

Glossary: 2018 Minnesota Academic Standards in the Arts¹

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All Arts Areas: Strand² Terms

Foundations: Foundational knowledge and skills include basic elements, principles and skills which are the building blocks of working and engaging in artistic processes in each arts area. The foundational knowledge and skills support student learning in the four artistic processes of Create, Perform/Present, Respond, and Connect.

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

Perform (dance, music, theatre): The process of realizing artistic ideas and work through interpretation and presentation.

Present (media arts and visual arts): The process of interpreting and sharing artistic work.

Respond: The process of analyzing, interpreting, and evaluating how the arts convey meaning.

Connect: The process of relating artistic ideas and work with personal meaning and external context.

¹ Adapted from National Coalition for Core Arts Standard (2014). *National Core Arts Standards*. State Education Agency Directors of Arts Education. Dover, DE (www.nationalcoreartsstandards.org)

² Adapted from National Coalition for Core Arts Standards (2014). *National Core Arts Standards: A Conceptual Framework for Arts Learning* (2014). Retrieved June 20, 2019 from <http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf>.

Media Arts Terms

** indicates term included in Foundations of Media Arts.*

Aesthetic criteria: Standards upon which judgements are made about the artistic merit of a work of art.

Attention: Principle of directing perception through sensory and conceptual impact.

Audience: Listeners and viewers of an event or media arts piece.

Augmented reality: A technology that superimposes a computer-generated image on a user's view of the real world, thus providing a composite view. It is the integration of added digital information with the user's environment in real time. Unlike virtual reality, which creates a totally artificial environment, augmented reality uses the existing environment and overlays new information on top of it.

Balance: Principle of the equitable and/or dynamic distribution of items in a media arts composition or structure for aesthetic meaning, as in a visual frame, or within game architecture.

Components: The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc., such as: light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, interactivity, etc.

Composition: Principle of arrangement and balancing of components of a work for meaning and message.

Constraints: Limitations on what is possible, both real and perceived.

Contrast: Principle of using the difference between items, such as elements, qualities and components, to mutually complement them.

Continuity: The maintenance of uninterrupted flow, continuous action or self-consistent detail across the various scenes or components of a media artwork, i.e. game components, branding, movie timeline, series, etc.

Context: The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors (personal, societal, cultural, historical, physical, virtual, economic, systemic, etc.)

Convention: An established, common, or predictable rule, method, or practice within media arts production, such as the notion of a 'hero' in storytelling.

Copyright: The exclusive right to make copies, license, and otherwise exploit a produced work.

Digital identity: How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc.

Distribution: Is the action of sharing, delivering, or transferring media content such as audio, video, software and video games across a variety of platforms. The term is generally used to describe distribution over an online delivery platform, such as the Internet, but it could also include print media, servers, compact discs, and videocassettes.

Divergent thinking: Unique, original, uncommon, idiosyncratic ideas; thinking “outside of the box”.

Design thinking: A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design.

Emphasis: Principle of giving greater compositional strength to a particular element or component in a media artwork.

Ethics: Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments.

Exaggeration: Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

Experiential design: Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design.

Fairness: Complying with appropriate, ethical and equitable rules and guidelines.

Fair use: Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

Force: Principle of energy or amplitude within an element, such as the speed and impact of a character’s motion.

Foundations of Media Arts: The media arts include cinematic arts (film/video), animation, imaging, sound design, graphic design, virtual design, interactive design, as well as multimedia and intermedia. Elements of Media Arts include **image, sound, space, motion, time, and sequence**. By creating, presenting, responding, and connecting within media arts, students engage in **critical media literacy**. Media Arts Foundations allow students to understand and respond to visual representations, and think critically about bias, perspective and intent. Media Arts Foundations prepare students to responsibly participate in media environments (i.e. social media, gaming, radio, mass communications, virtual reality, augmented reality, etc.). Lastly, Media Arts Foundations grant students the necessary fluencies to read/decode media art works, as well as to create/encode new original stories that are executed in a range of media art formats.

Generative methods: Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, experimentation, inverting assumptions, rule bending, etc.

Hybridization: Principle of combining two existing media forms to create new and original forms, such as merging theatre and multimedia.

***Image:** Image refers to what we view within a given frame, in either the natural or constructed environment. Composition, light and color are important aspects of the image that can be deliberately manipulated for specific expressive and communication purposes. Changes in attributes of color, such as hue, saturation, brightness, contrast and type of light (natural or artificial), influence emotions or perceptions. Attributes of light that affect the image include contrast, hardness or softness, direction and amount. The composition of the image is defined by the elements of visual arts (line, shape, form, texture, depth). In addition, the characteristic of the lens affects the composition through focal length, depth of field and focus.

Imaging: Refers to the electronic form of capturing and displaying images through the single or combined use of computers, digital cameras, scanners, editing software, drawing and painting software, electronic tablets, printers, new media, and emerging technologies.

Interactivity: A diverse range of articulating capabilities between media arts components, such as user, audience, sensory elements, etc, that allow for inputs and outputs of responsive connectivity via sensors, triggers, interfaces, etc., and may be used to obtain data, commands, or information and may relay immediate feedback, or other communications; contains unique sets of aesthetic principles.

Juxtaposition: Placing greatly contrasting items together for effect.

Legal: The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, copyright, etc.

Markets: The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.

Media arts contexts: The diverse locations and circumstances of media arts, including its markets, networks, technologies and vocations.

Media environments: Spaces, contexts and situations where media artworks are produced and experienced, such as in theaters, production studios and online.

Media literacy: A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and nonprint messages.

Media messages: The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks.

Meaning: The formulation of significance and purposefulness in media artworks.

Modeling or Concept modeling: Creating a digital or physical representation or sketch of an idea, usually for testing; prototyping.

***Motion:** Motion is articulated by action in front of the camera, the camera itself, editing, transitions, lens zoom or focus, and animation. In photography, the illusion of motion is constructed with the shutter speed to blur the image or stop the action.

Movement: Principle of motion of diverse items within media artworks.

Multimodal perception: The coordinated and synchronized integration of multiple sensory systems (vision, touch, auditory, etc.) in media artworks.

Multimedia theatre: The combination of live theatre elements and digital media (sound, projections, video, etc.) into a unified production for a live audience.

Narrative structure: The framework for a story, usually consisting of an arc of beginning, conflict and resolution.

Personal aesthetic: An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice".

Perspective: Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition.

Pitching: A proposal for a media art work, such as a film.

Point of view: The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters.

Positioning: The principle of placement or arrangement.

Production processes: The diverse processes, procedures, or steps used to carry out the construction of a media artwork, such as prototyping, playtesting, and architecture construction in game design.

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

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

Safety: Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups.

Sketches: Quick, rough drawing/plan without much detail that can be used as a plan for later work.

Soft skills: Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, communication, etc.

***Sequence:** Sequence is the ordering of images and sounds in the process of scripting, capturing, and editing through conventions of narrative, rhetoric and association.

***Sound:** Sound (dialogue, music, voice-over and sound effects) has five basic functions: information, outer orientation (environment), inner orientation (mood), energy (emotion), and structure. The formal elements of audio are: volume, mix, density, rhythm, tempo, spatial acoustics, and pitch.

***Space:** Space in the image is structured by aspect ratio (frame dimension), object, and image size. Space is defined by the direction and movement of the lines in the composition within the frame, object framing, and balance. Height, width and depth are created through the use of camera position and action. Depth can be manipulated through the characteristics of lenses, motion within the frame, graphics, and text. The sense of space can be modified by sound through mixing and panning.

Story: A sequence of events which unfold through time.

Storyboard(ing): The act of creating a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a film, animation, or interactive media sequence.

Stylistic convention: A common, familiar, or even “formulaic” presentation form, style, technique or construct, such as the use of tension building techniques in a suspense film.

Systematic communications: Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, “viral” videos, social multimedia (e.g. “vine” videos), remixes, transmedia, etc.

System(s): The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving.

Technological: The mechanical aspects and contexts of media arts production, including hardware, software, networks, code, etc.

***Time:** Time may be expanded or contracted, slowed down or speeded up. The viewer’s experience of the passage of time is determined through capturing and editing. The pace of the piece may be consistent or varied. In photography, time is controlled with the use of the shutter speed. Rhythm and tempo in sound is manipulated to construct meaning. In interactive media, time is subjective because of the non-linear selection process.

Tone: Principle of “color”, “texture” or “feel” of a media arts element or component, as for sound, lighting, mood, sequence, etc.

Transdisciplinary production: Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work.

Transmedia production: Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms.

Unity: A combination of individual components to be viewed as a whole, which complement each other and create coherence, such as by organizing elements of media arts - image, sound, space, motion, time, and sequence to create a wide range of effects.

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

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