

MYP The Arts

Companion Guide

A companion manual to support
Franklin Academy Pembroke Pines (6–12)
Principles to Practice and the *Subject Guide*



This document provides guidance for teaching and learning in the IB Middle Years Programme. The information in the companion manual is specific to The Arts classes. Additional information can be located online at www.ibo.org.

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Aims

The aims of all MYP subjects state what a teacher may expect to teach and what a student may expect to experience and learn. These aims suggest how the student may be changed by the learning experience.

The aims of MYP The Arts are to encourage and enable students to:

- ✉ create and present art
- ✉ develop skills specific to the discipline
- ✉ engage in a process of creative exploration and (self-)discovery
- ✉ make purposeful connections between investigation and practice
- ✉ understand the relationship between art and its contexts
- ✉ respond to and reflect on art
- ✉ deepen their understanding of the world.

The Nature of The Arts

The arts are a universal form of human expression and a unique way of knowing that engage us in effective, imaginative and productive activities. Learning through the arts helps us to explore, shape and communicate our sense of identity and individuality. A focus on the individual enhances our self-confidence, resilience and adaptability. It encourages our sense of belonging and community through the recognition of identities. During adolescence, the arts provide an opportunity for age-appropriate and holistic development of the social, emotional, intellectual and personal intelligences of the student.

In MYP arts students have opportunities to function as artists, as well as learners of the arts. Artists have to be curious. By developing curiosity about themselves, others and the world, students become effective learners, inquirers and creative problem-solvers. Students develop through creating, performing and presenting arts in ways that engage and convey feelings, experiences and ideas. It is through this practice that students acquire new skills and master those skills developed in prior learning.

Development in the arts is a dynamic process, and not necessarily linear. The student moves freely through a creative process towards a deeper understanding of the arts. MYP arts values the process of creating artwork and the point of realization; the two elements combined tell us what students have experienced, learned and attempted to convey. In MYP arts, the four objectives have equal importance and value. Although the objectives can be addressed separately to scaffold learning, when used collectively they enrich teaching and learning of the arts.

Thinking creatively fits naturally in MYP arts, but can easily become a focus in other subject groups too. This objective is essential in modern education to address the need for student-centered learning and lifelong learning, looking towards a modern context of flexible employment and a higher demand for innovation and change in the workplace. As both an objective in the arts and an approaches to learning (ATL) skill across the programme, heightened awareness of thinking creatively encourages students to develop metacognitive skills and become self-regulated learners.

Arts in the MYP stimulate young imaginations, challenge perceptions and develop creative and analytical skills. Involvement in the arts encourages students to understand the arts in context and the cultural histories of artworks, thus supporting the development of an inquiring and empathetic world view. Arts challenge and enrich personal identity and build awareness of the aesthetic in a real-world context.

What is Creative Thinking?

Every person has the ability to be creative. In a rapidly changing world, it cannot be assumed that the knowledge and understanding that students develop during their formal education will be sufficient. Learning to think critically and creatively enables us to analyze situations, revisit challenges, create possible solutions, and innovate our way into a better future. Providing students with the tools for generating creative thought and encouraging creative behaviors will allow students to develop their creativity across all subject groups and foster lifelong learning.

Creativity is an MYP key concept, defined as the capacity to generate new ideas and consider existing ideas from new perspectives, as well as the ability to recognize the value of an idea in order to solve problems or innovate. It may be evident in process as well as outcome, solution or product.

There are many models of creative behaviors; lateral and divergent thinking are clear indicators of creative thought processes. Thinking creatively involves:

- ✉ questioning—often generating new and unusual further questions from the original question
- ✉ responding to ideas, questions, tasks or problems in a surprising way
- ✉ challenging conventions and one's own and others' assumptions
- ✉ thinking independently
- ✉ seeing possibilities, problems and challenges positively
- ✉ visualizing alternatives
- ✉ using imagination to examine possibilities
- ✉ considering other perspectives than one's own
- ✉ playing with ideas and experimenting
- ✉ responding intuitively and trusting one's intuition
- ✉ anticipating and overcoming difficulties, modifying one's ideas in the process
- ✉ recognizing when an original idea has value and pursuing it
- ✉ seeking unusual solutions.

Thinking Creatively in The Arts

Creativity is the foundation of the arts; it permeates the skill and structure of artwork. Creativity is what makes the audience pause to take a closer look at a work of art; to examine what it might be that thrills the viewer, what excites the senses, what titillates the perceptions. When we stumble out of an exhibition or performance, reeling with possibility, it is often not the mastery of skill that holds us enthralled, but the magic; the innovation; the exploration of the unknown; a compilation of the familiar in a novel way. The creativity of the artist is what

compels them to write, create, paint, play, structure, compose—injecting their personal signature into their work—ultimately making it their own through an idea in conception, an individual perception, or a unique approach. It is curiosity, imagination, courage and determination. This is creativity in the arts.

A course designed simply to teach students to play instruments, or solely to perform scripts to audiences, will not meet the aims or requirements of the arts as an MYP course. While the acquisition and application of skills is essential to the arts, practical skills alone are not enough. Students should be driven by their inquiry and creativity to develop deep understandings within the subject. A supportive teacher will encourage the learning process itself and acknowledge the courage it takes students to experiment creatively as part of their process, regardless of the final product. A well-designed arts course enables students to develop not only practical skills but also creative- and critical-thinking strategies. Teaching strategies should provide all students with access to the curriculum.

The creative process is as important as the product, and students will approach the process differently. There is rarely just one way to create art, and the process of creative thought and critical selection of ideas and solutions will take many paths before a student can determine the most beneficial way of working that suits him or her best. Students are encouraged to think creatively in the process of creating art without fear of failure. Often a thorough and imaginative creative thought process will lead to a better product, but there are times when unforeseen circumstances will prevail and the product will not reflect the creativity of the process. The demonstration of creative thought is assessed regardless of the success or failure of that idea at the point of realization—through the artist's intention, process, commitment to the final product and the impact that the product makes on an audience. Students should be encouraged and enabled to take creative risks and explore ideas in the process and creation of the product through both conventional and unconventional approaches.

While the practical approaches towards the creative process can often be recorded by the teacher in classroom practice, the internal thought processes and the creativity that occurs outside of the studio or rehearsal space needs to be recorded by the student in the arts process journal.

As thinking creatively in the arts is both an arts objective and ATL skill, arts teachers may design units of work that focus on either the objective or the ATL skill, or both as appropriate.

Subject Specific Guidance

Schools must ensure that:

- ✉ in MYP years 1 to 3, arts course structures include a minimum of one visual art discipline **and** one performing art discipline
- ✉ students studying an art form in year 5 will have engaged in structured learning in the same art form in earlier years of the programme (students transferring from other schools may be exceptions to this requirement); it is advisable that students continue their learning of a selected arts discipline from year 4 into year 5 of the programme for certification
- ✉ students use the arts process journal in all years of the programme to build evidence and support for their learning in all four MYP arts objectives.

Arts courses that focus **only** on preparing students for performance events through instruction, practice and rehearsal are unlikely to meet the objectives. The practical aspects of dance, music and drama must be planned carefully, along with attention to the guided development of students as they learn the skills and behaviors that artists employ. Schools with performance-based courses should carefully review their MYP arts courses in order to ensure that they are fully able to support the requirements of the subject group.

Schools sometimes supplement the experiences of their students in MYP arts disciplines by offering arts courses outside school hours or by staging concerts, productions and exhibitions. While these extra-curricular arts courses often benefit a student's overall experience, these activities do not count towards the required minimum teaching hours unless they are clearly integrated in the school's MYP arts courses, address all of the subject objectives in a balanced way, and involve all students enrolled in the discipline.

The Arts Process Journal

The use of an arts process journal encourages and records experimentation, and critical and creative thinking. The journal's form will vary from one art form to another; teachers and students may explore different possibilities that suit the arts subject and their personal requirements. Teachers may leave the format to student choice in the interest of differentiation or they may prescribe activities to be documented in a particular way.

Evidence supporting student development in all four objectives must be included in the arts process journal for internal assessment. Students must use the arts process journal in all MYP arts courses.

The following examples provide guidance about the arts process journal in classroom practice. Please note that this is not an exhaustive list; teachers may use alternative formats or structures for the arts process journal.

<p style="text-align: center;"><u>Formats</u></p> <ul style="list-style-type: none">✉ Electronic/digital, non-interactive: document, filmed or recorded✉ Interactive website, blog, wiki, portfolio, podcast✉ Embedded reference material (for example, on essay formats submitted electronically)✉ Paper version	<p style="text-align: center;"><u>Structure</u></p> <ul style="list-style-type: none">✉ One process journal may be shared by all arts disciplines, or one per individual arts discipline—depending on the structure of the arts in a school—and used in all years of the MYP arts course.✉ A process journal may be used each year or may follow a student through several years of the programme.
<p style="text-align: center;"><u>Uses</u></p> <ul style="list-style-type: none">✉ A working, living document that shows evolution of thoughts and ideas over time✉ A tool for reflecting and supporting assessment of all strands of all criteria✉ A place to generate questions, investigate and incorporate selected, edited and/or annotated research✉ A place to practice, experiment and document process✉ A place to document creative thinking	<p style="text-align: center;"><u>Contents</u></p> <ul style="list-style-type: none">✉ Artistic intention—initial and developing✉ Notation of ideas: written, musical, visual, aural, oral, etc.✉ Time planning, action plans, envisaging and expressing possible alternatives✉ Notes or artifacts from inspirational visits outside the classroom to exhibitions, performances, etc.✉ Feedback consideration of self and others✉ Bibliographies

Guidance for Dance

Dance within the MYP has a central rationale as an artistic, aesthetic, cultural and physical subject. It engages students to express and communicate ideas and feelings; it encourages exploration of different times and cultures. It facilitates the growth of creativity, reflection and communication skills through practical work and the development of artistic understanding. It is a physically focused activity that develops kinesthetic skills as well as skills that enable students to choreograph, rehearse and perform their own work.

Objectives in a Dance Context

These are examples only of the type of content, skills and processes that can be addressed through the objectives, and the information is not prescriptive.

What might students know and understand in dance?

- ✉ Different dance styles, techniques, choreographers, dancers and developments in the world of dance
- ✉ Essential components of basic choreography such as variety, contrast, repetition, canon, unison, mirroring and space
- ✉ Terminology that will help students to communicate their knowledge and understanding and to articulate their aesthetic response and critical awareness

What skills might students develop in dance?

- ✉ Physical control and kinesthetic skills (body memory, movement repertoire, balance, coordination and so on) that will enable them to carry out their ideas effectively
- ✉ The skills necessary to learn and perform dance choreography individually, in pairs and in groups
- ✉ Planning processes in order to create a performance, for example, their own timeline of rehearsals and meeting these deadlines, technical elements and costumes

How might students think creatively in dance?

- ✉ By experimenting with the artistic processes involved in “making dance”
- ✉ By initiating, exploring and developing projects of interest to them
- ✉ By experimenting with freestyle dance and improvisation

How might students respond to, or through, dance?

- ✉ By developing dance choreographies inspired by external productions
- ✉ By transforming a sociopolitical message to movement
- ✉ By developing a performance sensitive to art practices and artworks from various cultures

Guidance for Music

Music in the MYP gives students access to musical experiences that allow for the development of thinking skills, intuitive skills, practical abilities, communication and the ability to relate to others. Engagement with existing and emerging music from the local community and from around the world allows students to understand the significance of music to the cultures of the world and, by engaging in practical work, to develop understanding of how the act of making music is a significant and universal aspect of human expression.

Objectives in a Music Context

These are examples only of the type of content, skills and processes that can be addressed through the objectives, and the information is not prescriptive.

What might students know and understand in music?

- ✉ Traditions and musical heritage from different parts of the world, for example, popular music, the music industry, musical theatre, developments in music technology
- ✉ Current and emerging musical practices
- ✉ Methods of recording and communicating musical ideas such as various notation systems

What skills might students develop in music?

- ✉ Their ability to develop and carry out performances
- ✉ Skills, techniques and processes to create their own music, finding ways to capture it in performance, notation, recording or presentation
- ✉ An ability to experiment with sound sources, improvisation, practice and rehearsal routines

How might students think creatively in music?

- ✉ By experimenting with the artistic processes involved in making music
- ✉ By initiating, exploring and developing projects that are rewarding and challenging
- ✉ By creating their own music or improvising sections added to published musical scores

How might students respond to, or through, music?

- ✉ By developing their own musical style inspired by a particular genre or artist
- ✉ Through participating in "listen and respond" activities
- ✉ By creating music that demonstrates their exposure to various musical cultures

Guidance for Drama

Drama in the MYP engages students in an active relationship with theatre and encourages autonomous learning and exploration. It encourages the growth of creative, reflective and communication skills through practical work. Emphasis is placed on the artistic process and the students' understanding of this process as an essential component to their artistic development through continuous investigation, planning, goal setting, rehearsing, performing, reflection and evaluation.

Objectives in a Drama Context

These are examples only of the type of content, skills and processes that can be addressed through the objectives, and the information is not prescriptive.

What might students know and understand in drama?

- ✉ Theatre from a variety of performance practices, genres, movements or styles
- ✉ The context and conditions from which drama emerges
- ✉ The language of drama, the production elements, and how they interplay in developing and communicating ideas and feelings through drama

What skills might students develop in drama?

- ✉ The various artistic processes involved in "making drama", that is, the processes involved in transforming a performance concept into live action
- ✉ The various planning processes and methods of structuring the actual "making of drama" such as brainstorming, storyboards, scripts, rehearsal schedules and techniques
- ✉ The production elements to translate ideas into dramatic form, for example, dramatic writing, direction, costume, lighting, scenery, use of masks, sound and so on

How might students think creatively in drama?

- ✉ Through storyboarding narratives, designing sets and props, interpreting text visually
- ✉ By improvising scenarios and creating collaborative drama
- ✉ Through creative writing, character design and creating alternative endings to performances

How might students respond to, or through, drama?

- ✉ A stimulus and/or a personal concern could be interpreted using a dramatic form, style or genre, for example, a text, a song, a photo, a newspaper article and so on
- ✉ By developing a performance to address a particular theme, concern or issue within a context
- ✉ By reviewing theatrical performances and production elements encountered

Guidance for Visual Art

Visual art has contributed to all cultures and societies throughout time. Experience in a wide range of visual art activities adds a creative and cultural dimension to student development that will benefit them for the rest of their lives. While traditional practices in the arts (for example, painting, sculpture, ceramics and architecture) have historically provided cultural records, contemporary practice and access to technology have given the tools of visual art a very broad palette. Digital technology, time-based art, installation and performance, to name but a few, add to traditional practice and bring an extra dimension and meaning to the students' experience in the visual art. The process of making ideas a reality using the skills and practices of visual art is an integral part of the substance of the MYP arts curriculum.

Objectives in a Visual Art Context

These are examples only of the type of content, skills and processes that can be addressed through the objectives, and the information is not prescriptive.

What might students know and understand in visual art?

- ✉ Art styles, movements, artists' practices, and specific artworks
- ✉ The use of specialist terminology and principles required by the visual art form being developed, for example, the vocabulary of expressionist painting
- ✉ The language of visual communication

What skills might students develop in visual art?

- ✉ Technical skills, skills of observation and practical aspects of visual art that allow students to incorporate ideas into their own work
- ✉ Skills to investigate and respond to art styles, art movements, artists' practices and specific artworks
- ✉ Knowledge of existing visual art practice(s) to influence and shape their artwork

How might students think creatively in visual art?

- ✉ Through creative approaches to art-making
- ✉ Through manipulation of medium and tool to influence the presentation of artworks
- ✉ By developing series of visual images to document thought processes in the creation of art

How might students respond to, or through, visual art?

- ✉ Use of stimuli or a personal concern that can be interpreted using an art form, style or genre
- ✉ By developing an artwork in response to the works of a particular genre, style or artist
- ✉ By deconstructing the elements of art in an artwork and reconstructing them differently

Conceptual Understanding

A concept is a “big idea”—a principle or notion that is enduring, the significance of which goes beyond particular origins, subject matter or a place in time. Concepts represent the vehicle for students’ inquiry into the issues and ideas of personal, local and global significance, providing the means by which they can explore the essence of The Arts.

Concepts have an important place in the structure of knowledge that requires students and teachers to think with increasing complexity as they organize and relate facts and topics. Concepts express understanding that students take with them into lifelong adventures of learning. They help students to develop principles, generalizations and theories. Students use conceptual understanding as they solve problems, analyze issues and evaluate decisions that can have an impact on themselves, their communities and the wider world.

In the MYP, conceptual understanding is framed by prescribed key and related concepts. Teachers must use these concepts to develop the curriculum.

Key Concepts

Key concepts promote interdisciplinary understanding. They represent big ideas that are both within and across disciplines and subjects.

The MYP has chosen 16 key concepts to be explored across all subjects, but 4 have been identified as the framework for The Arts. As your focus for the year, these concepts will inform units of work and help to organize teaching and learning. Unit of study will focus on one to two key concepts and each concept should be addressed at least once in the duration of the course.

Aesthetics	Change	Communication	Communities
Connections	Creativity	Culture	Development
Form	Global Interactions	Identity	Logic
Perspective	Relationships	Systems	Time, Place, & Space

Aesthetics

Aesthetics deals with the characteristics, creation, meaning and perception of beauty and taste. The study of aesthetics develops skills for the critical appreciation and analysis of art, culture and nature.

In the arts, the concept of aesthetics is perceived differently around the world and across cultures. Aesthetics does not only address the rules and principles of beauty but should also include cultural perspectives and perception through the senses.

Identity

Identity is the state or fact of being the same. It refers to the particular features that define individuals, groups, things, eras, places, symbols and styles. Identity can be observed, or it can be constructed, asserted, and shaped by external and internal influences.

In the arts we often explore the self and self-discovery through the concept of identity; however, identity may also refer to the identity of a genre, style, movement, particular artist or place.

Change

Change is a conversion, transformation, or movement from one form, state or value to another. Inquiry into the concept of change involves understanding and evaluating causes, processes and consequences.

The arts may be a reflection of change, or an inspiration for change. Change may be considered as external to the arts or incorporated within an artwork. In the arts, change can also be termed as metamorphosis or transformation—a marked change, in appearance, form, nature or character.

Communication

Communication is the exchange or transfer of signals, facts, ideas and symbols. It requires a sender, a message and an intended receiver. Communication involves the activity of conveying information or meaning. Effective communication requires a common “language” (which may be written, spoken, or non-verbal).

Communication is often regarded in the arts as a message between the artist and an audience or between performers. Without intended communication the arts become solely self-expressive.

Related Concepts

Related concepts promote deep learning. They are grounded in specific disciplines and are useful for exploring key concepts in greater detail. Inquiry into related concepts help students develop more complex and sophisticated conceptual understanding. Related concepts may arise from the subject matter of a unit or the craft of a subject—its features and processes.

Audience (visual & performing)	An individual or group who receive and/or respond to arts. Addressing this concept includes examining strategies for engaging audience, different types of audiences and how the audience–artist relationship affects and influences the arts.
Boundaries (visual & performing)	The parameters that define a personality, a culture, an environment, civil law, a skill set or a belief structure. The concept of boundaries can include: themes, issues and concepts; the imagined or physical boundary between performance space and audience; the subversive or provocative nature of the arts; the dividing line between what is real and what is fictional; private and public space; the relationships between characters.
Composition (visual & performing)	The intentional organization or contrast, balance, arrangement or awareness of the elements and principles of art for a particular purpose in the creation of art. These may include tension and release, repetition and variety, unison and harmony, sound and silence, theme and variation, and dynamics and energy.
Expression (visual & performing)	The representation of feelings and emotions, ideas, thoughts, beliefs, values and opinions in the process of visual or physical articulation. It can include signs, symbols, semiotics or any other imagery to capture the artist intention. It is something you do, create or play that shows what you think or feel. Expression facilitates the communication of an idea.
Genre (visual & performing)	Different artistic expressions that create a style when grouped by the same use of techniques, in a distinctive manner regarding theme, content or practice.
Innovation (visual & performing)	An altered interpretation or the experimentation of ideas, techniques and media. It ensures originality and creativity by new ways of presenting ideas and unusual use of media. The invention of new functions and ways of working.
Interpretation (visual & performing)	The understanding of experiences and events mainly through the reference frame of our own reality and contexts. The understanding of the meaning of an artist's creative work and artistic expressions. An artist's distinctive personal version expressed by stylistic individuality
Narrative (visual & performing)	A spoken, written or visual account of connected events; a story, which may be fictional or non-fictional. The narrative may manipulate the viewpoint of the audience: bias is persuasive narrative designed to deliver a particular mandate, brief or point of view.

Play (performing only)	Play can occur in an artistic process or product. In process, play is experimentation— playing with ideas, characters, and techniques. This may be structured or free play. Improvisation is a structured approach to play, which often has the elements of a game and may involve particular rules. In product, play can be a collective creation of a theatre piece or a pre-existing piece of theatre that is authored and documented and that is transformed into live action.
Presentation (visual & performing)	The choice of medium, tool, and exhibition or performance space that contributes to audience understanding of the meaning or purpose of the art piece.
Representation (visual only)	The description, depiction or portrayal of a person, group, place or item in a particular way or as being of a certain nature. An image or likeness.
Role (performing only)	The development, adoption and portrayal of a character. The performer has to consider how to communicate the character's psychology, emotions and physicality. This is concerned with examining situations, issues, concepts and texts from the perspective of a role. Different approaches, ideas and texts can be used to create and portray a character. The individual roles of instruments can be harmonic, rhythmic or melodic.
Structure (performing only)	This refers to the shape, timing and organization of the art and the factors that determine how a piece or performance is shaped. It takes into consideration form, function, narrative, melody, harmony, contrast, focus and the construction of smaller parts to create a whole.
Style (visual only)	A type of art characteristic of a group of people, person or period of time and belonging to a shared tradition or set of conventions. Art conforming to an established form.
Visual Culture (visual only)	A field of study that generally includes some combination of cultural studies, art history, critical theory, philosophy, and anthropology, by focusing on aspects of culture that rely on visual images.

Global Contexts

Global contexts direct learning towards independent and shared inquiry into our common humanity and shared guardianship of the planet. Using the world as the broadest context for learning, MYP The Arts can develop meaningful explorations. Many inquiries into The Arts concepts naturally focus on scientific and technical. However, courses in this subject group should, over time, offer students multiple opportunities to explore all MYP global contexts in relationship to the aims and objectives of the subject group.

MYP Global Contexts

<p>Identities and Relationships</p> <p><i>Who am I? Who are we?</i></p>	<p>Students will explore identity; beliefs and values; personal, physical, mental, social and spiritual health; human relationships including families, friends, communities and cultures; what it means to be human.</p>	<p><u>Possible explorations to develop:</u></p> <ul style="list-style-type: none"> ✉ competition and cooperation; teams, affiliation and leadership ✉ identity formation, self-esteem, status, roles and role models ✉ personal efficacy and agency; attitudes, motivations, independence; happiness and the good life ✉ physical, psychological and social development, transitions, health and well-being, lifestyle choices ✉ human nature and human dignity, moral reasoning and ethical judgment,
<p>Orientation in Time and Space</p> <p><i>What is the meaning of 'where' and 'when'?</i></p>	<p>Students will explore personal histories; homes and journeys; turning points in humankind; discoveries; explorations and migrations of humankind; the relationships between, and the interconnectedness of, individuals and civilizations, from personal, local and global perspectives.</p>	<p><u>Possible explorations to develop:</u></p> <ul style="list-style-type: none"> ✉ civilizations and social histories, heritage; pilgrimage, migration, displacement and exchange ✉ epochs, eras, turning points and 'big history' ✉ scale, duration, frequency and variability ✉ peoples, boundaries, exchange and interaction ✉ natural and human landscapes and resources ✉ evolution, constraints and adaptation
<p>Personal and Cultural Expression</p> <p><i>What is the nature and purpose of creative expression?</i></p>	<p>Students will explore the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic.</p>	<p><u>Possible explorations to develop:</u></p> <ul style="list-style-type: none"> ✉ artistry, craft, creation, beauty products, systems and institutions ✉ social constructions of reality; philosophies and ways of life; belief systems; ritual and play ✉ critical literacy, languages and linguistic systems ✉ histories of ideas, fields and disciplines; analysis and argument ✉ metacognition and abstract thinking ✉ entrepreneurship, practice and competency

MYP Global Contexts

<p>Scientific and Technical Innovation</p> <p><i>How do we understand the worlds in which we live?</i></p>	<p>Students will explore the natural world and its laws; the interaction between people and the natural world; how humans use their understanding of scientific principles; the impact of scientific and technological advances on communities and environments; the impact of environments on human activity; how humans adapt environments to their needs.</p>	<p><u>Possible explorations to develop:</u></p> <ul style="list-style-type: none"> ✉ systems, models, methods; products, processes and solutions ✉ adaptation, ingenuity and progress ✉ opportunity, risk, consequences and responsibility ✉ modernization, industrialization and engineering ✉ digital life, virtual environments and the information age ✉ the biological revolution ✉ mathematical puzzles, principles and discoveries
<p>Globalization and Sustainability</p> <p><i>How is everything connected?</i></p>	<p>Students will explore the interconnectedness of human-made systems and communities; the relationship between local and global processes; how local experiences mediate the global; reflect on the opportunities and tensions provided by world-interconnectedness; the impact of decision-making on humankind and the environment.</p>	<p><u>Possible explorations to develop:</u></p> <ul style="list-style-type: none"> ✉ markets, commodities and commercialization ✉ human impact on the environment ✉ commonality, diversity and interconnection ✉ consumption, conservation, natural resources and public goods ✉ population and demography ✉ urban planning, strategy and infrastructure
<p>Fairness and Development</p> <p><i>What are the consequences of our common humanity?</i></p>	<p>Students will explore rights and responsibilities; the relationship between communities; sharing finite resources with other people and with other living things; access to equal opportunities; peace and conflict resolution.</p>	<p><u>Possible explorations to develop:</u></p> <ul style="list-style-type: none"> ✉ democracy, politics, government and civil society ✉ inequality, difference and inclusion ✉ human capability and development ; social entrepreneurs ✉ rights, law, civic responsibility and the public sphere ✉ justice, peace and conflict management ✉ power and privilege ✉ authority, security and freedom ✉ imagining a hopeful future

Teaching and Learning through Inquiry

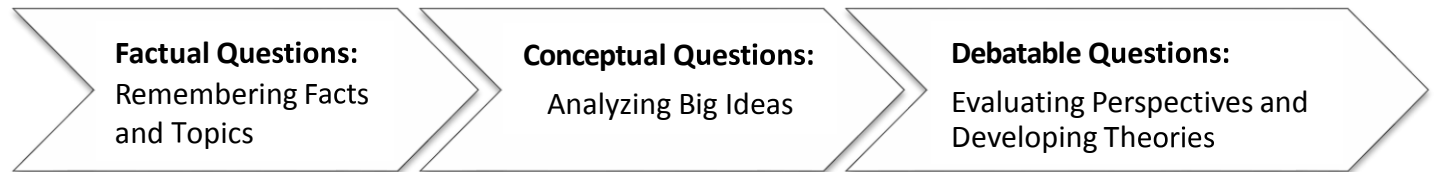
Statements of Inquiry

A statement of inquiry sets conceptual understanding in a global context in order to frame classroom inquiry and direct purposeful learning.

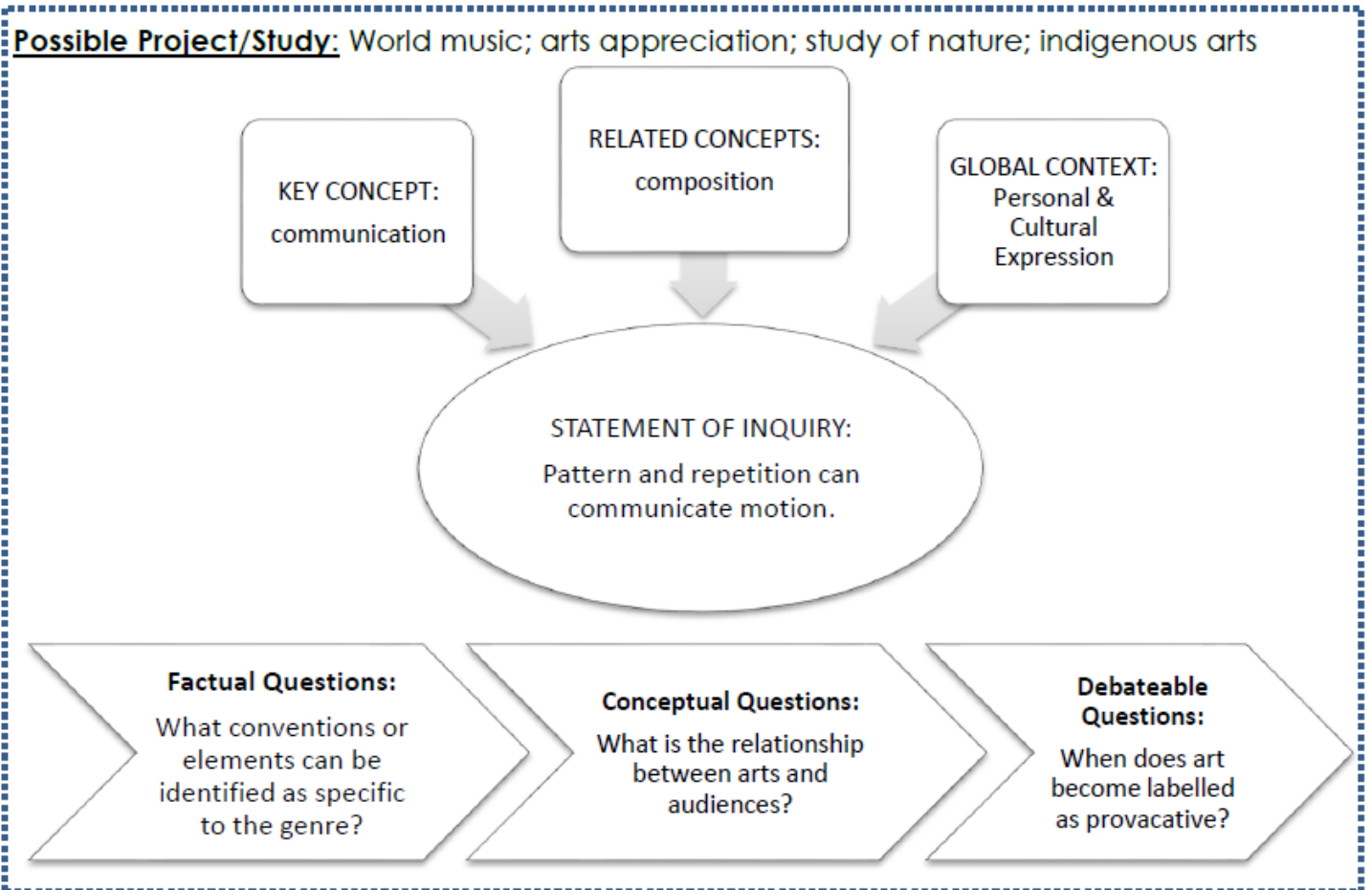


Inquiry Questions

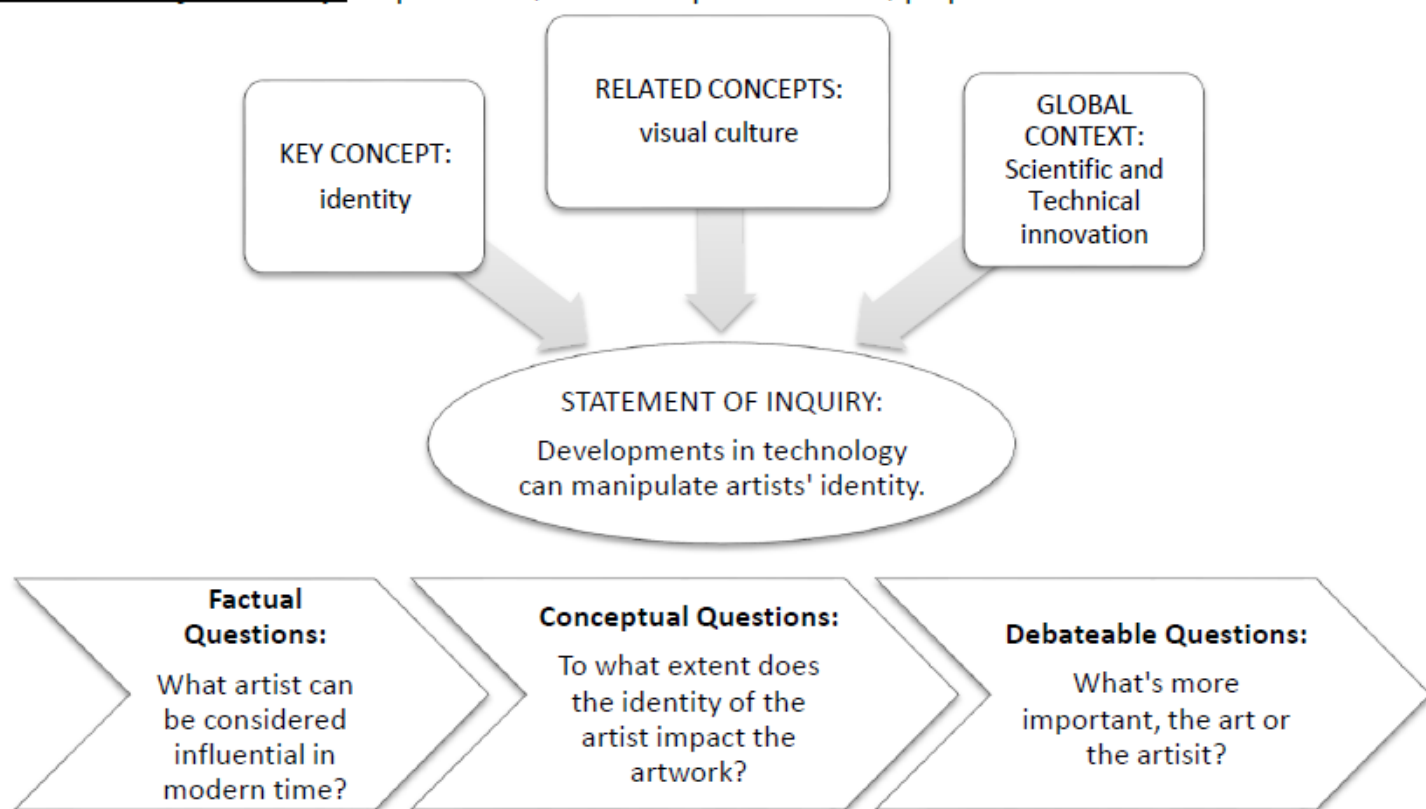
Teachers and students use statements of inquiry to help them identify factual, conceptual and debatable inquiry questions. Inquiry questions give direction to teaching and learning, and they help to organize and sequence learning experiences.



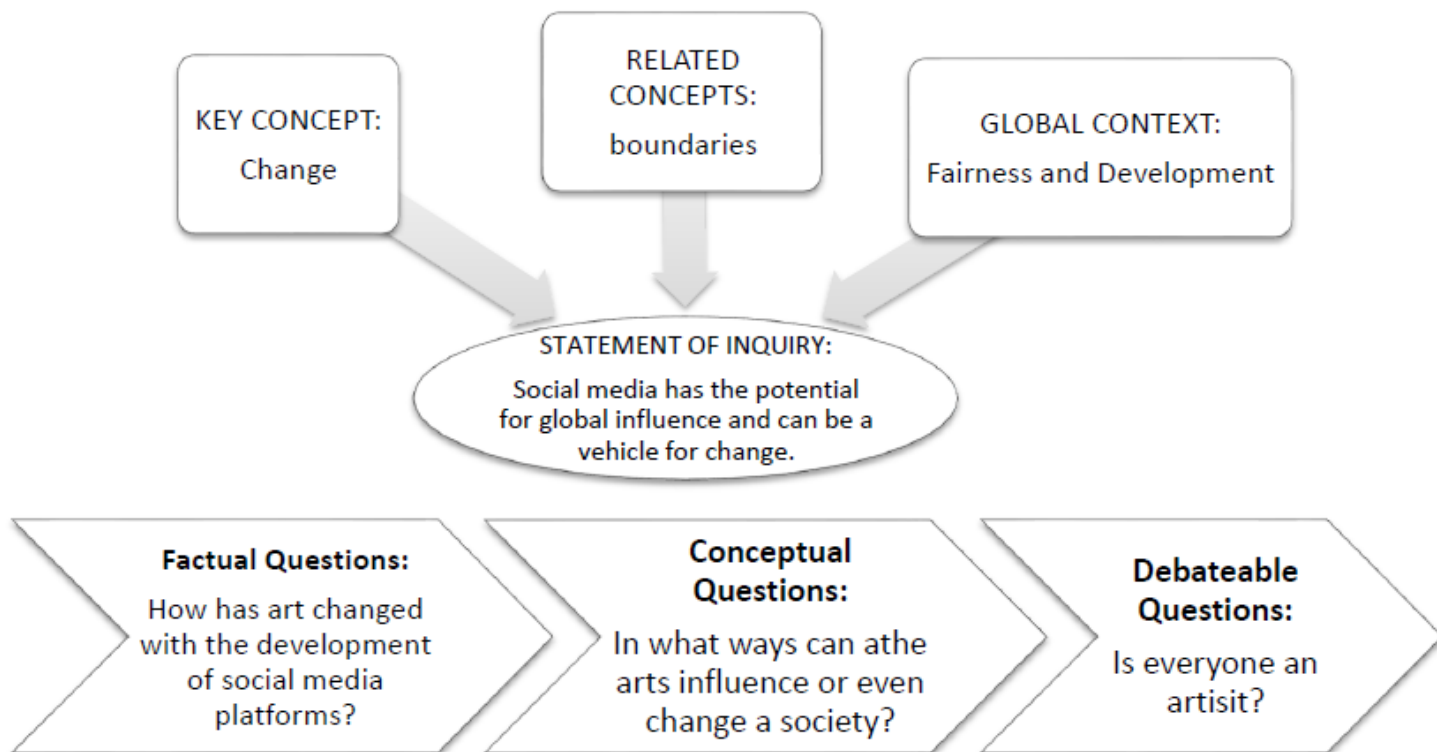
Examples



Possible Project/Study: Pop culture, media representation, popularization of art



Possible Project/Study: Artistic choice in public forums, propaganda, advertising



The Arts Learning Objectives

The objectives of any MYP subject state the specific targets that are set for learning in the subject. They define what the student will be able to accomplish as a result of studying the subject.

The objectives of MYP The Arts encompass the factual, conceptual, procedural and metacognitive dimensions of knowledge.

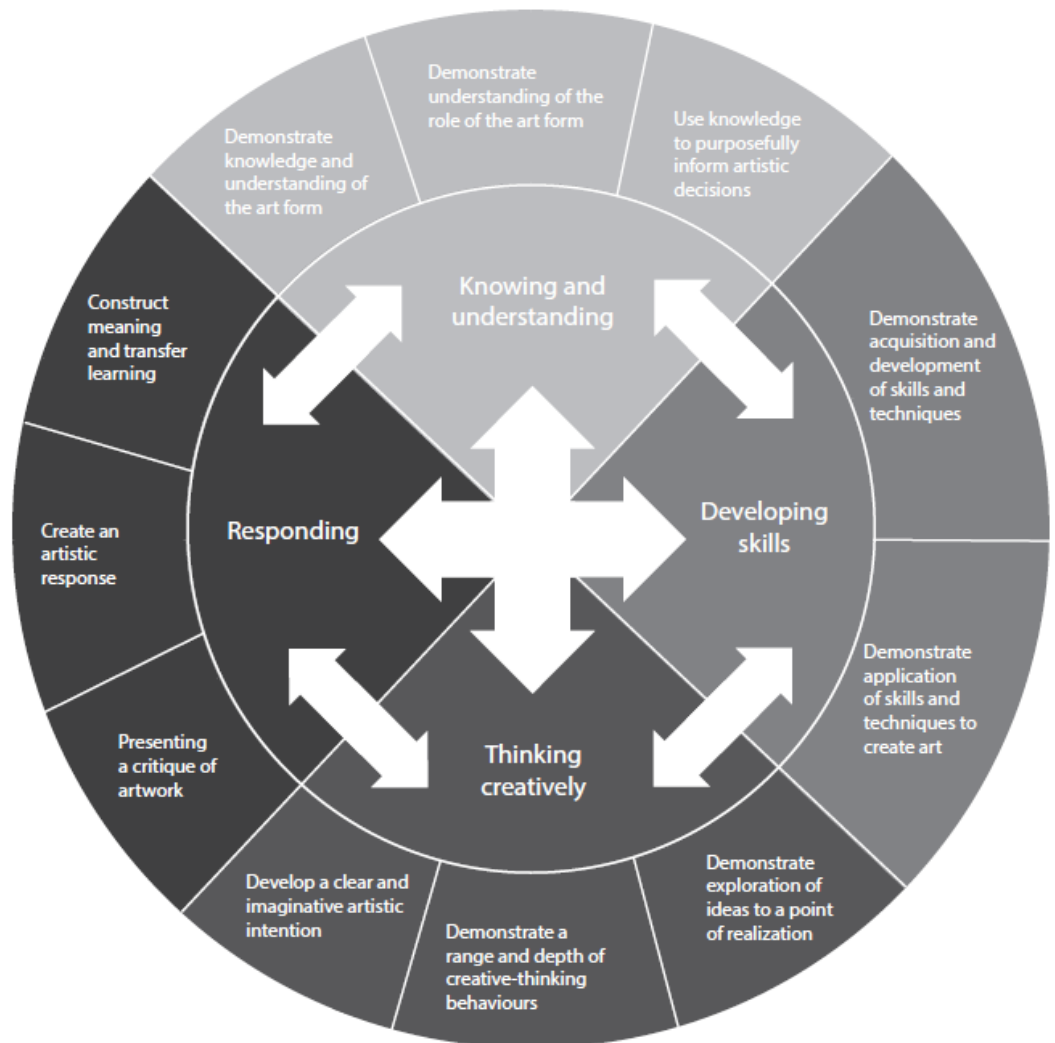
Each objective is elaborated by a number of **strands**; a strand is an aspect or indicator of the learning expectation.

Together these objectives reflect the knowledge, skills and attitudes that students need in order to use The Arts in a variety of contexts (including real-life situations), perform investigations and communicate The Arts clearly.

Subject groups **must** address all strands of **all** four objectives **at least twice** in each year of the MYP.

Visualizing The Arts Objectives

The visual representation of MYP arts objectives indicates how the objectives can be used when designing units within the arts subject group. There are several ways in which the objectives may be used in the arts. The four objectives may be introduced separately to allow for a specific focus on one of the objectives. For example, teachers might introduce a skill set at the start of the course, using objective B (developing skills) to lay the foundation for furthering those skills in



Visual Model of The Arts

later units of work. Similarly, perhaps objective C (thinking creatively) needs emphasis in advance of another unit in which this objective plays an important role, so teachers might scaffold the approach to an objective for their students to reach the highest potential in following units.

Objective A (knowing and understanding) and objective D (responding) complement each other in a unit of study; a response may be an emotional reaction to an artwork, and an informed understanding of the art or artist can provide the intellectual evidence to support the response. Similarly, the objectives B and C can easily be paired in units of work as the practical ability to acquire, develop and apply a skill set is enhanced and personalized through the creative thought process.

Only when all four objectives are addressed in a unit of work are the aims of the subject group met. In the arts, it is possible to design units of study that allow students to address all four objectives holistically; teachers should design holistic summative assessment tasks, which may address multiple objectives whenever possible.

In order to keep track of the standards used in each unit and the number of times it has been used, teachers/PLTs may want to develop a system or check list. Below is an example.

Horizontal Unit Plan Example

Time Frame	Unit Title	Key Concept	Related Concept(s)	Global Context	Statement of Inquiry	Objectives/Strand	ATL	Learner Profile
weeks								
weeks								
weeks								
weeks								
weeks								
weeks								
weeks								
weeks								
weeks								

Objective A ~ Knowing and Understanding

Through the study of theorists and practitioners of the arts, students discover the aesthetics of art forms and are able to analyze and communicate in specialized language. Using explicit and tacit knowledge alongside an understanding of the role of the arts in a global context, students inform their work and artistic perspectives.

In order to reach the aims of arts, students should be able to:

- i. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology
- ii. demonstrate an understanding of the role of the art form in original or displaced contexts
- iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

Achievement Level	Level Descriptor
0	The student does not reach a standard described by any of the descriptors below.
1-2	The student: <ol style="list-style-type: none">i. demonstrates limited knowledge and understanding of the art form studied, including concepts, processes, and limited use of subject-specific terminologyii. demonstrates limited understanding of the role of the art form in original or displaced contexts demonstrates limited use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
3-4	The student: <ol style="list-style-type: none">i. demonstrates adequate knowledge and understanding of the art form studied, including concepts, processes, and adequate use of subject-specific terminologyii. demonstrates adequate understanding of the role of the art form in original or displaced contextsiii. demonstrates adequate use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
5-6	The student: <ol style="list-style-type: none">i. demonstrates substantial knowledge and understanding of the art form studied, including concepts, processes, and substantial use of subject-specific terminologyii. demonstrates substantial understanding of the role of the art form in original or displaced contextsiii. demonstrates substantial use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
7-8	The student: <ol style="list-style-type: none">i. demonstrates excellent knowledge and understanding of the art form studied, including concepts, processes, and excellent use of subject-specific terminologyii. demonstrates excellent understanding of the role of the art form in original or displaced contextsiii. demonstrates excellent use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

Objective B ~ Developing Skills

The acquisition and development of skills provide the opportunity for active participation in the art form and in the process of creating art. Skill application allows students to develop their artistic ideas to a point of realization. The point of realization could take many forms.

However, it is recognized as the moment when the student makes a final commitment to his or her artwork by presenting it to an audience. Skills are evident in both process and product.

In order to reach the aims of arts, students should be able to:

- i. demonstrate the acquisition and development of the skills and techniques of the art form studied
- ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement †	Level Descriptor
0	The student does not reach a standard described by any of the descriptors below.
1-2	The student: <ol style="list-style-type: none">i. demonstrates limited acquisition and development of the skills and techniques of the art form studiedii. demonstrates limited application of skills and techniques to create, perform and/or present art.
3-4	The student: <ol style="list-style-type: none">i. demonstrates adequate acquisition and development of the skills and techniques of the art form studiedii. demonstrates adequate application of skills and techniques to create, perform and/or present art.
5-6	The student: <ol style="list-style-type: none">i. demonstrates substantial acquisition and development of the skills and techniques of the art form studiedii. demonstrates substantial application of skills and techniques to create, perform and/or present art.
7-8	The student: <ol style="list-style-type: none">i. demonstrates excellent acquisition and development of the skills and techniques of the art form studiedii. demonstrates excellent application of skills and techniques to create, perform and/or present art.

Objective C ~ Thinking Creatively

The arts motivate students to develop curiosity and purposefully explore and challenge boundaries. Thinking creatively encourages students to explore the unfamiliar and experiments in innovative ways to develop their artistic intentions, their processes and their work. Thinking creatively enables students to discover their personal signature and realize their artistic identity.

In order to reach the aims of arts, students should be able to:

- i. develop a feasible, clear, imaginative and coherent artistic intention
- ii. demonstrate a range and depth of creative-thinking behaviors
- iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

Achievement Level	Level Descriptor
0	The student does not reach a standard described by any of the descriptors below.
1-2	The student: <ol style="list-style-type: none">i. develops a limited artistic intention that is rarely feasible, clear, imaginative or coherentii. demonstrates a limited range or depth of creative-thinking behaviorsiii. demonstrates limited exploration of ideas to shape artistic intention that may reach a point of realization.
3-4	The student: <ol style="list-style-type: none">i. develops an adequate artistic intention that is occasionally feasible, clear, imaginative and/orii. coherentiii. demonstrates an adequate range and depth of creative-thinking behaviorsiv. demonstrates adequate exploration of ideas to shape artistic intention through to a point of realization.
5-6	The student: <ol style="list-style-type: none">i. develops a substantial artistic intention that is often feasible, clear, imaginative and coherent demonstrates a substantial range and depth of creative-thinking behaviorsii. demonstrates substantial exploration of ideas to purposefully shape artistic intention through to a point of realization
7-8	The student: <ol style="list-style-type: none">i. develops an excellent artistic intention that is consistently feasible, clear, imaginative andii. coherentiii. demonstrates an excellent range and depth of creative-thinking behaviorsiv. demonstrates excellent exploration of ideas to effectively shape artistic intention through to a point of realization.

Objective D ~ Responding

Students should have the opportunity to respond to their world, to their own art and to the art of others. A response can come in many forms; creating art as a response encourages students to make connections and transfer their learning to new settings. Through reflecting on their artistic intention and the impact of their work on an audience and on themselves, students become more aware of their own artistic development and the role that arts play in their lives and in the world. Students learn that the arts may initiate change as well as being a response to change.

In order to reach the aims of arts, students should be able to:

- i. construct meaning and transfer learning to new settings
- ii. create an artistic response that intends to reflect or impact on the world around them
- iii. critique the artwork of self and others.

Achievement † Level	Level Descriptor
0	The student does not reach a standard described by any of the descriptors below.
1-2	The student: <ol style="list-style-type: none">i. constructs limited meaning and may transfer learning to new settingsii. creates a limited artistic response that may intend to reflect or impact on the world around him or heriii. presents a limited critique of the artwork of self and others
3-4	The student: <ol style="list-style-type: none">i. constructs adequate meaning and occasionally transfers learning to new settingsii. creates an adequate artistic response that intends to reflect or impact on the world around him or heriii. presents an adequate critique of the artwork of self and others.
5-6	The student: <ol style="list-style-type: none">i. constructs appropriate meaning and regularly transfers learning to new settingsii. creates a substantial artistic response that intends to reflect or impact on the world around him or heriii. presents a substantial critique of the artwork of self and others
7-8	The student: <ol style="list-style-type: none">i. constructs meaning with depth and insight and effectively transfers learning to new settingsii. creates an excellent artistic response that intends to effectively reflect or impact on the world around him or heriii. presents an excellent critique of the artwork of self and others.

Assessment in the MYP

Assessment practices in the MYP aim to:

- ✉ support student learning by providing consistent feedback on the learning process
- ✉ provide opportunities for students to demonstrate transfer of skills across disciplines
- ✉ develop critical and creative thinking skills
- ✉ assign the most accurate achievement level for student performance, rather than averaging achievement levels over a given period of time
- ✉ assess student understanding at the end of a course

Choosing from a range of **assessment strategies**, teachers can devise **assessment tasks** that give students opportunities to show clearly what they can achieve in relation to the Statement of Inquiry, the MYP objectives, and state standards of the unit. Teachers will ensure that they document and record student performance using various **assessment tools**.

ASSESSMENT STRATEGIES	ASSESSMENT TASKS	ASSESSMENT TOOLS
Observation Whole class or individual; as a non-participant or while engaged Selected Response Asking specific or general questions to elicit responses from students Open Ended Tasks Provide students with a stimulus and ask students to provide an original response – presentations, diagrams Performance Allow students to show that they can do something with the knowledge that they have gained Process Journals Encourages reflection and metacognition in students; allows for communication between student and teacher Portfolio Assessment Collection of work that shows student mastery of content	Composition Musical, physical, or artistic Creations of Solutions In response to given problems Essays Examinations Questionnaires Investigations Research Presentations Verbal (oral or written) or graphic; uses various media	Anecdotal Records Brief written notes regarding whole class or individual performance Continuums Visual representation of students development that helps identify next stages of learning Rubrics Measure students' performance at a variety of levels Examples Using student work as concrete examples of performance at various achievement levels Checklists Check off when students demonstrate a particular response to a task

Developing Task Specific Rubrics

Why?

1. Brings transparency to the assessment process for students, teachers, parents
2. Provides clear measurable evidence of learning
3. Can be used year after year
4. Can be modified as the units are revised
5. Contribute to the teacher reflections of units

How?

1. Study the assessment criteria; these are very vague and generalized
2. Study your assessment task
3. Redraft the level descriptors to match your specific assessment task for the unit

Things to Consider








1. When sharing the rubrics with students, make sure they are written in student-friendly language. Rubrics must be written so that students understand them.
2. Students should be able to accomplish the highest level of achievement. Be careful not to design assessment tasks that are impossible for students.
3. The rubrics should be standardized across the course. Teachers and students should see consistency across every section of the course.

Approaches to Learning (ATL)

Through approaches to learning (ATL) in IB programmes, students develop skills that have relevance across the curriculum that help them “learn how to learn”. ATL skills can be learned and taught, improved with practice and developed incrementally. They provide a solid foundation for learning independently and with others. ATL skills help students prepare for, and demonstrate learning through, meaningful assessment. They provide a common language that students and teachers can use to reflect on, and articulate on, the process of learning. All MYP teachers are responsible for integrating and explicitly teaching ATL skills.

Well-designed learning engagements and assessments provide rich opportunities for students to practice and demonstrate ATL skills. Each MYP unit explicitly identifies ATL skills around which teaching and learning can focus, and through which students can authentically demonstrate what they are able to do. Formative assessments provide important feedback for developing discrete skills, and many ATL skills support students as they demonstrate their achievements in summative assessments of subject group objectives.

ATL Skills Important to The Arts

Skill Category	Learning Experience (Indicator)
Communication skills	 Listen actively and endorse the views or opinions of others.
Social skills	 Work collaboratively in a production team with assigned roles and responsibilities.
Self-management skills	 Plan the rehearsal schedule for a performance or plan the time needed to create an exhibition.
Research skills	 Create mood boards, sketches and/or storyboards, which translate an idea to practice.  Use a variety of technologies and media platforms to source information, including social media and online networks
Thinking skills	 Map the creative thought process in the arts process journal to generate new ideas and questions.  Use a variety of technologies and media platforms to source information, including social media and online networks.

Category	Cluster	Skills
Communication	Communication Skills	Exchanging thoughts, messages and information effectively through interaction <ul style="list-style-type: none"> ✍ Give and receive meaningful feedback ✍ Use intercultural understanding to interpret communication ✍ Use a variety of speaking techniques to communicate with a variety of audiences ✍ Use appropriate forms of writing for different purposes and audiences ✍ Use a variety of media to communicate with a range of audiences ✍ Interpret and use effectively modes of non-verbal communication ✍ Negotiate ideas and knowledge with peers and teachers ✍ Participate in, and contribute to, digital social media networks ✍ Collaborate with peers and experts using a variety of digital environments and media ✍ Share ideas with multiple audiences using a variety of digital environments and media
		Reading, writing and using language to gather and communicate information <ul style="list-style-type: none"> ✍ Read critically and for comprehension ✍ Read a variety of sources for information and for pleasure ✍ Make inferences and draw conclusions ✍ Use and interpret a range of discipline-specific terms and symbols ✍ Write for different purposes ✍ Understand and use mathematical notation ✍ Paraphrase accurately and concisely ✍ Preview and skim texts to build understanding ✍ Take effective notes in class ✍ Make effective summary notes for studying ✍ Use a variety of organizers for academic writing tasks ✍ Find information for disciplinary and interdisciplinary inquiries, using a variety of media ✍ Organize and depict information logically ✍ Structure information in summaries, essays and reports
Social	Collaboration Skills	Working effectively with others <ul style="list-style-type: none"> ✍ Use social media networks appropriately to build and develop relationships ✍ Practice empathy ✍ Delegate and share responsibility for decision-making ✍ Help others to succeed ✍ Take responsibility for one's own actions ✍ Manage and resolve conflict, and work collaboratively in teams ✍ Build consensus ✍ Make fair and equitable decisions ✍ Listen actively to other perspectives and ideas ✍ Negotiate effectively ✍ Encourage others to contribute ✍ Exercise leadership and take on a variety of roles within groups ✍ Give and receive meaningful feedback ✍ Advocate for one's own rights and needs

Category	Cluster	Skills
Self –Management	Organization Skills	Managing time and tasks effectively <ul style="list-style-type: none"> ✍ Plan short- and long-term assignments; meet deadlines ✍ Create plans to prepare for summative assessments (examinations and performances) ✍ Keep and use a weekly planner for assignments ✍ Set goals that are challenging and realistic ✍ Plan strategies and take action to achieve personal and academic goals ✍ Bring necessary equipment and supplies to class ✍ Keep an organized and logical system of information files/notebooks ✍ Use appropriate strategies for organizing complex information ✍ Understand and use sensory learning preferences (learning styles) ✍ Select and use technology effectively and productively
	Affective Skills	Managing state of mind <ul style="list-style-type: none"> ✍ Mindfulness <ul style="list-style-type: none"> ~ Practice focus and concentration ~ Practice strategies to develop mental focus ~ Practice strategies to overcome distractions ✍ Perseverance <ul style="list-style-type: none"> ~ Demonstrate persistence and perseverance ~ Practice delaying gratification ✍ Emotional management <ul style="list-style-type: none"> ~ Practice strategies to overcome impulsiveness and anger ~ Practice strategies to prevent and eliminate bullying ~ Practice strategies to reduce stress and anxiety ✍ Self-motivation <ul style="list-style-type: none"> ~ Practice analyzing and attributing causes for failure ~ Practice managing self-talk ~ Practice positive thinking ✍ Resilience <ul style="list-style-type: none"> ~ Practice “bouncing back” after adversity, mistakes and failures ~ Practice dealing with disappointment and unmet expectations ~ Practice dealing with change
	Reflection Skills	(Re)considering the process of learning; choosing and using ATL skills <ul style="list-style-type: none"> ✍ Develop new skills, techniques and strategies for effective learning ✍ Identify strengths and weaknesses of personal learning strategies ✍ Demonstrate flexibility in the selection and use of learning strategies ✍ Consider content (What did I learn about today? What don't I yet understand? What questions do I have now?) ✍ Consider ATL skills development (What can I already do? How can I share my skills to help peers who need more practice? What will I work on next?) ✍ Consider personal learning strategies (What can I do to become a more efficient and effective learner? How can I become more flexible in my choice of learning strategies? What factors are important for helping me learn well?) ✍ Focus on the process of creating by imitating the work of others ✍ Consider ethical, cultural and environmental implications ✍ Keep a journal to record reflections

Category	Cluster	Skills
Research	Information Literacy Skills	<p>Finding, interpreting, judging and creating information</p> <ul style="list-style-type: none"> ✍ Collect, record and verify data ✍ Access information to be informed and inform others ✍ Make connections between various sources of information ✍ Understand the benefits and limitations of personal sensory learning preferences when accessing, processing and recalling information ✍ Use memory techniques to develop long-term memory ✍ Present information in a variety of formats and platforms ✍ Collect and analyze data to identify solutions and make informed decisions ✍ Process data and report results ✍ Evaluate and select information sources and digital tools based on their appropriateness to specific tasks ✍ Understand and use technology systems ✍ Use critical-literacy skills to analyze and interpret media communications ✍ Understand and implement intellectual property rights ✍ Create references and citations, use footnotes/endnotes and construct a bibliography according to recognized conventions ✍ Identify primary and secondary sources
	Media Literacy Skills	<p>Interacting with media to use and create ideas and information</p> <ul style="list-style-type: none"> ✍ Locate, organize, analyze, evaluate, synthesize and ethically use information from a variety of sources and media (including digital social media and online networks) ✍ Demonstrate awareness of media interpretations of events and ideas (including digital social media) ✍ Make informed choices about personal viewing experiences ✍ Understand the impact of media representations and modes of presentation ✍ Seek a range of perspectives from multiple and varied sources ✍ Communicate information and ideas effectively to multiple audiences using a variety of media and formats ✍ Compare, contrast and draw connections among (multi)media resources

Category	Cluster	Skills
Thinking	Critical Thinking Skills	Analyzing and evaluating issues and ideas <ul style="list-style-type: none"> Practice observing carefully in order to recognize problems Gather and organize relevant information to formulate an argument Recognize unstated assumptions and bias Interpret data Evaluate evidence and arguments Recognize and evaluate propositions Draw reasonable conclusions and generalizations Test generalizations and conclusions Revise understanding based on new information and evidence Evaluate and manage risk Formulate factual, topical, conceptual and debatable questions Consider ideas from multiple perspectives Develop contrary or opposing arguments Analyze complex concepts and projects into their constituent parts and synthesize them to create new understanding Propose and evaluate a variety of solutions Identify obstacles and challenges Use models and simulations to explore complex systems and issues Identify trends and forecast possibilities Troubleshoot systems and applications
	Creative Thinking Skills	Generating novel ideas and considering new perspectives <ul style="list-style-type: none"> Use brainstorming and visual diagrams to generate new ideas and inquiries Consider multiple alternatives, including those that might be unlikely or impossible Create novel solutions to authentic problems Make unexpected or unusual connections between objects and/or ideas Design improvements to existing machines, media and technologies Design new machines, media and technologies Make guesses, ask "what if" questions and generate testable hypotheses Apply existing knowledge to generate new ideas, products or processes Create original works and ideas; use existing works and ideas in new ways Practice flexible thinking—develop multiple opposing, contradictory and complementary arguments Practice visible thinking strategies and techniques Generate metaphors and analogies
	Transfer Skills	Using skills and knowledge in multiple contexts <ul style="list-style-type: none"> Use effective learning strategies in subject groups and disciplines Apply skills and knowledge in unfamiliar situations Inquire in different contexts to gain a different perspective Compare conceptual understanding across multiple subject groups and disciplines Make connections between subject groups and disciplines Combine knowledge, understanding and skills to create products or solutions Transfer current knowledge to learning of new technologies Change the context of an inquiry to gain different perspectives

Unit Plans

Each Unit Plan should:

- ✉ Be able to stand-alone as a significant, engaging, relevant and challenging opportunity for learning.
- ✉ Enable student to demonstrate development toward subject group objective.
- ✉ Be driven by a statement of inquiry that is conceptually based and contextually framed.
- ✉ Develop factual, conceptual and debatable inquiry questions.
- ✉ Involve student in a range of learning experiences that are planned in response to teacher and student inquiry questions.
- ✉ Build on students' prior knowledge.
- ✉ Help students and teachers to develop attributes to IB Learner Profile.
- ✉ Include a summative assessment that gives students an opportunity to demonstrate their achievement of the subject group objectives chosen for the unit.
- ✉ Invite students to reflect on their learning and encourage them to engage in principled action.

Teacher(s)		Subject group and discipline (i.e. Chorus — The Arts)	
Unit title		MYP year — 6 th grade = Year 1 7 th grade = Year 2 8 th grade = Year 3 9 th grade = Year 4 10 th grade = Year 5	Unit duration (hrs or class periods)

Inquiry: Establishing the purpose of the unit

Key concept (select 1)	Related concept(s) (select 1-2)	Conceptual Understanding (1 key concept + 1 - 2 related concepts = 1 short sentence.)	Global context & (exploration) (select 1)
Choose 1 from the list provided.	Choose 2-3 from the list provided.		<ul style="list-style-type: none"> Choose 1 Global Context from the list provided. Include an exploration.

Statement of Inquiry Process

(Conceptual Understanding + exploration = 1 sentence.)

A clear concise statement that includes the Key Concept and the Related Concept(s) with regards to the Global Context.

Inquiry questions

Factual Question(s) — "What" ...

Conceptual Question(s) — "How" ...






Develop questions that are rooted in the content, and is at the recall/remember level. Expect students to demonstrate understanding.

Debatable Question(s) — "Should" ...

Develop questions that require students to analyze the new knowledge in the context of the course.

Develop a question that requires students to apply the new knowledge in a way that reaches beyond your course and connects the concept to other disciplines. This question should connect to your Statement of Inquiry.

IB Objectives (for your subject) (A - D)	Summative assessment	
<ul style="list-style-type: none"> Copy and paste the MYP objectives from your subject guide. Specific objectives should be chosen from the criterion. List the specific bullet points from those criteria that the unit will address. The bullets can come from multiple criteria. Avoid saying "Criterion A" or "Investigate" because you may not be teaching every strand of that objective. 	<p>G: goal – <u>This is your Statement of Inquiry</u></p> <p>R: role – A real-world role the students will assume to complete this assessment</p> <p>A: Audience – The target audience that aligns with the role</p> <p>S: Situation – This is the context the student will find him or herself in and it is imperative that a "problem" is created here that the students will solve.</p> <p>P: Product – This is what the student will create/produce/do...; be very specific</p> <p>S: Standards and Criteria for Success – Criteria you will assess – for example, word minimums/maximums, ranges, double spaced, fonts and font size etc. Use criteria in IB rubrics for your subject area).</p>	<p>2-5 sentence justification of how the summative assessment task (GRASPS) allows our students to show that they have developed their own understanding of the statement of inquiry (SOI) Include how you are measuring the students mastery via the IB objectives & rubrics)..</p>

Approaches to learning (ATL)			
ATL Skills Category	ATL Skill Cluster	Specific ATL Skills	Learning Experiences
Communication	•	•	
Social	•	•	
Self-management	•	•	
Research	•	•	
Thinking	•	•	

Pick the bulleted item (or items) that fit your unit.

Action: Teaching and learning through inquiry

Content	Learning process
	Learning experiences and teaching strategies (Think in terms of: Factual / Conceptual /Debatable)
C-Palms Standards <div> <p> You can list your standards from C-Palms here.</p> <p> Just copy & paste them.</p> <p> Please include the number and the description of the standard.</p> </div>	Learning Experiences & Teaching Strategies How will student know what is expected of them? Do the student have enough prior knowledge? How will student acquire the knowledge & practice the skill required? (Lecture? Activity?) How will they practice applying these? Will they see examples, rubrics, and templates? What different teaching methodologies will you employ?
	Formative Assessment <i>(Be specific about what you as a teacher are looking for in terms of checking for student learning.)</i> <i>(Think in terms of: Factual / Conceptual /Debatable)</i>
	Formative Assessments How will you use formative assessments to give students feedback during the unit? Include how you are assessing your inquiry questions.
	Differentiation <i>(What options do we provide to meet the individual learning needs of all students? How can we help students to access the curriculum by developing a range of content, processes, products and learning environments?)</i> Don't forget enrichment & remediation <i>Examples can include student choice, group selection, etc.</i>
	Formative Assessments How are you differentiating teaching and learning for all? How have you made provisions for those learning in a language other than their mother tongue? How have you considered those with special educational needs?

Resources

Be very specific when listing materials. Imagine someone from another country reading your unit planner, how would they identify the resources that you have listed?

Reflection: Considering the planning, process and impact of the inquiry

Prior to teaching the unit	During teaching	After teaching the unit
What is the thinking that you have to do in order to make this unit a success?	How is the unit unfolding? Are there things that you added, things that you deleted, things that you changed? (Keep track!)	What made your unit successful? How was the learning?
<div> <p>~ Include things to consider before the unit is taught.</p> <p>~ What questions will students ask? What materials will I need? How can I incorporate other disciplines?</p> <p>~ Include Post-teaching reflections. What went well? What can be improved?</p> <p>~ Consider the following questions.</p> <ul style="list-style-type: none"> Students and teachers <ul style="list-style-type: none"> What did we find compelling? Were our disciplinary knowledge/skills challenged in any way? What inquiries arose during the learning? What, if any, extension activities arose? How did we reflect—both on the unit and on our own learning? Possible connections <ul style="list-style-type: none"> How successful was the collaboration with other teachers within my subject group and from other subject groups? What interdisciplinary understandings were or could be forged through collaboration with other subjects? Assessment <ul style="list-style-type: none"> Were students able to demonstrate their learning? How did the assessment tasks allow students to demonstrate the learning objectives identified for this unit? How did I make sure students were invited to achieve at all levels of the criteria descriptors? Are we prepared for the next stage? Data collection </div>		