# California Arts Standards

## California Arts Standards for Media Arts

> *"Media art can make the viewer an active participant. It can upend the roles of artist and spectator."*
>
> —Rudolf Frieling, Curator of Media Arts, San Francisco Museum of Modern Art

The media arts standards are designed to enable students to achieve media arts literacy. Media arts standards assume the diverse forms and categories of media arts as a distinct, stand-alone arts discipline, whose basic categories include the following areas: photography, imaging, sound, animation, video, web design, graphic design, virtual design, interactive design, as well as their combinations and emerging forms, such as multimedia and virtual design.

### *What Is Literacy in Media Arts?*

The standards for media arts do not address the use of specific media, rather they provide benchmarks that educators can adapt to specific media. Technology is embedded, integrated, or used as a tool in the media arts, but the emphasis is on process, so that the standards will remain relevant even as technology evolves.

Literacy in media arts is broad, diverse, and addresses creative, conceptual, and technical competencies that exist globally. Media arts are the emerging basis for communications, design, and social interaction in our increasingly digitally centered world, and California's creative economy. Therefore, students should gain experience in production and design that has real-world relevance and applications that can include the following:

- **Multimedia Communication:** The ability to communicate and express in a variety of media forms or combined media, using various tools and processes, for specific purposes, intentions, and audiences.

- **Interdisciplinary Integration:** Media arts projects can incorporate multiple content areas and artistic disciplines, such as a video broadcast of student-produced documentaries, dramatic stories, and informational bulletins for the school campus.
- **Design Thinking:** A problem-based approach of producing iterations, prototypes, and models, which are repeatedly tested and revised and lead to a successful result.
- **Media and Digital Literacies:** Media arts students practice critical autonomy in discerning the quality and veracity of media. They are empowered in producing their own messages and products and in conscientious, civic-minded engagement in virtual environments.

Media arts classrooms come in many forms. They can be very active and dynamic, as well as quiet and focused. They will often use technology including a variety of emerging technologies, but in many classrooms, such as video production, animation, and game design, students will also be collaboratively engaged in brainstorming, writing, storyboarding or prototyping, and organizing their projects.

The enactment of standards can vary as well, depending on the specific form and the way projects are organized. The standards are presented in a linear, sequential format, but teachers should understand that they can access them in any order specific to their instructional approach. For example, lessons and units can easily begin by considering a given context (connecting), move next to analyzing examples of media arts (responding), then proceed to generating and refining (creating) a media artwork for presentation (producing). Also, the standards represent portions of the holistic creative process, and may be addressed in rapid-fire succession as one is creating work. Therefore, a brainstorming session that begins with creating the standard may also incorporate responding and even connecting standards. One well-structured project can address many, if not all, standards in a holistic, simultaneous manner.

## Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

### *Process Component*

Conceive

### *Enduring Understanding*

Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts.

### *Essential Questions*

- How do media artists generate ideas?
- How can ideas for media arts productions be formed and developed to be effective and original?

| PK.MA:Cr1 | K.MA:Cr1 | 1.MA:Cr1 | 2.MA:Cr1 | 3.MA:Cr1 | 4.MA:Cr1 | 5.MA:Cr1 |
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| Share ideas for media artworks through guided exploration of tools, methods, and imagining. | Discover and share ideas for media artworks using play and/or experimentation. | Express and share ideas for media artworks through sketching and modeling. | Explore multiple ideas for media artworks through brainstorming and improvising. | Develop multiple ideas for media artworks using a variety of tools, methods, and/or materials. | Conceive of original artistic goals for media artworks using a variety of generative methods, such as brainstorming and modeling. | Envision original ideas and innovations for media artworks using personal experiences and the work of others. |

| 6.MA:Cr1 | 7.MA:Cr1 | 8.MA:Cr1 | Prof.MA:Cr1 | Acc.MA:Cr1 | Adv.MA:Cr1 |
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| Envision original ideas and innovations for media artworks using personal experiences and/or the work of others. | Produce a variety of ideas and solutions for media artworks through application of chosen generative methods such as concept modeling and prototyping. | Generate ideas, goals, and solutions for original media artworks through application of focused creative processes, such as divergent thinking and experimenting. | Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes. | Strategically utilize generative methods to formulate multiple ideas, and refine artistic goals to increase originality in media arts creation processes. | Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes. |

## Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

### *Process Component*

Develop

### *Enduring Understanding*

Media artists plan, organize, and develop creative ideas and models into process structures that can effectively realize the artistic idea.

### *Essential Question*

How do media artists organize and develop ideas and models into process structures to achieve the desired end product?

| PK.MA:Cr2 | K.MA:Cr2 | 1.MA:Cr2 | 2.MA:Cr2 | 3.MA:Cr2 | 4.MA:Cr2 | 5.MA:Cr2 |
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| With guidance, form ideas into plans or models for media arts productions. | With guidance, use ideas to form plans or models for media arts productions. | With guidance, identify and use ideas to form plans and/or models for media arts productions. | Choose ideas to create plans and/or models for media arts productions. | Form, share, and test ideas, plans, and/or models to prepare for media arts productions. | Discuss, test, and assemble ideas, plans, and/or models for media arts productions, considering the artistic goals and the presentation. | Develop, present, and test ideas, plans, models, and/or proposals for media arts productions, considering the artistic goals and audience. |

| 6.MA:Cr2 | 7.MA:Cr2 | 8.MA:Cr2 | Prof.MA:Cr2 | Acc.MA:Cr2 | Adv.MA:Cr2 |
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| Organize, propose, and evaluate artistic ideas, plans, prototypes, and/or production processes for media arts productions, considering purposeful intent. | Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources. | Structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context. | Apply aesthetic criteria in developing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context. | 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. | Integrate a sophisticated personal aesthetic and knowledge of systems processes in proposing, forming, and testing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations. |

## Creating—Anchor Standard 3: Refine and Complete Artistic Work

### *Process Component*

Construct

### *Enduring Understanding*

The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

### *Essential Questions*

- What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?
- How do media artists refine their work?

| PK.MA:Cr3 | K.MA:Cr3 | 1.MA:Cr3 | 2.MA:Cr3 | 3.MA:Cr3 | 4.MA:Cr3 | 5.MA:Cr3 |
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| a. Make and capture media arts content, freely and in guided practice, in media arts productions. | a. Form and capture media arts content for expression and meaning in media arts productions. | a. Create, capture, and assemble media arts content for media arts productions, identifying basic aesthetic principles, such as pattern and repetition. | a. Construct and assemble content for unified media arts productions, identifying and applying basic aesthetic principles, such as positioning and attention. | a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of aesthetic principles, such as movement and force. | a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated aesthetic principles, such as balance and contrast. | a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated aesthetic principles, such as emphasis and exaggeration. |

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| b. Attempt and share expressive effects, freely and in guided practice, in creating media artworks. | b. Make changes to the content, form, or presentation of media artworks and share results. | b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and complete media artworks. | b. Test and describe expressive effects in altering, refining, and completing media artworks. | b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks. | b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose. | b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose. |

| 6.MA:Cr3 | 7.MA:Cr3 | 8.MA:Cr3 | Prof.MA:Cr3 | Acc.MA:Cr3 | Adv.MA:Cr3 |
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| a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated aesthetic principles, such as point of view and perspective. | a. Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated aesthetic principles, such as narrative structures and composition. | a. Implement production processes to integrate content and stylistic conventions for determined purpose and meaning in media arts productions, demonstrating understanding of associated aesthetic principles, such as theme and unity. | a. Implement production processes, making artistically deliberate choices in content, technique, and style in media arts productions, demonstrating understanding of associated aesthetic principles, such as emphasis and tone. | a. Effectively implement production processes, artistically crafting and integrating content, technique, and stylistic conventions in media arts productions, demonstrating understanding of associated aesthetic principles, such as consistency and juxtaposition. | a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated aesthetic principles, such as hybridization. |

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| b. Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience. | b. Refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place. | b. Refine media artworks, improving technical quality and intentionally accentuating stylistic elements, to reflect an understanding of purpose, audience, and place. | b. Refine media artworks, honing aesthetic quality and stylistic elements towards intentional expression and purpose. | b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, audiences, and contexts. | b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts. |

## Producing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

### *Process Component*

Integrate

### *Enduring Understanding*

Media artists integrate various forms and contents to develop complex, unified artworks.

### *Essential Question*

How are complex media arts experiences constructed?

| PK.MA:Pr4 | K.MA:Pr4 | 1.MA:Pr4 | 2.MA:Pr4 | 3.MA:Pr4 | 4.MA:Pr4 | 5.MA:Pr4 |
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| With guidance, combine different forms and content, such as image and sound, to form media artworks. | With guidance, combine arts forms and media content, such as dance and video, to form media artworks. | Combine varied academic, arts, and media content in media artworks, such as an illustrated story. | Practice combining varied academic, arts, and media content into unified media artworks, such as a narrated science animation. | Practice combining varied academic, arts, and media forms and content, such as animation, music, and dance, into unified media artworks. | Demonstrate how a variety of academic, arts, and media forms and content may be mixed and coordinated into media artworks. | Create media artworks through the integration of multiple contents and forms. |

| 6.MA:Pr4 | 7.MA:Pr4 | 8.MA:Pr4 | Prof.MA:Pr4 | Acc.MA:Pr4 | Adv.MA:Pr4 |
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| Demonstrate and rationalize how integrating multiple contents and forms, such as media, narratives and performance, can support a central idea in a media artwork. | Integrate multiple contents and forms into unified media arts productions, such as an interactive video game, that convey consistent perspectives and narratives. | Integrate multiple contents and forms into unified media arts productions, such as interdisciplinary projects or multimedia theatre, that convey specific themes or ideas. | Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience and experiential design. | Integrate various arts, media arts forms, and academic content into unified media arts productions, such as transmedia productions, that retain thematic integrity and stylistic consistency. | Synthesize various arts, media arts forms, and academic content into unified media arts productions, such as transdisciplinary productions, that retain artistic fidelity across platforms. |

## Producing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

### *Process Component*

Practice

### *Enduring Understanding*

Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.

### *Essential Questions*

- What skills are required for creating effective media artworks and how are they improved?
- How are creativity and innovation developed within and through media arts productions?
- How do media artists use various tools and techniques?

| PK.MA:Pr5 | K.MA:Pr5 | 1.MA:Pr5 | 2.MA:Pr5 | 3.MA:Pr5 | 4.MA:Pr5 | 5.MA:Pr5 |
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| a. Use identified skills, such as manipulating tools, making choices, and sharing, in creating media artworks. | a. Identify and demonstrate basic skills, such as handling tools, making choices, and cooperating, in creating media artworks. | a. Describe and demonstrate various artistic skills and roles, such as technical steps, tool use, planning, and collaborating, in media arts productions. | a. Enact roles to demonstrate basic ability in various identified artistic, design, technical, and soft skills, such as tool use and collaboration, in media arts productions. | a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning, in media arts productions. | a. Enact identified roles to practice foundational artistic, design, technical, and soft skills, such as formal technique, equipment usage, and collaboration, in media arts productions. | a. Enact various roles to practice fundamental ability in artistic, design, technical, and soft skills, such as formal technique and collaboration, in media arts productions. |

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| b. Use identified creative skills, such as imagining, freely and in guided practice, within media arts productions. | b. Identify and demonstrate creative skills, such as performing, within media arts productions. | b. Describe and demonstrate basic creative skills, such as varying techniques, within media arts productions. | b. Demonstrate use of experimentation skills, such as playful practice and trial and error, within and through media arts productions. | b. Exhibit basic creative skills, such as standard use of tools, to invent new content and solutions within and through media arts productions. | b. Practice foundational innovative abilities, such as design thinking and novel use of tools, in addressing problems within and through media arts productions. | b. Practice fundamental creative and innovative abilities, such as expanding conventions and experimental use of tools, in addressing problems within and through media arts productions. |

| 6.MA:Pr5 | 7.MA:Pr5 | 8.MA:Pr5 | Prof.MA:Pr5 | Acc.MA:Pr5 | Adv.MA:Pr5 |
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| a. Develop a variety of artistic, design, technical, and soft skills, such as invention, formal technique, production, self-initiative, and problem-solving, through performing various assigned roles in producing media artworks. | a. Exhibit an increasing set of artistic, design, technical, and soft skills, such as creative problem solving and organizing, through performing various roles in producing media artworks. | a. Demonstrate a defined range of artistic, design, technical, and soft skills, such as strategizing and collaborative communication, through performing specified roles in producing media artworks. | a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks. | a. Demonstrate effective command of artistic, design, technical, and soft skills in managing and producing media artworks. | a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks. |

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| b. Develop a variety of creative and innovative abilities, such as testing constraints in tool usage, in developing solutions within and through media arts productions. | b. Exhibit an increasing set of creative and innovative abilities, such as adaptive tool usage and exploratory processes, in developing solutions within and through media arts productions. | b. Demonstrate a defined range of creative and innovative abilities, such as divergent solutions and bending conventions, in developing new solutions for identified problems within and through media arts productions. | b. Develop and refine a determined range of creative and innovative abilities, such as applications of tools, risk taking, and design thinking, in addressing identified challenges and constraints within and through media arts productions. | b. Demonstrate creative and innovative abilities, such as resisting closure and responsive use of failure, to effectively address sophisticated challenges within and through media arts productions. | b. Fluently employ creativity and innovation in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions. |

## Producing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

### *Process Component*

Present

### *Essential Question*

How does time, place, audience, and context affect presenting or performing choices for media artworks?

### *Enduring Understanding*

Media artists purposefully present, share, and distribute media artworks for various contexts.

| PK.MA:Pr6 | K.MA:Pr6 | 1.MA:Pr6 | 2.MA:Pr6 | 3.MA:Pr6 | 4.MA:Pr6 | 5.MA:Pr6 |
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| With guidance, discuss the situation and participate in presenting media artworks to an audience. | With guidance, discuss the audience and share roles in presenting media artworks. | With guidance, discuss presentation conditions and audience, and perform a task in presenting media artworks. | Identify and describe presentation conditions and audience and perform task(s) in presenting media artworks. | Identify and describe the presentation conditions, audience, and results of presenting media artworks. | Explain the presentation conditions, audience response, and improvements for presenting. | Compare qualities and purposes of presentation formats, associated processes, results, and improvements for presentation of media artworks. |

| 6.MA:Pr6 | 7.MA:Pr6 | 8.MA:Pr6 | Prof.MA:Pr6 | Acc.MA:Pr6 | Adv.MA:Pr6 |
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| Analyze various presentation formats, defined processes, and results to improve the presentation of media artworks. | Evaluate various presentation formats and results to improve the presentation of media artworks for personal growth. | Design the presentation and distribution of media artworks through multiple formats and/or contexts considering previous results on personal growth and external effects. | Design the presentation of media artworks, considering the relationships of formats and contexts, and desired outcomes. | Design the effective presentation and promotion of media artworks for a variety of formats and contexts, such as local exhibits, mass markets and virtual channels. | Curate, design, and promote the presentation of media artworks for intentional impacts, through a variety of contexts, such as markets and venues. |

## Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

### *Process Component*

Perceive

### *Enduring Understanding*

Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.

### *Essential Questions*

- How do we 'read' media artworks and discern their relational components?
- How do media artworks function to convey meaning and manage audience experience?

| PK.MA:Re7 | K.MA:Re7 | 1.MA:Re7 | 2.MA:Re7 | 3.MA:Re7 | 4.MA:Re7 | 5.MA:Re7 |
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| a. With guidance, explore and discuss components and messages in a variety of media artworks. | a. Recognize and share components and messages in media artworks. | a. Identify components and messages in media artworks. | a. Identify and describe the components and messages in media artworks. | a. Identify and describe how messages are created by components in media artworks. | a. Identify, describe, and explain how messages are created by components in media artworks. | a. Identify, describe, and differentiate how messages and meaning are created by components in media artworks. |
| b. With guidance, explore media artworks and discuss experiences. | b. Recognize and share how a variety of media artworks create different experiences. | b. With guidance, identify how a variety of media artworks create | b. Identify and describe how a variety of media artworks create different experiences. | b. Identify and describe how various forms, methods, and styles in media artworks manage | b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage | b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage |

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| | | different experiences. | | audience experience. | audience experience. | audience experience. |

| 6.MA:Re7 | 7.MA:Re7 | 8.MA:Re7 | Prof.MA:Re7 | Acc.MA:Re7 | Adv.MA:Re7 |
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| a. Identify, describe, and analyze how message and meaning are created by components in media artworks. | a. Describe, compare, and analyze the qualities of and relationships between the components and content in media artworks. | a. Compare, contrast, and analyze the qualities of and relationships between the components, content, and intentions in media artworks. | a. Analyze and describe the qualities of and relationships between the components, content, and intentions of various media artworks. | a. Analyze and explain the qualities of and relationships between the components, form and content, aesthetics, intentions, and contexts of a variety of media artworks. | a. Analyze and synthesize the qualities and relationships of the components and the audience impact in a variety of media artworks. |
| b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience. | b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience. | b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention. | b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception. | b. Analyze and explain how diverse media artworks manage audience experience and create intention and persuasion through multimodal perception. | b. Examine diverse media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications. |

## Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

### *Process Component*

Interpret

### *Enduring Understanding*

Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.

### *Essential Question*

How do people relate to and interpret media artworks?

| PK.MA:Re8 | K.MA:Re8 | 1.MA:Re8 | 2.MA:Re8 | 3.MA:Re8 | 4.MA:Re8 | 5.MA:Re8 |
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| With guidance, share reactions to media artworks. | With guidance, share observations regarding a variety of media artworks. | With guidance, identify the meanings of a variety of media artworks and their context. | Determine the purposes and meanings of media artworks, considering their context. | Determine the purposes and meanings of media artworks while describing their context. | Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context. | Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context. |

| 6.MA:Re8 | 7.MA:Re8 | 8.MA:Re8 | Prof.MA:Re8 | Acc.MA:Re8 | Adv.MA:Re8 |
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| Analyze the intent of a variety of media artworks, using given criteria. | Analyze the intent and meaning of a variety of media artworks, using self-developed criteria. | Analyze the intent and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts. | Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts. | Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts. | Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias. |

## Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

### *Process Component*

Evaluate

### *Enduring Understanding*

Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.

### *Essential Questions*

- How and why do media artists value and judge media artworks?
- When and how should we evaluate and critique media artworks to improve them?

| PK.MA:Re9 | K.MA:Re9 | 1.MA:Re9 | 2.MA:Re9 | 3.MA:Re9 | 4.MA:Re9 | 5.MA:Re9 |
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| With guidance, examine and share appealing qualities in media artworks. | Share appealing qualities and possible changes in media artworks. | Identify the effective components and possible changes to media artworks, considering viewers. | Discuss the effectiveness of components and possible improvements for media artworks, considering their context. | Identify basic criteria for and evaluate media artworks and production processes, considering possible improvements and their context. | Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context. | Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback. |

| 6.MA:Re9 | 7.MA:Re9 | 8.MA:Re9 | Prof.MA:Re9 | Acc.MA:Re9 | Adv.MA:Re9 |
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| Determine and apply specific criteria to | Develop and apply criteria to evaluate | Evaluate media artworks and | Evaluate media artworks and | Form and apply defensible | Independently develop rigorous |

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| evaluate various media artworks and production processes, considering context, and practicing constructive feedback. | various media artworks and production processes, considering context, and practicing constructive feedback. | production processes with developed criteria, considering context and artistic goals. | production processes at decisive stages, using identified criteria, and considering context and artistic goals. | evaluations in the constructive and systematic critique of media artworks and production processes. | evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors. |

## Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

### *Process Component*

Synthesize

### *Enduring Understanding*

Media artworks synthesize meaning and form cultural experience.

### *Essential Questions*

- How do we relate knowledge and experiences to understanding and making media artworks?
- How do we learn about and create meaning through producing media artworks?

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| a. Use personal experiences in making media artworks. | a. Use personal experiences and interests in making media artworks. | a. Use personal experiences, interests, and models in making media artworks. | a. Use personal experiences, interests, information, and models in creating media artworks. | a. Use personal and external resources, such as interests, information, and models, to create media artworks. | a. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks. | a. Access and use internal and external resources, such as interests, knowledge, and experiences, to create media artworks. |
| b. With guidance, share experiences | b. Share memorable experiences of | b. Share meaningful experiences of | b. Discuss experiences of media artworks, describing their | b. Identify and show how media artworks form meanings, | b. Examine and show how media artworks form meanings, | b. Examine and show how media artworks form |

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| of media artworks. | media artworks. | media artworks. | meaning and purpose. | situations, and/or culture, such as popular media. | situations, and/or cultural experiences, such as online spaces. | meanings, situations, and cultural experiences, such as news and events. |

| 6.MA:Cn10 | 7.MA:Cn10 | 8.MA:Cn10 | Prof.MA:Cn10 | Acc.MA:Cn10 | Adv.MA:Cn10 |
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| a. Access, evaluate, and use internal and external resources, such as knowledge, interests, and research, to create media artworks. | a. Access, evaluate, and use internal and external resources, such as experiences, research, and exemplary works, to inform the creation of media artworks. | a. Access, evaluate, and use internal and external resources, such as cultural and societal knowledge, research, and exemplary works, to inform the creation of media artworks. | a. Access, evaluate, and integrate personal and external resources, such as interests, research, and cultural experiences, to inform the creation of original media artworks. | a. Synthesize internal and external resources, such as cultural connections, introspection, independent research, and exemplary works, to enhance the creation of compelling media artworks. | a. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks. |
| b. Explain and show how media artworks form new meanings, situations, and cultural experiences, such as historical events. | b. Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences, such as learning through online environments. | b. Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences, such as local and global events. | b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences, such as learning and sharing through | b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge in addition to reflecting and forming cultural experiences, such as new connections between themes | b. Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences. |

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| | | | local and global networks. | and ideas and personal influence. | |

## Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

### *Process Component*

Relate

### *Enduring Understanding*

Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.

### *Essential Questions*

- How does media arts relate to its various contexts, purposes, and values?
- How does investigating these relationships inform and deepen the media artist's understanding and work?

| PK.MA:Cn11 | K.MA:Cn11 | 1.MA:Cn11 | 2.MA:Cn11 | 3.MA:Cn11 | 4.MA:Cn11 | 5.MA:Cn11 |
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| a. With guidance, relate media artworks and everyday life. | a. With guidance, share ideas in relating media artworks and everyday life, such as daily activities. | a. Discuss and describe media artworks in everyday life, such as popular media and connections with family and friends. | a. Discuss how media artworks and ideas, such as media messages and media environments, relate to everyday life and culture. | a. Identify how media artworks and ideas relate to everyday life and culture and can influence values and online behavior. | a. Explain, verbally and/or in media artworks how media artworks and ideas, such as fantasy and reality and technology use, relate to everyday life and culture. | a. Research and show how media artworks and ideas relate to personal, social, and community life, such as exploring commercial and information purposes, history, and ethics. |

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|---|---|---|---|---|---|---|
| b. With guidance, interact safely and appropriately with media arts tools and environments. | b. With guidance, interact safely and appropriately with media arts tools, environments, and rules. | b. Interact safely and appropriately with media arts tools and environments, considering rules and fairness. | b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness. | b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness. | b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness. | b. Examine, discuss, and interact appropriately with media arts tools and environments, considering ethics, rules, and media literacy. |

| **6.MA:Cn11** | **7.MA:Cn11** | **8.MA:Cn11** | **Prof.MA:Cn11** | **Acc.MA:Cn11** | **Adv.MA:Cn11** |
|---|---|---|---|---|---|
| a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment. | a. Research and demonstrate how media artworks and ideas relate to various situations, purposes, and values, such as community, vocations, and social media. | a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as democracy, environment, and connecting people and places. | a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity. | a. Examine in depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values, such as markets, systems, propaganda, and truth. | a. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media artworks. |

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|---|---|---|---|---|---|
| b. Analyze and interact appropriately with media arts tools and environments, considering copyright, ethics, media literacy and social media. | b. Analyze and responsibly interact with media arts tools and environments, considering fair use and copyright, ethics, media literacy, and social media. | b. Analyze and responsibly interact with media arts tools, environments, and legal and technological contexts, considering ethics, media literacy, social media, and virtual worlds. | b. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering civic values, media literacy, social media, virtual environments, and digital identity. | b. Critically investigate and proactively interact with legal, technological, systemic, and vocational contexts of media arts, considering civic values, media literacy, digital identity, and artist/audience interactivity. | b. Critically investigate and strategically interact with legal, technological, systemic, cultural, and vocational contexts of media arts considering the impacts upon individuals and the community. |

## *Media Arts Glossary*

The media arts terms defined in this section include only those terms that are underlined in the standards. The meaning of the terms is specific to their use in the standards and the artistic discipline. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions, most of which are provided by the National Coalition for Core Arts at https://www.nationalartsstandards.org/content/glossary.

**aesthetic principles:** Fundamental sensory quality or organizational rule within the diversity of media arts production and appreciation.

**attention:** Principle of directing perception through sensory and conceptual impact.

**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.

**civic values:** Valuing the rights and well-being of individuals, collectives and community through tolerance, appreciation, open-mindedness; having a sense of duty at local to global levels, and awareness of power and predisposal to take action to change things for the better.

**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.

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

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

**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.).

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

**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.

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

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

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

**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.

**generative methods:** Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, prototyping, 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.

**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.

**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 television, radio, internet, fine arts, nonprofit, communications, etc.

**meaning:** The formulation of significance and purposefulness in media artworks.

**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 (National Association for Media Literacy Education n.d.).

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

**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.

**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.

**presentation:** A diverse range of activities of exhibiting media artworks, which can include sharing, distributing, installing, publishing, broadcasting, posting, showing, performing, etc.

**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.

**prototyping:** 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.

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

**rules:** The laws or guidelines for appropriate behavior; protocols.

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

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

**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.

**systems:** 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, 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.

**virtual channels:** Network-based presentation platforms such as YouTube, Vimeo, DeviantArt, etc.

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

**vocational:** The workforce aspects and contexts of media arts.

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