience gives the student the opportunity to balance conflicting considerations... [It] is a more valuable and realistic experience than the typical classroom search for the ‘right’ answer.”

## •3• Connections between Cultures•

As culturally diverse as our nation has always been and is still becoming, all people in it share the universals of music, ritual and ceremony. All people consider aesthetics when they choose the colors and designs of the clothing they will wear, the dances they will do and the images they will watch on television or use to adorn their homes. Just when we think that we are really different from the newcomer in our school from Laos or Peru, we discover that they can make an incredible story cloth with fabric and thread and it is a lot like the picture stories we like to draw. (*Visual Art Standard #4*) We are fascinated as we learn the English cursive alphabet that the new student from China or Iraq has another intricate calligraphy to express the ideas of her home language. We are surprised to learn that “our” story of Cinderella is similarly told from Native America to Egypt to Russia (*Literary Arts Standard #5*), and that the percussion we love in rock and roll finds its origins in Africa and Spain and Cuba and Brazil (*Music Standard #1*). The arts are a brilliant way to engage every sense of the learner in the exploration of human universalities and cultural particulars.

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## Six “On-Ramps” to FACS, continued

### •4• Connections to History•

The arts can make the abstractions of history real. We can make the Industrial Revolution concrete with activities in weaving or ceramics, printmaking and book arts, or with the study of a primary source. Read the diaries of the Lowell Girls (*Literary Arts Standard #5*) and study the paintings of worker migrations by Jacob Lawrence and of urbanization by Stuart Davis (*Visual Arts Standard #4*). Listen to the work songs of field hands and railroad laborers (*Music Standard #9*), watch Charlie Chaplin’s film, *Modern Times*, (*Media Arts Standard #5*) and do the dances of the new urban neighborhoods after the Great Migration of African Americans from the South to the Northern industrial cities (*Dance Standard #7*). This kind of study will take the brain by storm and embed facts and skills in its natural spatial memory. Vygotsky’s research on the way that humans construct knowledge shows that education is enhanced when specific items are given meaning by embedding them in experience.

### •5• Simple Entry Points to Arts Experiences•

Want an easy way to start up slowly? Wally Kennedy, a retired veteran of arts in education and former director of Minneapolis’ Urban Arts Program, has written a thoughtful list of practices that teachers can easily ritualize in their classrooms. “*Ritual* practice is urged to help students know that the arts can enhance and sustain the rhythms of daily life,” Wally writes in a piece called *Some Things That Give the Arts More Pertinence in School (and Give Students More Reasons to Make the Arts Theirs)*. For primary students, among the things he recommends are:

**A sound system** (a good boom box): “Play music as students arrive and as they make transitions from one learning activity to the next. [Name and talk] about the music, listing it on the board for readers who might want to give it more listening time.”

**Time to sing:** “Have students sing with their ears at full attention, with the body upright to feel the physicality of singing. Sing for the sake of building memory (‘Music, when soft voices die, echoes in the memory’); sing to acknowledge feelings; sing to build a closer group identity; sing the voices of every people to recognize relatedness.”

**Artwork on exhibit:** “Display a print or original painting or photograph every day in a ritual spot with an artist and title label that is readable from a distance. After it has been up long enough to be noticed, discuss it; let the children tell the stories they see in the piece, pointing to the elements (color, shape, content) that give them their ideas. Let the children make the meaning. You don’t need to tell them the adult world’s interpretation unless they really want to know.”

**Student work on exhibition and student curators:** “Students can discuss what pieces draw the eye and the reasons they work for viewers as they chose the work to display.”

**An assemblage table:** “[Use] bones, weeds, electronic parts, mechanical clock parts, driftwood, to be arranged as a sculptor does when using the additive process of sculpting.”

**A viewing station/video station...**

**A writer’s and book making corner near the classroom library...**

Wally stresses that, “All of the above things have more to do with learning environment than with curriculum or with instructional strategies. They are things any teacher can do to enhance whatever curriculum or whatever instructional strategies are being emphasized. They are to me the most recurrent features in classrooms where the arts are important to students.”

In the middle school years, Wally suggests adding (over time) mural crews, student chamber performances and readers’ theater with students dividing the task for playwright, director, stage manager and actors. He writes eloquently about the power of student-made publications, student-designed and curated exhibitions and busy student camera crews. “These middle school strategies are intended to help students and their parents see the relevance of the arts to their work in school and to see the value of the arts for student learning and maturing.”

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## Six “On-Ramps” to FACS, continued

### •6• Connections to Critical Friends•

Artists (and scientists as well) depend on the eye and ears of their *critical friends*. An oxymoron you say? Not really. While in the process of drafting an idea, whether on the sketch pad, on the computer, on a story board or with quill in hand, you don’t need your critical friends. You need quiet time with your questions and ideas and even your internal critic needs to be shooed away so your creative spirit feels invited. You sketch out your idea. After you’ve drafted it in whatever symbols you choose—be they notes of music, words, images or physical movements—you want to know if they communicate your meaning(s). That’s where critical friends come in. Ask a friend who may be working on the same assignment or problem, or someone that you know is more knowledgeable or experienced in the area you’re working on, to look at your first draft. Listen to their responses about where you are being clear and where not, what parts of your creation really make an impression and what parts are weak, what places “hit home” with their emotions. Then, it’s back to work to make it better.

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# Glossary for the FACS Journey

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**Aesthetics** • A branch of philosophy dealing with questions of definition, meaning, value and evaluation in the arts.

**Arts** • The disciplines of dance, literary arts, media arts, music, theater, and visual art.

**Content Standards** • What students will know and be able to do.

**Correlation** • Correlation shows specific similarities or differences between disciplines by placing different subjects side by side to compare or contrast them. Math and music might be correlated, for example, to find common elements like counting, intervals and numerical patterns.

**Culture** • A people's way of perceiving, believing, evaluating, and behaving which can be affected by the environment, economic system, and modes of product. Culture is learned by living it; it is shared by most of its members; it is adaptive to changes in both the social and physical environment; and it is dynamic. (Wasson, Stuhr, and Petrovich-Mwaniki, p. 235.)

**Element** • A component part or quality that is basic to the art form.

**Integration** • Integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity.

**Interdisciplinary** • A curricular approach that applies knowledge from more than one discipline to examine a problem or a topic.

**Learner Profile** • A collection of student work and reflection, assessments and other artifacts which provide a vivid outline of the student.

**Opportunity To Learn Standards** • The setting, resources, teacher training, hours, class size and technology required to create the environment for teaching and learning.

**Performance Standards** • The degree to which children will have achieved the content standards.

**Performance Task** • Long term activities that allow student to apply their knowledge and learn to solve problems at the same time; teachers are able to assess student progress during all facets of the activity.

**Portfolio** • A purposeful collection of evidence pertaining to student learning. It will contain documentation of a range of student knowledge and skill with appropriate self selection and self-examination.

**Processfolio** • A variation of a portfolio with selected works designed to show development of a student's thinking over time and with annotations of reflections on the work process.

**Scaffolding** • Steps taken by the teacher to connect the learner's prior knowledge to new material. (Vygotsky)

**Standards** • Something established for use as a rule or basis of comparison in measuring or judging capacity, quantity, content, extent, value, quality, etc.

# FACS / FACE Design Concept and Elements

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The process of conceptualizing the design elements for the FACS materials was an example of a true artistic collaboration. The designers—from a company called “W design”—listened to our explanations of the purpose of FACS and the message we wanted to convey. FACS should be useful, inviting, physically interactive, stimulating to the eye and to the imagination.

Each of the arts has unique instruments of expression, and each of the arts is human. Sometimes an art form stands on its own as a field of study. Often two or more art forms are combined in practice. When art forms are integrated through interdisciplinary study, the resulting picture has a new personality of its own.

The challenge was to find a design that communicated all these messages.

The designers developed logo concepts for each of the art forms. Then came discussions, revisions, next drafts. Soon, the individual marks begin to attain their own strong characteristics, and, when put together, a FACE began to emerge. We liked it, and we hope you will, too.

Individual arts logos:



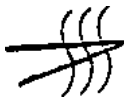
**Dance**—This logo expresses the movement of the human form in relation to its environment. Representing both grace and strength in motion, the form is easy for everyone to identify with.



**Literary Arts**—The logo here moves into the realm of the imagined—no matter what the writer’s medium or method. Putting emotion, thought, purpose, and opinion into words is conveyed through both the instrument and the resulting lines of script.



**Media Arts**—A vibrant combination of technology and visual arts. The strong representation of the human eye expresses the impact of the individual artist’s vision through imagery on the viewer.



**Music**—This mark suggests many elements of the art of sound. Sound waves move about, both captured and freed by the musical instrument or by the symbols of notation.

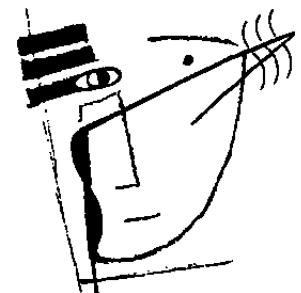


**Theater**—Human emotions, dilemmas, connections are conveyed through the many human roles and identities of the theater. Director, actor, audience meet in the magical environment of the stage.



**Visual Arts**—A pedestal, a palette, a canvas—instruments of the arts of painting, sculpture, pottery, design. Plus the human eye, the mind’s eye—of both the artist and the perceiver of the art.

In the “FACS FACE” the sum is truly greater than the sum of its parts. As a whole image, the overall FACS logo of an abstract face hints at a multi-cultural, multi-functional, interactive framework. When taken apart into the individual elements, each arts logo stands on its own quite nicely. Just as in the Minnesota Frameworks for Arts Curriculum Strategies, the individual areas of art study are unique but also part of the big picture.



# Introduction to the Content Standards in Six Arts Areas

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The content standards defined in the Minnesota Frameworks for Arts Curriculum Strategies were designed by teams of writers including K-12 teachers, artists who work in schools, and higher education specialists. The standards were designed to be *used by* K-12 teachers, artists who work in schools, and higher education specialists.

**FACS is a guide for curriculum development in the arts.** The Frameworks are not mandatory. However, in the Minnesota Graduation Standards, the Arts are a required area of achievement. The content defined and described in the FACS Frameworks serves as an excellent resource for curriculum development related to Minnesota’s graduation rule.

**FACS is a resource for interdisciplinary planning.** Whether working as a member of an interdisciplinary teaching team or as an individual teacher developing units and lessons encompassing many subject areas, the FACS standards can provide ideas, images, and suggested avenues for student learning involving the arts.

**FACS provides benchmarks for student learning.** Standards defined in FACS can be shared with students as a basis for discussing the objectives of learning units or projects. Students can participate in developing assessment instruments and criteria that will give evidence of learning and progress in the arts disciplines.

**FACS stimulates new teaching ideas.** The vertical format of standards includes numerous examples of teaching contexts and experiences that embody the content described. The horizontal matrix spreads standards across all grade levels K-12, inviting teachers to return to specific components of arts learning every year of a student’s journey through the schools.

**FACS links to state and national standards and assessment.** The FACS Writing Teams used the National Standards for Arts Education as a reference for developing Minnesota’s content standards. Each team then defined its own working methods and approach to writing local standards. Some teams followed the national standards closely, some made significant departures. The areas of Literary Arts and Media Arts—not included in the national document—were added to the Minnesota document. The resulting six individual variations carried unique flavors and impressions. Rather than try to force these six unique products to conform to one identical template, it was decided to let diversity reign.

***In each of the Six Arts Areas sections in this notebook you will find:***

- **Introduction to the arts discipline** and an overview of how that discipline functions in the K-12 curriculum.
- **Content Standards, by three grade levels.** Preceded by a description of the developmental characteristics of students engaged in the discipline, there follows a rich listing of the content that might be explored and presented in a comprehensive arts education.
- **K-12 Matrix of the content standards** gives a visual connection between age level-appropriate content across a 13-year spectrum of learning.
- **Minnesota Graduation Standards for the arts** are included in the K-12 Matrix. This helpful reference provides a ready connection between the achievement defined by the Minnesota Department of Children, Families and Learning, and the Frameworks defined in this FACS document.

**FACS IMPLEMENTATION WORKSHOPS FOR TEACHERS**—The Minnesota Center for Arts Education offers on-site workshops, upon request, at schools and regional development centers to assist school administrators, classroom teachers, arts specialists, curriculum coordinators in implementing arts curriculum based on the FACS standards. There is no charge for the workshops. For further information on the content of these workshops, and how to arrange scheduling of a workshop, see “Resources” Section of this notebook.