New York State Learning Standards for the

ARTS

Media Arts

Glossary

TOGETHER WE • CREATE • PRESENT PERFORM PRODUCE • RESPOND • CONNECT

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New York State Learning Standards for the Arts

MEDIA ARTS

GLOSSARY

of Discipline-Specific Terms & Concepts

NOTES:

The letters "VA" in the next-to-right-hand column indicate that part or all of the definition is the same in the New York State Visual Arts and Media Arts standards.

√ A checkmark in the far right-hand column indicates that a significant part or all of the definition is a New York State addition to defintions published by the National Core Arts Standards (SEADAE, 2014). When only a small part of a definition is added by NYS authors, that part is underlined.

NCAS definitions can be found at http://www.nationalartsstandards.org/content/glossary.

Media Arts
Media art is understood to apply to all forms of time-related art works which are created by recording sound and/or visual images. Media artwork usually depends on a technological component to function. It includes both fine art and commercially-oriented works presented via film, television, radio, audio, video, the internet, interactive and mobile technologies, transmedia storytelling, and satellite.

Forms that are shared with contemporary visual arts/fine arts include kinetic sculpture, information art, organic and algorithmic art, interactive art, multimedia installations, etc. Other more commercially-oriented forms include news reporting, documentaries, advertisements, music videos, animation, machinima, video games and game design, and/or a combination of any of these. Media art forms are constantly evolving in response to technological innovations.

Definitions	Shared with Visual Arts	NYS additions to NCAS
A		
Aesthetic Specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional, and sensual responses to a work of art. Aesthetics in Media Arts involves engagement with and increasing understanding of how images, sounds, and texts can be used to provoke responses.	VA	√
Aesthetics The philosophical inquiry into the nature of what makes a work of art a "work of art," and not just an object; our response to the work, and the resulting examination of our values concerning art. Other aesthetic inquiries include questions like *who is the artist?* or *when or under what circumstances is a work art?* Aesthetics can change over time, in response to context and culture.	VA	√
Analyze Examine methodically and in detail the constitution or structure of something, typically for purposes of explanation, interpretation, or deeper understanding.	VA	√
Appropriation The intentional borrowing, copying, and altering of pre-existing images and objects.	VA	

	Shared with Visual Arts	NYS additions to NCAS
Art criticism The combined act (not always in this order) of carefully observing; describing; analyzing form, structure and/or application of media; and interpreting meaning in a work of art based on what has been perceived. Some theorists add evaluation or judgment as a final step. Others include creating connections with other works and/or integrating context.	VA	√
Artistic work Artifacts or actions or processes that have been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.	VA	√
Artwork Artifact <u>or product</u> that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.	VA	√
Attention Principle of directing perception through sensory and conceptual effect.		
Audience experience (See **Manage audience experience**)		
B		
Balance Principle of the equitable and/or dynamic distribution of items in a media arts composition or structure for aesthetic meaning, as in a visual frame, or within game architecture.		
C		
Collaborate, Collaboration Working together to formulate and solve creative problems.	VA	
Collaboratively Joining with others in attentive participation in an activity of imagining, exploring, or making.	VA	
Components The discrete portions and aspects of media artwork, including elements, principles, processes, parts, or assemblies, that may employ or engage light, sound, space, time, shot, clip, scene, sequence, movie, narrative, cinematography, or interactivity.		
Composition A whole made up of multiple parts arranged in such a way that the relationships between the parts work together to create a particular effect or meaning. *cont'd*	VA	√

	Shared with Visual Arts	NYS additions to NCAS
Specific to media arts: Placement or arrangement of visual and/or audible elements/components within a whole.		
Constraints Limitations on what is possible, either real or perceived.		
Context Interrelated influences surrounding the creation and experience of an artwork, including the artist, audience, time, culture, presentation, and physical or virtual location of the production and reception of the work. Often divided into the larger categories of personal, social, historical, and cultural kinds of context.	VA	√
Continuity The maintenance of uninterrupted flow, continuous action, or self-consistent detail between the various scenes or components of a media artwork; e.g., game components, branding, movie timeline, series, etc.		
Convention An established, common, or predictable rule, method, or practice.	VA	
Copyright Form of protection grounded in the US Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.	VA	√
Creative Commons Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice.	VA	√
Creative economy A creative economy is based on people's use of their creative imagination to increase an idea's value. In a creative economy, value is based on novel, imaginative qualities rather than on the traditional resources of land, labor, and capital. Some observers take the view that creativity is the defining characteristic of developed 21st century economies, just as manufacturing typified 19th and early 20th century economies.	VA	√
Creative process There are various models of the creative process that contain stages of work phases, such as inspiration, clarification, distillation, perspiration, evaluation, and incubation. During a particular piece of creative work, each phase might be experienced many times, in no definite order or duration of time.	VA	√

	Shared with Visual Arts	NYS additions to NCAS
Criteria (plural), **Criterion** (singular) The particular parameters (content, context, desired effect, form, structure, duration, medium, etc.) used to define and/or evaluate an assignment, task, or work.	VA	√
Critique Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design.	VA	√
Cultural, Culture Pertaining to values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.	VA	√
Curate Collect, sort, and organize objects, artwork, and artifacts; preserve and maintain historical records and catalogue exhibits.	VA	√
D		
Design thinking A formal, cognitive methodology for practical, innovative resolution of problems and creation of solutions, with the intent of an improved future result. Design thinking specifically starts with empathizing with and gathering information on the needs of all constituents involved, not just a specific party; goal setting is geared for a better future situation rather than resolving a discrete problem independent of reference to the current and future environment. A popular version of the design thinking process has seven stages: *define, research, ideate, prototype, choose, implement,* and *learn.* Within these steps, problems can be framed, the right questions can be asked, more ideas can be created, and the best answers can be chosen. The steps aren't linear; they can occur simultaneously and be repeated. By considering both present and future conditions and parameters of the problem, alternative solutions may be explored simultaneously. Learning happens throughout the process, from the early research phase to the final presentation. Design thinking has been adapted for business purposes as a method of developing divergent and innovative solutions.	VA	√
Digital, Digital format Anything in electronic form, including photos, images, video, audio files, or artwork, created or presented through electronic means; a gallery of artwork viewed electronically through any device.	VA	√
Digital landscape The continuous and rapid introduction of new platforms, tools, data sources, and media consumption devices (such as mobile devices and tablets), directly (*cont'd*)		√

	Shared with Visual Arts	NYS additions to NCAS
affecting the global economic and cultural marketplace.		
Digital literacy The set of competencies required for full participation in a knowledge society. It includes knowledge, skills, and behaviors involving the effective use of digital devices such as smartphones, tablets, laptops and desktop PCs for purposes of communication, expression, collaboration and advocacy.		√
Digital identity How one is presented, perceived, and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc.		
Digital native A person born or brought up during the age of digital technology and therefore familiar with computers and the Internet from an early age.		√
Divergent thinking Unique, original, uncommon, idiosyncratic ideas; thinking "outside of the box."		
E		
Edit, Editing To change a work of art to move it closer to a resolved state, ready for viewing or publication. Though usually associated with shortening and correcting, it can also include rearranging, adding, revising, refining, clarifying, etc.	VA	√
Elements (of art) and Principles (of design) Elements are visual forms used by artists in the creation of an artwork, such as line, color, shape, mass, size, etc. Principles describe structural relationships between the forms, such as balance, contrast, pattern, etc. Many classrooms feature a commercialized formulation of elements and principles, but, in truth, there is no consensus in the field about a uniform set of elements and principles. There are other relationships that are commonly found in works of art that are neither elements nor principles, such as time, flavor, sound, site-specificity, juxtaposition, re-contextualization, hybridization, etc. These limitations have led to the contemporary use of the more inclusive phrase **form and structure.**	VA	√
Emphasis Principle of giving greater compositional strength to a particular element or component of a media artwork.		√
Ethics Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments.	VA	

	Shared with Visual Arts	NYS additions to NCAS
Evaluate, Evaluation Judge or determine of the significance, worth, or quality of something.	VA	√
Exaggeration Principle of pushing a media arts element or component to an extreme for provocation, attention, or contrast, as seen in character, voice, mood, message, etc.		√
Experiential design Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design.		
Expressive properties Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.	VA	√
F		
Fair Use Limitation in copyright law that sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.	VA	√
Force Principle of energy or amplitude within an element, such as the speed and effect of a character's motion.		
Framing The supporting structure or boundaries within which an artwork is presented or which brings focus to a subject.		√
Form and structure Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artwork, enabling them to create their own work and to appreciate and interpret the work of others. Generally, form refers to the overall configuration and mode of the work. Structure refers to the organization of interrelated elements in works of art. Form and structure might include traditional principles of design, as well as contemporary systems of organization.	VA	√
G		
Generate To bring into existence, cause to be, produce; to create and distribute with profusion.		

	Shared with Visual Arts	NYS additions to NCAS
Generative methods Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, experimentation, inverting assumptions, rule-bending, etc.	VA	√
Genre Category of art or design identified by similarities in form, subject matter, content, or technique.	VA	√
H		
Heterogeneity A property of artworks that allow them to be made up of distinct experiences and parts that are independent, yet, when placed together, bring deeper meaning. An example might be an installation that includes recorded sounds, images, and performance. This kind of multi-media approach to artmaking is now encountered in contemporary museums and galleries more frequently than traditional sculpted or painted objects.		√
Hybridization The practice of combining two or more existing media forms to create new and original forms, such as multi-media sculptural installations. Used in particular when referencing artworks or art experiences that utilize some form of electronic imagery and/or sound.	VA	√
I		
Innovate The act or process of introducing new ideas, devices, or methods; often also viewed as the application of better solutions that meet new requirements, unarticulated needs, or existing market needs.	VA	√
Innovation New changes in existent processes or products that improve or expand functionality, ease of use, new applications, etc.	VA	√
Innovative thinking Imagining or conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems, as well as formulating new problems.	VA	√
Interactivity A diverse range of articulating capabilities between media arts components, such as user, audience, sensory elements, etc., that allow for inputs and outputs of responsive connectivity via sensors, triggers, interfaces, etc., and may be *(cont'd)*		

	Shared with Visual Arts	NYS additions to NCAS
used to obtain data, commands, or information and may relay immediate feedback, or other communications; contains unique sets of aesthetic principles.		
Interpret Draw inferences about, discern or extract meaning, purpose, and/or subject of investigation, based on visual evidence gathered through observation and analysis, and examination of context. In some senses can be construed to mean how one artist "interprets" the work of another artist, by remaking it and/or referencing it in a new or different context, resulting in another work of art.	VA	√
Interpretation The resulting meaning or explanation (textual or visual) derived from the act of interpreting.	VA	√
Invent Produce (something, such as a useful device or process) for the first time through the use of the imagination or of ingenious thinking and experiment.	VA	√
Inventive Quality of being potentially useful yet imaginative, ingenious, and/or experimental.	VA	√
Invention Something invented.	VA	√
J		
Juxtaposition The putting together of two or more things that are normally not found together. In artwork, this often prompts the viewer to make new associations among objects or to think about connections her or she hasn't considered before.	VA	√
K		
L		
M		
Manage audience experience The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design.		
Markets The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, cable, satellite communications, *(cont'd)*		

	Shared with Visual Arts	NYS additions to NCAS
and any other entity that may utilize such works.		
Material culture Human-constructed or human-mediated objects, forms, or expressions that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and everyday rituals.	VA	
Meaning. Meaningful Purposefulness and/or significance expressed or indicated through a work of art.	VA	√
Media art(s), Media artwork Media art is understood to apply to all forms of time-related art works which are created by recording sound and/or visual images. Media artwork usually depends on a technological component to function. It includes both fine art and commercially-oriented works presented via film, television, radio, audio, video, the internet, interactive and mobile technologies, transmedia storytelling, and satellite. Forms that are shared with contemporary visual arts/fine arts include kinetic sculpture, information art, organic and algorithmic art, interactive art, multimedia installations, etc. Other more commercially-oriented forms include news reporting, documentaries, advertisements, music videos, animation, machinima, video games and game design, and/or a combination of any of these. Media art forms are constantly evolving in response to technological innovations.	VA	√
Media arts contexts The diverse locations and circumstances of media arts, including its markets, networks, technologies and vocations.		√
Media environments Spaces, contexts and situations where media artworks are produced and experienced, such as in theaters, production studios, and <u>virtual realms.</u>		√
Media literacy A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and non-print messages.	VA	
Media messages The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks.		
Modeling or concept modeling Creating a digital or physical representation or sketch of an idea, usually for testing; prototyping.		

	Shared with Visual Arts	NYS additions to NCAS
Movement Principle of motion of diverse items within media artworks.		
Multimedia The integration of multiple forms of media.	VA	√
Multimedia theatre The combination of live theatre elements and digital media (sound, projections, video, etc.) into a unified production for a live audience.		
N		
Narrative, Narrative structure Story; the framework for a story, usually consisting of an arc of beginning, conflict and resolution.		
New media Means of mass communication that uses digital technologies, such as the Internet.		√
O		
Open source Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose.	VA	√
Organizational principles Attention, balance, contrast, emphasis, exaggeration, force, hybridization, movement, perspective, positioning, rhythm, tone, variety, and unity.		√
P		
Pattern An underlying structure that organizes surfaces or structures in a consistent, regular manner. Pattern can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organizes the parts of a composition.		√
Perspective Principle pertaining to the method of three-dimensional rendering, point of view, and angle of composition.		
Point of view The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters.		
Popular culture Cultural activities, beliefs, customs, art, and/or products aimed at the common tastes of a broad cross section of people.	VA	√

	Shared with Visual Arts	NYS additions to NCAS
Positioning The principle of placement or arrangement.		
Procedure An established or official way of doing something.		√
Process(es) A series of actions or steps that produces something or leads to a particular result.		√
Principles (See organizational **principles**)		√
Production, Production processes The diverse processes, procedures, or steps used to carry out the construction of a media artwork, such as prototyping, playtesting, and architecture construction in game design.		
Prototype(s), Prototyping A testable version, sketch or model of a media artwork, such as a game, character, website, application, etc.		
Q		
R		
Resisting closure Delaying completion of an idea, process, or production, or persistently extending the process of refinement toward greater creative solutions or technical perfection.		
Responsible use When using technology, application of a normal standard of academic integrity, polite conduct and respect for the rights and privacy of others; includes use of anti-virus software and prevention of the spread of viruses and malware. Expectation to act responsibly and abide by all state and federal laws.	VA	√
Responsive use of failure Incorporating errors toward persistent improvement of an idea, technique, process, or product.		
Rhythm A movement in which some elements recurs regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music.		√
Rules The laws or guidelines for appropriate behavior; protocols.		

	Shared with Visual Arts	NYS additions to NCAS
S		
Safety Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups.		
Sequence The ordering of images and sounds in the process of scripting, capturing, and editing through conventions of narrative, rhetoric and association.		√
Shot The basic building block or unit of film narrative; refers to a single, constant take made by a motion picture camera uninterrupted by editing, interruptions or cuts, in which a length of film is exposed by turning the camera on, recording, and then turning the camera off; it can also refer to a single film frame (such as a still image).		√
Social media Digital network-mediated digital technologies that allow the creating and sharing of information, ideas, career interests, and other forms of expression via virtual communities.	VA	√
Socio-cultural Of, relating to, or involving a combination of social and cultural factors.		√
Soft skills Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, communication, etc.		
Sound Dialogue, music, voice-over and sound effects have 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 Image space is structured by aspect ratio (frame dimension), object, and image size. Space is also defined by the direction and movement of the lines in the composition within the frame, object framing, and balance. Height, width and depth are created through the use of camera position and action. Depth can be manipulated through the characteristics of lenses, motion within the frame, graphics, and text. The sense of space can be modified by sound through mixing and panning.		√
System(s) The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving.		

	Shared with Visual Arts	NYS additions to NCAS
Stylistic convention A common, familiar, or even "formulaic" presentation form, style, technique, or construct, such as the use of tension building techniques in a suspense film, for example.		
Systemic Communications Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, "viral" videos, social multimedia (e.g. "vine" videos), remixes, transmedia, etc.		
T		
Technical, Technique(s) Pertaining to specialized methods and procedures used with tools and materials to effect a desired result.	VA	√
Technological The mechanical aspects and contexts of media arts production, including hardware, software, networks, code, etc.		
Temporality Related to or limited by time, tempo - the rate of motion or activity.		√
Theme A main idea or an underlying meaning of a work or collection of works.	VA	√
Time The illusion of motion like that in a film - film captures the flow of time and exists in time and involves itself with tempo and rhythm. In photography, time may be controlled with the use of the shutter speed. Rhythm and tempo in sound is manipulated to construct meaning. In interactive media, time is subjective because of the non-linear selection process.		√
Tone Principle of "color," "texture," or "feel" of a media arts element or component, as in sound, lighting, mood, sequence, etc.		
Traditional and contemporary practices **Tradition** refers to a belief, habit, or behavior passed down within a group or society with origins in the past. Many traditional practices have symbolic meaning or special significance to an individual or group. **Contemporary** practices break with tradition and incorporate innovative thinking and unexpected results. It is important for students to learn about, explore, and experience both traditional and contemporary practices in the art classroom.	VA	√

	Shared with Visual Arts	NYS additions to NCAS
Transdisciplinary production Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work.		
Transmedia production Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms.		
U		
Unity Refers to the coherence of the whole, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.		√
V		
Venue Place or setting for a media art exhibition, either a physical space or a virtual environment.	VA	√
Virtual channels Network based presentation platforms such as: Youtube, Vimeo, Deviantart, etc.		
Virtual Environment A computer-generated, three-dimensional representation of a setting in which the user of the technology perceives themselves to be and within which interaction takes place; also called virtual landscape , virtual space, virtual world.	VA	√
Virtual worlds Online, digital, or synthetic environments (e.g. Minecraft, Second Life).		
Visual Art(s) As defined by the National Art Education Association, includes the traditional fine arts, such as drawing, painting, printmaking, photography, and sculpture; media arts, including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts, such as urban, interior, product, and landscape design; folk arts; and works of art, such as ceramics, fibers, jewelry, and works in wood, paper, and other materials (Revised July 2012).	VA	√
Visual culture The aspect of culture expressed in visual images, especially mass media, advertising, and commercial images. While the image remains a focal point in visual culture studies, it is the relationships between images and consumers that are evaluated for their cultural significance, not just the images in and of themselves.	VA	√

	Shared with Visual Arts	NYS additions to NCAS
Vocational The workforce aspects and contexts of media arts		
W		
X		
Y		
Z		