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# Media Arts

## 7-12

### Overview

Media arts, a new and upcoming discipline in fine arts, incorporates the concepts of art aesthetics and modern technology in creating media art products. This framework provides a structure for teachers to use in developing curricula to guide students as they discover and develop their creative potential. The students engage in a creative process to produce meaningful media art products, using technology to convey and share the content. The standards provide students with a system to respond to media arts products with understanding, interpretation, and appreciation to connect with the larger community and cultural experiences. The media arts discipline provides opportunities for these discoveries through four Artistic Processes: Creating, Producing, Responding, and Connecting. Each of these processes further offers Enduring Understandings and Essential Questions that relate to each of the standards developed within these processes.

There is an understanding that media arts ideas, works, and processes are formed by the imagination, fueled by experiences both within and outside the arts, and developed by a creative process. The process of Creating defines ways the student generates and conceptualizes artistic ideas and work and provides guidance for development and construction of those ideas and concepts. The creative process involves planning, organizing, and modeling the structure to achieve a desired end product. This constructed media product is refined and completed using aesthetic components and principles with purpose and meaning.

The process of Producing introduces the student to selecting, analyzing, and interpreting artistic work for presentation. Various forms and contexts can be explored to construct a unified artwork. Producing will allow the student to develop and refine artistic techniques, technological tools, and skills to problem-solve within and through media arts productions. The act of presenting and distributing media arts products shares the meaning and purpose of the content in various contexts. Sharing media artworks with the larger community will provide growth for both the community and the artist.

The process of Responding guides students to perceive, interpret, and evaluate media artworks by identifying qualities and characteristics that convey intent and purpose. The resulting criteria can be applied to evaluate the critical components of experiencing, appreciating, and producing media artworks.

The fourth process, Connecting, allows the synthesis of personal knowledge and experience in the making of art, which brings meaning to cultural, societal, and historical experiences. Students are further asked to relate media arts to various contexts, purposes, and values to inform and deepen the media artist's understanding and work.

Please refer to Appendix E for Media Arts to view a diagram of these relationships.

# Media Arts I

Media Arts I is a semester course offered to ninth grade students. In this class students have developed foundational technical and expressive skills, allowing a unique understanding of media arts as an art form. They have skills necessary to solve problems and prepare purposeful media products for presentation. Students make appropriate choices with proper guidance. Students often are prepared for active engagement in their community. They understand media arts to be an important form of personal realization and well-being, and make connections between the media, history, culture and other learning. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

*Students can:*

## CREATING

Conceive

1. Use identified creative skills to formulate multiple ideas, develop artistic goals, and problem-solve in the media arts artistic process.

Develop

2. Collaboratively apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.

Construct

3. Demonstrate understanding of associated principles, by consolidating production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions.  
Example: Use emphasis and tone.
4. Modify and refine media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.

## PRODUCING

Integrate

5. Integrate varied art forms, media arts forms, and diverse content into unified media arts productions, considering the reaction and interaction of the audience,  
Examples: Experiential design or brand engagement.

Practice

6. Demonstrate progression in artistic, design, technical, and career skills, as a result of selecting and fulfilling specified roles in the production of a variety of media arts productions.
7. Develop and refine a determined range of creative and design abilities, including design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.
8. Demonstrate adaptation and innovation through the combination of tools, techniques, and content, in standard and innovative ways, to communicate intent in the production of media arts productions.

## Present

9. Design the presentation and distribution of a variety of media arts productions, considering combinations of artworks, formats, and audiences.
10. Evaluate and implement improvements in presenting media arts productions, considering personal and local impacts, including effects on self and others.

## RESPONDING

### Perceive

11. Analyze the qualities of and relationships among the components, style, and preferences communicated by media artists.
12. Analyze how a variety of media arts productions manage audience experience and create intention through multimodal perception.

### Interpret

13. Analyze the intent, meanings, and reception of a variety of media arts productions, focusing on personal and cultural contexts.

### Evaluate

14. Evaluate production processes and media arts productions at decisive stages, using identified criteria and considering context and artistic goals.

## CONNECTING

### Synthesize

15. Access, evaluate, and integrate personal and external resources, including experiences, interests, and cultural experiences, to inform the creation of original media arts productions.
16. Explain and demonstrate the use of media arts productions to expand meaning and knowledge and to create cultural experiences.  
Example: learning and sharing through online environments

### Relate

17. Demonstrate and explain how media arts productions and ideas relate to various contexts, purposes, and values, including social trends, power, equality, and personal/cultural identity.
18. Critically evaluate and effectively interact with legal, technological, systemic and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds and digital identity.

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Example: Use emphasis and tone.

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5. Integrate varied art forms, media arts forms, and diverse content into unified media arts productions, considering the reaction and interaction of the audience,

Examples: Experiential design or brand engagement.

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6. Demonstrate progression in artistic, design, technical, and career skills, as a result of selecting and fulfilling specified roles in the production of a variety of media arts productions.
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# Media Arts II

Students at the Accomplished level are able to identify or solve media arts problems with minimal guidance, based on their interests or a particular purpose. The students are able to conduct research to form artistic decisions. They create and refine media arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. They use the art form for personal expression and demonstrate the necessary skills for participation in arts activity beyond the school environment. Teachers are strongly advised to teach ethical use of media content in all standards. Essential questions guide students to discover enduring understanding through media arts.

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*Students can:*

## CREATING

Conceive

1. Strategically use varied methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media arts creation processes.

Develop

2. Collaboratively apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.

Construct

3. Consolidate production processes to demonstrate deliberate choices in organizing and connecting content and stylistic conventions in media arts production, demonstrating understanding of associated principles. Example: Utilize continuity and juxtaposition.
4. Refine and elaborate aesthetic elements and technical components to intentionally form relevant expressions in media artworks for specific contexts, intentions, and audiences.

## PRODUCING

Integrate

5. Connect varied art forms, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity. Example: Create transmedia productions by using a single thematic storyline in at least three different media projects such as a blog, video, and radio.

Practice

6. Demonstrate effective command of artistic, design, technical, and career skills in managing and producing media arts productions.
7. Demonstrate effective ability in creative and design abilities, including resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.
8. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.



## Present

9. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts.  
Example: Create a collection of media projects to present to mass audiences in both physical and virtual channels, such as school exhibition and YouTube /Vimeo.
10. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts including changes that occurred for people or to a situation.

## RESPONDING

### Perceive

11. Analyze and synthesize the qualities and relationships of the components in a variety of media arts productions, and give feedback on how they impact an audience.
12. Analyze how a broad range of media arts productions manage audience experience and create intention and persuasion through multimodal perception.

### Interpret

13. Analyze the intent, meanings, and influence of a variety of media arts productions, based on personal, societal, historical, and cultural contexts.

### Evaluate

14. Form and apply defensible evaluations in the constructive and systematic critique of production processes for media arts productions.

## CONNECTING

### Synthesize

15. Synthesize internal and external resources to enhance the creation of persuasive media arts productions, including cultural connections, introspection, research, and exemplary works.
16. Explain and demonstrate the use of media arts productions to synthesize new meaning and knowledge to reflect and to form cultural experiences.  
Example: Demonstrate new connections between universal themes and ideas, local and global networks, and personal influence through a personal multimedia portfolio.

### Relate

17. Examine in-depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values.  
Examples: Markets, systems, propaganda, and truth.
18. Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.

# Media Arts III and IV

Students at the Advanced level independently identify challenging media arts problems based on their interests or for a specific purpose, and bring creativity and insight to finding artistic solutions. The students are fluent in at least one art form as an effective avenue for personal communication. They demonstrate a high level of technical proficiency characteristic of honors or college level work. The students express their personal strengths and apply strategies to overcome personal challenges as media arts designers. They are capable of taking a leadership role in arts activity within and beyond the school environment. Teachers are strongly advised to teach ethical use of media content in all standards. Using essential questions, teachers guide students to discover enduring understandings through media arts.

Note: Underlined words are included in the glossary.

*Students can:*

## CREATING

Conceive

1. Collaborate to form original ideas, solutions, and innovations in media arts creation processes using multiple methods, and justify artistic choices.

Develop

2. Collaboratively integrate a sophisticated personal vision and complete production process in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering constraints of goals, time, resources, and personal limitations.

Construct

3. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles.  
Example: Through hybridization, create a multimedia one-act performance utilizing digital projection in addition to traditional theatrical scenery.
4. Intentionally and consistently refine and elaborate elements and components to form relevant expressions in media artworks, directed at specific contexts, purposes, and audiences.

## PRODUCING

Integrate

5. Synthesize polymorphic art forms, media arts forms, and academic content into unified media arts productions that retain artistic fidelity across platforms, including transdisciplinary productions.

Practice

6. Employ mastered artistic, design, technical, and career skills in managing and producing media artworks.
7. Competently employ creative and innovative design in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions.
8. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.

## Present

9. Curate, design, and promote the presentation and distribution of media artworks through a variety of contexts.  
Examples: Markets and venues, for intentional impacts.
10. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts.  
Example: After receiving peer and teacher feedback, incorporate new understandings into an existing multi-media project.

## RESPONDING

### Perceive

11. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media arts productions.
12. Survey a range of exemplary range of media arts productions, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

### Interpret

13. Analyze the intent, meanings, and impacts of diverse media arts productions, considering complex factors of context and bias.

### Evaluate

14. Independently develop rigorous evaluations of and strategically seek feedback for production processes and media arts productions, considering complex goals and factors.

## CONNECTING

### Synthesize

15. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media arts productions.
16. Demonstrate and expound on the use of media arts productions to consummate new meaning, knowledge, and relevant cultural experiences.

### Relate

17. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media arts productions.
18. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.



# Music Technology

Music Technology is a comprehensive course designed for students desiring to learn music theory, composition, sight reading and music business. The class offers content standards on an individual learning basis. All standards are taught with computer based programs such as finale, Sibelius, and other leading music theory programs. The student and teacher design an individualized course of study concentrating on particular interests, needs and desired outcomes. This course can be as basic as beginning music theory and as complex as music writing, ear training, particulars of the music business through software.

Because of the content studied in this course, class size is limited to twelve persons per semester. Placement is by interview with teacher only. The level of student's technical ability and skills will be discussed in the placement interview. Students selected for this course must demonstrate a level of interest and desire to learn a particular area of music theory and technology. This course is a one semester class. If taken in Grades 10-12, this course satisfies the one-half credit for Fine Arts required for graduation.

Note: Underlined words are included in the glossary.

*Students can:*

## CREATING

Conceive

1. Use identified creative skills to formulate multiple ideas, develop artistic goals, and problem-solve in the media arts artistic process.

Develop

2. Collaboratively apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.

Construct

3. Demonstrate understanding of associated principles, by consolidating production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions.  
Example: Use emphasis and tone.
4. Modify and refine media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.

## PRODUCING

Integrate

5. Integrate varied art forms, media arts forms, and diverse content into unified media arts productions, considering the reaction and interaction of the audience,  
Examples: Experiential design or brand engagement.

Practice

6. Demonstrate progression in artistic, design, technical, and career skills, as a result of selecting and fulfilling specified roles in the production of a variety of media arts productions.
7. Develop and refine a determined range of creative and design abilities, including design thinking and risk taking, in addressing identified challenges and constraints within and through media arts

productions.

8. Demonstrate adaptation and innovation through the combination of tools, techniques, and content, in standard and innovative ways, to communicate intent in the production of media arts productions.

Present

9. Design the presentation and distribution of a variety of media arts productions, considering combinations of artworks, formats, and audiences.
10. Evaluate and implement improvements in presenting media arts productions, considering personal and local impacts, including effects on self and others.

## RESPONDING

Perceive

11. Analyze the qualities of and relationships among the components, style, and preferences communicated by media artists.
12. Analyze how a variety of media arts productions manage audience experience and create intention through multimodal perception.

Interpret

13. Analyze the intent, meanings, and reception of a variety of media arts productions, focusing on personal and cultural contexts.

Evaluate

14. Evaluate production processes and media arts productions at decisive stages, using identified criteria and considering context and artistic goals.

## CONNECTING

Synthesize

15. Access, evaluate, and integrate personal and external resources, including experiences, interests, and cultural experiences, to inform the creation of original media arts productions.
16. Explain and demonstrate the use of media arts productions to expand meaning and knowledge and to create cultural experiences.  
Example: learning and sharing through online environments

Relate

17. Demonstrate and explain how media arts productions and ideas relate to various contexts, purposes, and values, including social trends, power, equality, and personal/cultural identity.
18. Critically evaluate and effectively interact with legal, technological, systemic and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds and digital identity.



# Media Arts

## Glossary

- Attention** – Principle of directing perception through sensory and conceptual impact.
- Aesthetic quality** – Principles of beauty, taste, and appeal to the audience.
- Artistic principles** – (Principles of Art) – Balance, emphasis, movement, proportion, rhythm, unity, and variety. The principles are used to organize elements within a work.
- Balance** – 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. For example, music becomes louder or softer to direct audience attention.
- Brainstorming** – Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.
- Brand engagement** – Use of the audience’s emotional or rational attachment to a specific brand.
- Career skills** – Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, or communication (also called soft skills, life skills, and college and career ready skills).
- 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, or interactivity.
- 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, such as game components, branding, movie timeline, or series.
- 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, or otherwise exploit a produced work.
- Creative skills** – Techniques to develop ideas such as brainstorming, divergent thinking, discussion, mind mapping, and visual organizers.
- Digital identity** – How a person is presented, perceived, and recorded online, including personal and collective information and sites, e-communications, and commercial tracking.
- Divergent thinking** – Having unique, original, uncommon, idiosyncratic ideas; thinking “outside 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. For example, an extreme close-up is use of emphasis to communicate meaning to an audience.
- Ethics** – Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments.
- Exaggeration** – Principle of pushing a media arts element or component to 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.

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

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

**Interactivity** – Diverse range of articulating capabilities between media arts components, such as user, audience, and sensory elements, 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, and copyrights.

**Manage audience experience** – The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving images 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 television, radio, internet, fine arts, non-profit, and communications.

**Meaning** – The formulation of significance and purposefulness in media artworks.

**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 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 non-print messages – *National Association for Media Literacy Education*.

**Media messages** – The various artistic, emotional, expressive, prosaic, commercial, utilitarian, or informational communications of media artworks.

**Messages** – See Media messages.

**Modeling or concept modeling** – Creating a digital or physical representation or sketch of an idea, usually for testing, or prototyping.

**Movement** - Principle of motion of diverse items within media artworks. For example, motion of objects within a camera frame or camera tracking a static object.

**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.

**Point of view** – The position from which something or someone is observed, including the artist's vision, the camera's position, and the audience's perspective.

**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, play-testing, and architecture construction in game design. Refers to the stages (phases) required to complete a media product, from the idea to the final master copy.

**Proportion** – Comparison of objects to one another. For example, using camera angle to create illusion of size difference that does not really exist.

**Prototype** – A testable version, sketch, or model of a media artwork, such as a game, character, website, or application.

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

**Responsive use of failure** – Incorporating errors towards persistent improvement of an idea, technique, process or product.

**Rhythm** – A strong, regular repeated pattern. For example, the use of bells as a pattern of sound to mark the passage of time.

**Rule of Thirds** – A composition technique by which focus is given to intersectional points when images are split into thirds.

**Rules** – The laws, protocols, or guidelines for appropriate behavior.

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

**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.

**Systemic communications** – Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, internet videos, social multimedia, remixes, or transmedia.

**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.

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

**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** – The relationship of all the parts to create a coherent whole. For example, the creative movement of an actor contributing to the meaning of the written text of a script which is further enhanced by the musical underscoring to support audience comprehension.

**Variety** – The absence of uniformity among media elements. For example, offering multiple camera shots and angles to keep audience interest and enhance comprehension.

**Virtual channels** – Network based presentation platforms such as YouTube, Vimeo, or Deviantart.

**Virtual worlds** – Online, digital, or synthetic environments such as Minecraft or Second Life.

**Vlog** – A video blog.

**Vocational** – The workforce aspects and contexts of media arts.