MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Art Elements: The Ingredients in All Works of Art.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Karin Coyne</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Visual Arts/ 6th grade</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>6 Weeks</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td>The big ideas are: The art elements are ingredients in works of art that must be organized into a cohesive artwork. The art-making process is more important than the product, but if you are willing to take risks and put in the time/effort, more often than not, the end result will be successful.</td>
</tr>
</tbody>
</table>

**Approaches to Learning**

**Human Ingenuity**

The student will plan and execute a painting using the elements of art after research and planning.

The student will create a non-objective piece of artwork that utilizes the elements to communicate a mood/feeling/message.

**MYP unit question**

Is it important that artists be trained in art techniques, rules, history, and terminology in order for them to be successful?

What can be learned from looking at works of art in terms of the basic ingredients, or art elements?

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

The student will be able to create a painting that applies the art elements.
Skills taught:
TSW research and reference artists whose work may be used as a source of inspiration.
TSW explore and practice using/organizing the elements of art to create art compositions.
TSW demonstrate understanding of the art elements by applying them in a final design product.
TSW participate in group discussion and write in response to aspects of the unit question.
TSW be evaluated based on final product as well as the process which will include the following materials to be contained in his/her Art Elements DW (Developmental Workbook): sketches/brainstorming notes, research notes on specific artists for reference, peer critique feedback forms, and (the end of project reflections in which s/he must describe the process, any areas of difficulty, the strengths and weaknesses of the piece, and reflections.)

Which specific MYP objectives will be addressed during this unit?

**Application**: TSW recognize and utilize the art elements. TSW demonstrate some influence by artists who create non-objective art (such as Wassily Kandinsky).

**Reflection/Evaluation**: TSW criticize his/her own work and the work of his/her peers through a group critique, peer critique, self-assessment rubrics, and the end of project reflection.

Which MYP assessment criteria will be used?

**Criterion A: Knowledge and Understanding**- Utilization of terminology in written entries in student’s Developmental Workbook (DW).

**Criterion B: Application**- Application of knowledge and understanding acquired and key concepts in the final production piece.

**Criterion C: Reflection/Evaluation**- Reflection demonstrated in the End of Project Reflection and Self-Evaluation through rubric assessment of final production piece. (Peer assessments of the process for this project in the form of Peer Evaluations.)

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

**Content**
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

The student will draw on previous experience and practice by taking his/her previous work with the art elements and organizing the vocabulary and illustrative images in an articulate, cohesive presentation.

**PA Arts and Humanities State Standards**
9.1.8.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media

9.1.8.C Identify and use comprehensive vocabulary within each of the arts forms.
### 9.3.8.F Apply the process of criticism to identify characteristics among works in the arts.

### 9.3.8.A Know and use the critical process of the examination of works in the arts and humanities.
- Compare and contrast
- Analyze
- Interpret
- Form and test hypotheses
- Evaluate/form judgments

### Approaches to learning

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will work independently, then present the work to peer critics for feedback. The Approach to Learning will be primarily visual. The process of planning, describing, and reflecting on one’s own work reinforces for students how they learn best and provides a structured way for them to communicate their understanding- in the form of self-assessments or end of project reflections. The student will use inquiry skills in this process by researching artists/artworks, posing one’s own questions, and synthesizing and applying previous knowledge and skills in order to hone them.

### Learning experiences

How will students know what is expected of them? Will they see examples, rubrics, templates?

- How will students acquire the knowledge and practice the skills required? How will they practice applying these?
- Do the students have enough prior knowledge? How will we know?

Students will be presented with specific objectives to be achieved through this project as well as a rubric for self and teacher assessment/feedback.

Students will observe a PowerPoint Presentation of the art elements with artwork for reference that are made up of multiple art elements.

Students’ prior knowledge will be determined through questioning and teacher review of preliminary sketches and project notes.

### Teaching strategies

How will we use formative assessment to give students feedback during the unit?

- What different teaching methodologies will we employ?
- How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

Teacher feedback is provided of preliminary sketches and vocabulary development.

Cooperative learning groups with learners at a various levels of mastery are created at tables in order to scaffold students that struggle with skills/tasks.

### Resources

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Resources for this project will include: LCD projector, Introducing Art textbooks, computer labs (for research on artists/art historical components).
### Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice.*

#### Students and teachers
- 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?
- Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

#### Possible connections
- 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
- 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
- How did we decide on the data to collect? Was it useful?

With respect to the IB Learner Profile, students were engaged in **risk-taking** during this design process. Students were required to be **reflective** by journaling and reflecting/responding in the Developmental Workbook (DW). Students were encouraged to be **inquiring** by taking the objectives of this project and interpreting and working on them independently.

Students are evaluated according to a general rubric/checklist and an IB portfolio rubric. They have the opportunity to receive feedback and provide commentary on their process (DW information) and product (final project).

---

**Figure 12**

*MYP unit planner*
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Express Yourself!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Jennifer Dimas</td>
</tr>
</tbody>
</table>
| Subject and grade level | Visual Arts ~ Year 2  
| | Grade 7 |
| Time frame and duration | 20 hours over 10 weeks (2 hours per week) |

Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
</table>
| Which area of interaction will be our focus?  
Why have we chosen this? | What are the big ideas? What do we want our students to retain for years into the future? |
| -Health and Social Education  
Why have we chosen this? | -Art is used to convey individual and cultural identity. |
| I have chosen Health and Social Education as the A of I because students will examine the following questions through their inquiries and work: | -Art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made. |
| How do the Arts communicate emotion? How does Art impact society? Individuals? Me? What does Art have to say about life? Joy? Suffering? How does Art communicate the health of a society/nation? | -Art can be used to convey character traits and emotions. |

MYP unit question

How is art used to express individual and cultural identity?
## Assessment

What task(s) will allow students the opportunity to respond to the unit question? What will constitute acceptable evidence of understanding? How will students show what they have understood?

1) Students will create a narrative piece revealing their personal identity and personal experiences.

2) Students will select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.

3) They will then critique their own works, and the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works.

Which specific MYP objectives will be addressed during this unit?

- develop an idea, a theme, or a personal interpretation to a point of realization and communicating their artistic intentions.

- apply skills, techniques and processes to create, perform and/or present art.

- reflect critically on their artistic development and processes at different stages of their work.

- evaluate their work.

- use feedback to inform their own artistic development and processes.

Which MYP assessment criteria will be used?

<table>
<thead>
<tr>
<th>Criterion B:</th>
<th>Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criterion C:</td>
<td>Reflection and Evaluation</td>
</tr>
</tbody>
</table>

### Stage 2: Backward planning: from the assessment to the learning activities through inquiry

## Content

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question? What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

| Drawing
<table>
<thead>
<tr>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will acquire a repertoire of approaches to record visual images.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Investigate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will develop the ability to investigate visual relationships in the environment and in their recorded images.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Communicate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will demonstrate technical competencies and express individual insights.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Articulate and Evaluate</th>
</tr>
</thead>
</table>
Students will apply visual, analytical and critical skills and develop control and competency.

**Compositions**
- **Components**
  Students will develop competence with the components of image: media, techniques and design elements.

**Relationships**
- Students will analyze the relationships among components of images

**Organizations**
- Students will express meaning through control of visual relationships

**Encounters**
- **Sources of Images**
  Students will investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures.

**Transformations Through Time**
- Students will understand that the role and form of art differs through time and across cultures.

## Approaches to learning

**How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?**

**Organization**
- Students will be expected to:
  - record the process of creation and should be able to explain the task in progress
  - record terminology, date entries and insert guiding questions
  - work on a regular basis, insert and/or record notes and insert hand-outs and resources in their DW.

**Communication**
- Students will be expected to:
  - inform others—including presentation skills using a variety of media
  - choose correct terminology and techniques
  - investigate the use of art in the community, research the impact of art on the community and find out how art is appreciated in different cultures.

**Reflection**
- Students will be expected to:
  - describe and analyze their work and the work of others
  - understand the first steps of critique
  - reflect critically on their own artistic development and processes at different stages of their work.

## Learning experiences

**How will students know what is expected of them? Will they see examples, rubrics, templates?**

- How will students acquire the knowledge and practise the skills required? How will they practise applying these?

- Do the students have enough prior knowledge? How will we know?

## Teaching strategies

**How will we use formative assessment to give students feedback during the unit?**

- **What different teaching methodologies will we employ?**
  - How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

## Lesson 1:

**Description**

Students will create a narrative piece showing their likes and dislikes. "Where's Waldo" (Where's Wally) serves as inspiration. Students will look at narrative art - Hieronymus Bosch and others. Students will learn there can be different

(TEACHING STRATEGY) Essential Agreements will be created on the first day of class. Each pair of students will be given one attribute from the learner profile, and then they must create an essential agreement that corresponds with that attribute. For example, for the group that gets caring may decide to write the essential agreement for that attribute as: “We will critique each other’s work, and not them, in a kind, caring, and constructive way that ensures that
kinds of self portraits.

Objectives:

- To identify the cultural clues found within art forms.
- To produce/explore works of art based on their environment - personal experiences. Create a work of art about self.
- To recognize how technical elements affect works of art - use elements and principles of design effectively

Frontloading:

1. Reflect on unit question.
2. Show examples of narrative art. Look for cultural clues in narrative art by Heironymus Bosch. Present some images of Where’s Waldo. Compare/contrast with work of Bosch.
3. Tell students they will fill the composition with memories from early childhood to present. (It could be about anything and everything they liked or disliked from their earliest memories on....like having glasses or braces, their pets, their games or special holidays or vacations that had a lasting effect on their lives or memories and to go from there.)
4. Students will find/look at some different kinds of self portraits (such as Van Gogh’s chair and others) and share their findings with the group.

Procedures:

1. Brainstorm events, happenings, memories from early childhood on. Make sketches on newsprint to represent the happenings, events - likes and dislikes
2. List 20 things about themselves (can relate to family, events, likes and dislikes)
3. Choose sixteen.
4. Fold 12” x 18” newsprint paper our fellow student will be able to put into practise the recommendations and ideas that we have brought forward.” Once all of the groups have finished, they will be presented, posted and then all of the students will sign the Essential Agreements chart (which will have all of the learner profile attributes on one side and the essential agreement for that attribute on the other side) for that class. It needs to then be placed in a permanent place in the classroom and referred to as needed.

Developmental Workbook (Formative Assessment): Students do all of their work, and keep all of their work, in their Developmental Workbook. This would include note-taking, techniques and steps, research, recording of feelings, brainstorming, ideas, guiding questions, reflections, journaling, preliminary work leading up to projects, and even some projects. They would also glue in or insert the course outline, rubrics, handouts and inspirational pictures that they may find (or anything else that is used). It is basically a sketchbook with a hard cover so it lasts. The Developmental Workbook is never graded as it is considered a tool not a task. It will, however, be used to assess Criterion B: Application and Criterion C: Reflection and Evaluation. (Mother-Tongue Development)

Students whose mother-tongue is not English may use their mother-tongue ion their Developmental Workbook.

Students will label pages for each project and then do all of their work on those pages. For example:

Page 1: Ideas
Page 2: Techniques
Page 3: Feedback
Page 4: Final Work or Photo of Final Work

(Teaching Strategy) Students will take apart or unwrap their unit question and then develop a fishbone organizer of various social stimuli as it relates to our unit question. Students will then share with their group.

(Teaching Strategy) Students will be given their Summative Assessment Rubric and asked to work with a partner or with their group in regards to what the expectations are for them to achieve excellent achievement for the various criteria.
### Lesson 2

**Objectives:**

- To become familiar with the collage methods of Romare Bearden (as well as other collage artists) and discuss the meaning in their work.
- To create a collage regarding a social/political/historical issue.

**Frontloading:**

1. Students will reflect on the unit question.
2. Students will watch a few very short videos on techniques and steps used to create collages; one of the video clips focuses on creating background and foreground in collages.
3. Students discuss the life and art of Romare Bearden, and look at a variety of examples of his artwork (especially photomontage work from the 1960’s); his work with the Spiral group during the Civil Rights Era, and the political content of his work, is to be

### (Teaching Strategy/Formative Assessment)

Popcorn and a Movie for learning strategy to help students brainstorm during the video.

### (Mother-Tongue Development)

- Reflection and critiquing of work may be done in a student’s mother-tongue language (if that is more comfortable for the student) and then it will be translated.

### (Teaching Strategy)

Carousel activity for group critique activities.
Procedures:

1. Students will choose a Martin Luther King, Jr./Nelson Mandela/Mother Teresa/Pope John Paul II, or any other human rights advocate quote; they must make sure they understand the meaning of the quote (some are more difficult than others!). They then list at least 5 objects/images that could represent the quote, and decide what type of setting the collage will have (i.e. city, country, interior, etc.).

2. Students will create a thumbnail sketch of the planned layout of their collage.

3. Students will begin searching through magazines and newspapers to find their images. They will usually need reminders about cutting images around the edge, eliminating the original background, so they can become part of a new context. Images can be stored in envelopes until needed.

4. Once they have a good amount of images, students can start the collage by creating the background. Glue must be applied right up to the edge of images, to reduce “fly-away” pieces. Students can turn the cut-out upside down on scrap paper, and use a small piece of poster board or other thin cardboard to "scrape" the glue all the way to the edges. Once the background is complete, they should begin arranging and gluing the images in the foreground. Emphasize mixing of individual images, especially figures/faces! Remind students that if a particular image cannot be found, they can always make it from cut plain paper.

5. When the collage is complete, students should go through the entire collage, and make sure all edges are completely glued.
down. A small paintbrush with glue works well for this. Lift loose edges and apply glue with small brush.

6. When the collage is complete, students will complete a written reflection on their finished piece of art.

7. A group critique can be held to discuss craftsmanship, creation of foreground/background, and the how well each collage represented the quote chosen.

Resources
What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Resources:
- Hieronymus Bosch (Scholastic Art past issue on Narration: Hieronymus Bosch)
- Where's Waldo (Where's Wally) (Google image search will bring up examples) - illustrator Martin Handford
- Star Wallowing Bull - Cultural Identity - "Black Elk's Little Sandman" - learning poster from Plains Art Museum. Poster is free - just pay shipping charges. More work by Star Wallowing Bull (Native American) can be found on line. Try a Google search.
- Romare Bearden background information and collages
- Online resources on collages
- Quotes from Martin Luther King Jr, Mother Teresa, Pope John Paul II, etc.

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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**

How did we decide on the data to collect? Was it useful?

<table>
<thead>
<tr>
<th>Figure 12</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>MYP unit planner</em></td>
</tr>
</tbody>
</table>
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Director’s Portfolio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Rosanne Boutin</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Grade 8 Drama – Year 3</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>6 Weeks</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td>Convey a message to an audience</td>
</tr>
<tr>
<td>Health and Social Education</td>
<td>Performance and production elements</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MYP unit question</th>
</tr>
</thead>
<tbody>
<tr>
<td>How can theatre investigate and communicate social issues that inform, educate, reflect and challenge?</td>
</tr>
</tbody>
</table>

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question? What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students investigated a theme and developed a message that would be communicated to an audience. Articles, photographs, cartoons and quotes based on the theme of “power” were presented to students as stimuli for the devising of their own physical theatre piece. Students were asked to show how the stimuli could or would be used to devise a physical theatre performance from the perspective of the director and present it as a performance concept.

Through the “Director’s portfolio”, students explored how the production and performance elements can be used to communicate this performance concept.

To differentiate for Grade 8 students, students will develop a piece based on a theme found in poetry.

Which specific MYP objectives will be addressed during this unit?

- develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions
- apply skills, techniques and processes to create, perform and/or present art.
- demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
- support, encourage and work with their peers in a positive way

Which MYP assessment criteria will be used?

<table>
<thead>
<tr>
<th>Criterion B</th>
<th>Clearly explores how the performance and production elements of physical theatre interact to convey the performance concept, showing application of the specified knowledge.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Clearly applies the production elements and the physical theatre conventions to convey a message and impact on an audience.</td>
</tr>
<tr>
<td>Criterion D</td>
<td>Displays a level of personal engagement that includes risk-taking and a commitment to thoroughly immersing herself in the processes of devising an original physical theatre-based performance.</td>
</tr>
</tbody>
</table>

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

**Content**
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

**Orientation**
- Work cooperatively and productively with all members of the class in pairs, small groups and large groups.
- Support positively the work of others.
- Offer and accept constructive criticism, given specific guidelines, with a desire to improve.
- Recognize that there is an historical and cultural aspect of drama/theatre.
- Demonstrate awareness of the multi-disciplinary nature of drama/theatre.

**Theatre Studies**
Theatre studies is the introductory exploration of teacher selected elements of drama and theatre that foster an appreciation of theatre as an historical and cultural art form. Within this discipline, the student will examine the following components: performance analysis, theatre history, the script.

**Script**
The student will be able to:
1. Define the elements of script, dialogue, directions, characters and settings.
2. Demonstrate understanding of directions used in a script.
3. Read a script aloud.

**Theatre History**
The student will be able to:
4. Recognize that drama exists in every culture.
5. Recognize that “theatre is a mirror of society”.
Technical Theatre
Technical theatre is the appropriate selection, construction, and manipulation of those staging variables that visually and aurally support the performer and the needs of the production. Students will demonstrate the concepts, skills and attitudes of the technical theatre discipline through a different component at each level. Possible components of study include: lighting, sound, makeup, costume, set, properties, puppetry, mask, visual media, and management (stage/house/business).

Awareness
The student will be able to:
1. Recognize the basic terminology associated with the component being studied.
2. Demonstrate understanding of the basic functions of the component being studied.
3. Show awareness of the importance of research.

Readiness
The student will be able to:
6. Demonstrate understanding of the importance of planning and organization.
7. Select a project appropriate to the component being studied.
8. Demonstrate understanding of the use of colour, shape and texture to achieve a desired effect.
9. Use sketching to explore ideas for the project.

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Collaboration: Students will be working in groups—including delegating and taking responsibility, adapting to roles, resolving group conflicts, demonstrating teamwork accepting others—including analysing others’ ideas, respecting others’ points of view, using ideas critically personal challenges—including respecting cultural differences, negotiating goals and limitations with peers and with teachers

Communication: Students are expected to inform others—including presentation skills using a variety of media

Transfer: making connections—including using knowledge, understanding and skills across subjects to create products or solutions, applying skills and knowledge in unfamiliar situations

Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, templates?
How will students acquire the knowledge and practise the skills required? How will they practise applying these?
Do the students have enough prior knowledge? How will we know?

Teaching strategies
How will we use formative assessment to give students feedback during the unit?
What different teaching methodologies will we employ?
How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

Frontloading:
Students will be engaged in exploring the role of the director through video and discussion.
The rest of the learning experiences will be covered in three sections:

Popcorn and a movie assessment for learning strategy to help students brainstorm during the video.
stimuli for the potential they offer a performance
Here students will participate in group activities to explore social stimuli that are applicable to their lives.

- the basic principles of physical theatre (group awareness, kinesthetic response, and so on)

Individual lessons will be geared towards explored appropriate physical contact and how to use physicality in an imaginative way.

**PT Lesson 1:** In pairs. One student is a frame kneeling in the floor with hands down – the other moves imaginatively round the frame in slow motion by leaning on them or moving through the gap. The key is to use balance and control, you need to concentrate to do this well.

1. Individually shape your body into a chair frame. (What type of chair, sofa type, hard school chair etc.)
2. Half class show to other half and swap
3. Pair - one is now a chair –Create a character who is moving into the chair to sit down, maybe to watch TV or do homework. Exaggerate the mood of the character. Ask students to keep the chair as neutral as possible – not conveying emotion so the focus is on the character sitting in it.
4. Perform some – were we convinced by any of the chairs?

**PT Lesson 2:** Recap last lesson and outline objectives. Remember that physical action tells a story.

1. Individually, create a physical representation of either a lion, bird, spider, fish or one of your own choice
2. Develop the freeze by making part of the animal move to suggest the animal. Could be a clawing action or wings flapping
3. Share some - where were the gestures working the best and why?
4. Discuss what a motif is, in what other lesson have they heard this term? You have just created a motif for your animal.
5. Individually- Using a strong animal motif all repeat the movement, then start to extend this, you use the first movement as the base and then add to it using your whole body.
6. In small groups think about how your motif can be developed as a group. You may have a repetition across the group (cannon) or have the gesture grow as each animal moves. You can add voice too.
7. Continue to develop this thinking of how you can create an atmosphere.
8. In your groups now you need to make one animal from all of your bodies, it

Students will develop a fishbone organizer of various social stimuli as it relates to our unit question. Students will then share with the whole group.

Students will explore the basic principles of physical theatre through a multimedia presentation.

Students are given an example of a completed summative task. They are to reflect in their DW to begin their exploration stage of creating their own PT piece.

Open Discussion about the chair and how it becomes part of the character.

Questioning throughout the drama lesson to discuss gestures.

Introduce the meanings of the words: motif, cannon and voice.
needs to be able to move together

9. Create a scene with the animal/insect at the centre of it.

**PT Lesson 3:** Recap last lesson and outline objectives - companies like Frantic assembly use movement to tell the story and it is often symbolic, not just a literal representation.

1. Pairs - mirror exercise (spontaneous), place and movement needs to be slow and controlled to be a convincing - think about creating a mood, happy, sad
2. Now plan this exercise, use the planning to do things you wouldn’t be able to do like – (Opposition- mirroring but the other side moves)
3. Perform them – evaluate effectiveness, tone and atmosphere that has been created. Are they telling the audience about the relationship between these two characters?
4. In different pairs both create the same sequence; these can be in any order but must include the following. They can work side by side or move towards or away from each other.
   - a jump
   - a turn
   - travel
   - balance
5. Perform some without music. Did it tell a story, did you see a character?
6. Now perform to a piece of music – does the style change, meaning change (make sure students let the style and pace of music effect the way they perform.) You can change – facial expression, pace and size. No voice.
7. Choose some of the best to show to the whole class. Discuss - did it change the way you felt about the scene, are you beginning to see movement telling a story?
   
   ➢ the nature, function and interaction of the various production elements that are necessary to create a theatre performance.

**PT Lesson 4:** Recap last lesson and outline objectives - remember that physical theatre needs to use movement and space imaginatively.

1) Do you know what a balance is?
   Individually show a balance.
2) In pairs how can you combine s balance?
   Using counter balance show three or four balances that are connected to each other using slow motion transition.
2) Look at image – what stories, themes issues can you see?
3) In small groups you are going to express either a theme or a story you think is represented in the image. You can use the work from last week and the balances and lifts from today. You can use words

Use mix and freeze strategy so that students are not always paired with the same students.

Using pictures and images to explore social issues.
but you should rely on the movement to tell most of the story or idea.

**PT Lesson 5:** What have they learnt about physical theatre so far – how would you recognise it in a piece of work?

1) Read through the poems available – You’re going to create a piece of physical theatre based n the poem. You can use lines from the poem
2) They can choose from the poems. – groups of 5 or 6 students start to structure and create their piece.
3) Plan your ideas first - how will you use the various elements you have learnt so far.
4) Run through of your work – discuss any necessary changes

**Resources**

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Physical Theatre basic principles video or powerpoint.

Have students ask their English Teacher to help them find some meaningful poems that express

Bring in local community actors to help facilitate movement during this unit.

**Ongoing reflections and evaluation**

**In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.**

**Students and teachers**

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?

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**

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**

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**

How did we decide on the data to collect? Was it useful?
MYP unit planner

Unit title

Teacher(s)  Diane Leganza  (Mountain Ridge Middle School, Colorado)

Subject and grade level  Art Level 1

Time frame and duration  2 weeks

Stage 1: Integrate significant concept, area of interaction and unit question

Area of interaction focus
Which area of interaction will be our focus? Why have we chosen this?

Human Ingenuity:
Where does art come from? Understanding the people behind an art piece and their influence in our own art

Significant concept(s)
What are the big ideas? What do we want our students to retain for years into the future?

Art defines a culture

MYP unit question
How can color and pattern reflect a culture?

Assessment
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

After studying the Oaxacan culture, students were asked to create their own fantasy animals and develop a myth for their creation. Students present their animal and read their myth during a formal classroom critique. The myths and the creatures were on display in the school foyer for other students to view and read.

The art display in the school’s foyer may include:
The visual
An artist statement
The student’s original Oaxacan myth
**Which specific MYP objectives will be addressed during this unit?**

<table>
<thead>
<tr>
<th>Criterion A: Knowledge and Understanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>• demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Criterion B: Application</th>
</tr>
</thead>
<tbody>
<tr>
<td>• develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Criterion C: Reflection and Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• reflect critically on their own artistic development and processes at different stages of their work</td>
</tr>
</tbody>
</table>

**Which MYP assessment criteria will be used?**

<table>
<thead>
<tr>
<th>Criterion A: Knowledge and Understanding</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Criterion B: Application</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Criterion C: Reflection and Evaluation</th>
</tr>
</thead>
</table>

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

**Content**

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

**Knowledge and or Skills:** understanding of the art form, understanding elements of the art form, elaborating on an idea, art skills and techniques specific to the genre, how to reflect critically, evaluate others’ works

**State Standards**

C.D.E.Standard 1
Students recognize and use the visual arts as a form of communication.

C.D.E. Standard 4
Students relate the visual arts to various historical and cultural traditions

**Approaches to learning**

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will understand the art form and its elements, learn to elaborate on their ideas, apply techniques and evaluate others.
### Learning experiences

How will students know what is expected of them? Will they see examples, rubrics, templates?

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Do the students have enough prior knowledge? How will we know?

### Teaching strategies

How will we use formative assessment to give students feedback during the unit?

What different teaching methodologies will we employ?

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

### Examples and rubrics:

Students will see examples of the final product and will hear famous original myths to help them gain an understanding of the writing portion of this project. They will also receive their rubric before they get started.

### Skills

Students do preliminary sketches, view a United Streaming video on Oaxacan artists and discuss color and patterns used in the artists’ pieces.

### Prior knowledge

will be gauged with questioning during class discussions as well as a KWL warm-up

### Practicing the Skills:

Taking notes and creating preliminary sketches followed by peer and teacher feedback should get students on the right track.

### Formative assessment:

Formative assessment through daily in-class evaluation and feedback. Feedback included: discussion of application of the elements of art and principles of design in their work, reading examples of cohesive stories to help students include the components (beginning, middle, end) in their own work. Students are always encouraged to view and offer suggestions to their peers during the creative process.

### Methodologies:

Teacher will share myths with students before they are asked to write their own.

Teacher will provide students with background information on Oaxacan Art through books and hand-outs

### Differentiation:

Using different learning styles, students create to their best ability. Each student produces a unique, creative and original piece of art.

### International Mindedness

This unit provides an opportunity for students to expand their knowledge of the art of world cultures and to participate in the creation of an original piece of art with an accompanying creative myth.

### Resources

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- Internet
- United Streaming
- Books
- Hand-outs
# Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice*.

## Students and teachers
- 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?
- Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

## Possible connections
- 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
- 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
- How did we decide on the data to collect? Was it useful?

## What we found compelling:
Students were engrossed with the Oaxacan artisans and their works. Many questions arose regarding the simplicity of the Oaxacan culture, juxtaposed with the intricacy and sophistication of their artwork. Students came to realize a fairly poor, often uneducated society is capable of creating significant art.

We are fortunate in the art studio to be able to provide an opportunity for all children to succeed. Differentiation is an automatic occurrence for us.

Feedback was given to students throughout their creative process. Students were able to demonstrate their learning through the creation of their own Oaxacan fantasy creature. The Design Cycle was utilized throughout the unit, allowing students to be able to continually modify, adapt, and reflect upon the assignment.

Both the summative and formative assessment pieces enhanced the learning experience for the students.

## Connections:
Students gained a deeper understanding of another culture and were able to produce beautiful works of art themselves. Additionally they were able to utilize their own area of strength and learning style to succeed.

After the creation of the art, students extended their knowledge by composing a myth about their creature. During their humanities classes and Language B, art from other cultures was also studied, so students could make links back to their experience in their 2-D art class.

Art skills are based upon continued practice of new techniques and skills. The opportunity for students to expand their knowledge between the art studio and the ceramic classroom always exists. The transdisciplinary connection occurs when students create works of art and follow up with written responses and artist statements which allow students to reflect upon their experience.

## Data Collection:
Data collected was comprised of the project itself, the myth, and the artist statement that was written. We photograph projects as exemplary work for future use. Artist statements are often read in class as examples of quality work. Teachers select high and low samples to show students before they get started on their own.
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>An Exploration of Impressionism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Tammy Romanuk</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Art Year 2</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>16 classes 8 weeks</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td></td>
</tr>
</tbody>
</table>

**Human Ingenuity**

The student will learn to draw and to paint from observations of natural environments.

The student will be encouraged to find a language that describes the natural forms they paint and draw.

**Significant concept(s)**

To draw from observation and know how to create value, shading, and contrast with graphite and paint.

To not only recognize that nature is ephemeral but to be able to capture the essence of a natural landscape in a moment of time.

To understand that with the choice of a specific palette, a mood can be denoted to the painting.

**MYP unit question**

*How can I capture the essence of a changing natural environment?*

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will ultimately create a painted landscape undergoing autumn's transitions. Students are to think about the inherent beauty of nature, its sequences and how we might possibly take better care to preserve micro-environments in our neighbourhoods, so that we and other species can continue to prosper from them.

**Learning to Draw Trees:** Looking at structures, how they branch, are rooted, textures, leaf arrangements.

**A Review of Perspective:** Modelling, Linear, Detail and Edges, Color and Value Change.

**How to Lay in the Basic Sketch for Your Composition:** Making a quick sketch.
Practice Drawing of a Landscape from Home: At least one tree and a few of its surroundings.

Outdoor-Sketching Trip: To practice drawing compositions with trees and other natural forms found in nature. Students will also photograph a natural environment that they might use to complement their sketches for the painting.

Drawing a Landscape: Using the sketches and or photograph to make a black and white drawing encompassing a pleasing composition that utilizes the elements and principles of design.

A Look at Impressionist Artists: The subject matter, immediacy of paint application, brushstroke, light quality and the creation of form, colors used and a review of color theory.

Practice Painted Sketch: To create a painted sketch of the final painting focusing on color and brushstroke.

Final Painting: Enlarging the sketch for the final painting.

Class Critique: Learning to discuss and understand our work and that of others. Relevant view points.

Formal Reflections of Learning

Which specific MYP objectives will be addressed during this unit?

Application-
Students will learn that a passage of time can be conveyed with a painted image – That life is ephemeral.

- Students will draw from observation using sighting and measuring techniques to help with proportion and placement.
- Students will apply concepts of perspective and color theory to create depth.
- Students will learn the process of applying graphite and paint to create value and contrast.
- Students will use brushstroke in an identifiable manner that lends itself to the making of form.

Reflection and Evaluation-
Students will be able to engage in dialogue, oral and written to discuss intent, decisions made, outcomes, etc.

- Students will be able to show growth and development in their abilities to draw and to paint.
- Students will be able to express mood with the style of brushstroke and colors used.

Which MYP assessment criteria will be used?

Criterion A: Knowledge and Understanding: Why impressionistic artists did not want to paint traditionally with glazes and what the impact of impressionism had on future works of art.

Making the best decisions for completing a drawn or painted landscape. Understanding effective composition.

Criterion B: Application: All sketches, practice work, and final compositions.

Criterion C: Reflection and Evaluation: Developmental workbook/formal reflection on unit.

Criterion D: Artistic Awareness and Personal Engagement: Willingness to be experimental and to make conscious decisions that advance and or modify the work for purposeful reasons. Feedback from classroom critiques.
## Stage 2: Backward planning: from the assessment to the learning activities through inquiry

### Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

### Tasks:
Understanding good composition based on elements of composition and principles of design especially the creation of space, value, contrast, and unity.
Drawing tips and techniques – sighting, basic shapes and proportion.
Landscape drawing and painting.
Understanding perspective and forms found in nature.
Values and textures found in nature.
Appropriate use of brushstroke and color.
Students know and apply visual arts materials, tool, techniques, and processes.
Students relate the visual arts to various historical and cultural traditions.

### MELS REQUIREMENTS – VISUAL ARTS
**Competency 1** – Creates Personal Images 35%
**Competency 2** – Creates Visual Images 35%
**Competency 3** – Appreciates Art 30%

### Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

#### Communication
- use art as a means to communicate time place and mood.
  - Students will practice using a variety of techniques with drawing and painting.
  - Students will enhance their knowledge of using graphite and paint by using them in a new way to create value and form.

#### Organization
– students will practice using a variety of techniques with drawing.

#### Reflection
– Students will reflect on their final project to evaluate learning and effectiveness of the given image in terms of the elements of composition and the principles of design as well as the mood created.

#### Thinking
– How can I use the techniques learned in future art works
### Learning experiences

- How will students know what is expected of them? Will they see examples, rubrics, templates?
- How will students acquire the knowledge and practise the skills required? How will they practise applying these?
- Do the students have enough prior knowledge? How will we know?

### Teaching strategies

- How will we use formative assessment to give students feedback during the unit?
- What different teaching methodologies will we employ?
- How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

It will be assumed that students will be entering the class with little prior knowledge. Therefore all the necessary information will be presented and practiced throughout the course unit.

Students will be provided with handouts and visual examples of natural forms like trees and plants. They will also see examples of artists' work and be given time to discuss content and to ask questions.

Students will be given time to create a variety of sketches exemplifying form, texture, value, perspective, color, and brushstroke.

General verbal feedback will be given during studio time as instructor passes through class.

Specific written feedback will be given as students turn work in to be assessed

Students will see a finished example and will observe a demonstration of the technique.

Differentiated instruction is provided by the variety of presentation methods visual (finished examples and demonstration) and written (step-by-step instructions including pictorial examples). Further modifications can be made by providing works to copy to allow students to focus on and master technique initially rather than worry about composition. Once technique is mastered, students can move on to the challenge of original composition.

### Resources

- The internet and library
- Teacher supplied examples and support materials for learning techniques
- Class critique and discussions to generate ideas and understandings

Include Individual Lessons/ Activities (not required)

### Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

**Students and teachers**

- 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?
- Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated
**Possible connections**
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**
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**
How did we decide on the data to collect? Was it useful?

---

*MYP unit planner*
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Gargoyles, Grotesques and Medieval Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>T. Romanuk</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Art Year 3</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>6 weeks, 12 classes</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

**Area of interaction focus**
Which area of interaction will be our focus? Why have we chosen this?

**HUMAN INGENUITY**
Students will learn why grotesques and gargoyles were important for medieval architecture.

Students will learn about the variety of styles popular with this form of architectural detail and come to understand that it is found on more modern buildings and remains an art form today.

Students will learn that by understanding the constructs of drawing a head and modelling it that they can transform reality into either a grotesque or gargoyle of a highly imaginative nature.

Students will learn about medieval lettering and text and use what they know about it to compliment the rendering of their grotesque or gargoyle.

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?

- Understanding that art is a critical tool for communication.
- Apply skills as artists to create a strong visual image.
- To create an image that is reminiscent of a past era, but which still has relevance to today.
- Knowledge of art and media techniques and process for creating the art form.

**MYP unit question**
How can I use what I know about medieval art to create a work that teaches me about 3-dimensional form and can also send a feeling and or message to the viewer.

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?
Students will first use a drawn self-portrait and transform it to become either the face of a grotesque or a gargoyle.

Students will illustrate a phrase, quote, or word of significance to them using graphite in the style of the artists from the early centuries. They will research calligraphy and manuscripts. They will create their own word, phrase, or quote of personal significance to relate their gargoyle or grotesque and understand that text can be used as art.

The word, phrase or quote will begin with a Uncial Letter like that of Illuminated Manuscripts and be highly ornate with patterns and imagery.

**Day 1 – 3**

Watch video on Gargoyles and Grotesques and practice drawing some gargoyles and or grotesques inspired from watching the film and using the library for images in books or from computer found images.

Sketching ones face from either a mirror or photograph. Practice transforming one's face into a gargoyle or grotesque.

**Day 4 - 5**

Distribute examples of illuminated manuscripts, calligraphy, illustrations, and architectural details. Discuss the influence of society on the art forms. Who created the art? For whom was the art created? How did this change over time? How do artists illustrate words and phrases? Will the first letter of it be highly decorative with images and patterns? Were will the word, quote or phrase be inserted around the gargoyle or grotesque? Create sketches of various placement of text with image.

**Day 6**

Using various line qualities, very lightly draw in all your imagery on final copy.

**Day 7 – 10**

With your good copy lightly drawn in, begin to make any corrections. Add the patterning to your text as well as the imagery you will use surrounding it. Use the value scale to model the forms and to create detail.

Assignment: create a thumbnail sketch (5x7) of interesting design of lines and shapes that intersect and overlap and support the mood or feeling created by phrase, quote or word.

Homework: In your developmental workbook, discuss what imagery and patterning you used for the text. Consider how it relates to your creature. In other words, what is your message? Do you feel you made that clear or perhaps it is ambiguous? Explain.

**Day 11**

Present and critique work.

Which specific MYP objectives will be addressed during this unit?

**Knowledge and Understanding**

Students will be able to understand why societies made architectural ornaments such as gargoyles and grotesques and added them to buildings. Students will also be able to understand why societies made decorated text and manuscripts. They will come to understand the impact of these arts on society and culture.

**Application**

Students will develop and create their illustration based on examples seen from historical writings and architectural ornamentation.

Students will apply the techniques learned in practice activities to their design concept to create a personal work of art.

**Personal Engagement**

Students will use their own faces as a starting ground to alter into a gargoyle or grotesque.

Students will choose their own word, phrase, or quote of personal significance. They will be internally motivated to illustrate this word, phrase, or quote because they choose something meaningful to them.
Students can provide feedback to peers and brainstorm ideas in a helpful way in group work.

Which MYP assessment criteria will be used?

Knowledge and Understanding: Criterion A- Sketches that transform ideas.
Application: Criterion B- Black and white modelled gargoyle or grotesque with letter and text imaged, patterned, and modelled.
Reflection and Evaluation: Criterion C- Developmental workbook/formal reflection.
Artistic Awareness and Personal Engagement: Criterion D- Being able to take part in all class critiques and willingness to experiment and make effective decisions.

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Tasks:
Understanding the head and face and how it can be distorted.
Drawing of the gargoyle or grotesque using modeling – 3-D effect.
Drawing of uncial letter with text that is decorative. Embellishment, patterns, and images.

Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.
Students must use a variety of elements and principles to create successful composition.
Elements: line, value, texture
Principles: Rhythm, movement, pattern, emphasis.
Students know and apply visual arts materials, tools, techniques, and processes.
Students must employ taught techniques and use tools to create composition.
Students will be learning an completely new media and new methods of creating value.
Students relate the visual arts to various historical and cultural traditions.
Unit emphasizes the historical use of pen and ink in a variety of global cultures throughout history.

MELS REQUIREMENTS – VISUAL ARTS

COMPETENCY 1 – Creates Personal Images 35%
COMPETENCY 2 – Creates Visual Images 35%
COMPETENCY 3 – Appreciates Art 30%

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Communication- art as a means of communication.
Information Literacy- researching manuscripts and calligraphy.
Reflection- finding a quote or phrase of personal importance.
Thinking- how will student use the given media, their skills and knowledge to communicate a visual
Message.

Organization - Students will practice using a variety of techniques with drawing.

<table>
<thead>
<tr>
<th>Learning experiences</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates?</td>
</tr>
<tr>
<td>How will students acquire the knowledge and practise the skills required? How will they practise applying these?</td>
</tr>
<tr>
<td>Do the students have enough prior knowledge? How will we know?</td>
</tr>
</tbody>
</table>

Students will be provided with visual examples of manuscripts and artwork created in Pen and ink.

Students will understand appropriate modelling to create sculptural form.

Students will understand the variety of line, texture, and patterning.

Students will learn to create a variety of line, texture and value using pen and ink

Students will apply that knowledge to their specific project.

<table>
<thead>
<tr>
<th>Teaching strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will we use formative assessment to give students feedback during the unit?</td>
</tr>
<tr>
<td>What different teaching methodologies will we employ?</td>
</tr>
<tr>
<td>How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

General verbal feedback will be given during studio time as instructor passes through class.

Specific written feedback will be given as students turn work in to be assessed.

Students will see a finished example and will observe a demonstration of the technique.

Differentiated instruction is provided by the variety of presentation methods visual (finished examples and demonstration) and written (step-by-step instructions including pictorial examples). Further modifications can be made by providing works to copy to allow students to focus on and master technique initially rather than worry about composition. Once technique is mastered, students can move on to the challenge of original composition.

<table>
<thead>
<tr>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>What resources are available to us?</td>
</tr>
<tr>
<td>How will our classroom environment, local environment and/or the community be used to facilitate students' experiences during the unit?</td>
</tr>
</tbody>
</table>

The internet and library will be a valuable resource in our research of gargoyles, grotesques, manuscripts, and calligraphy. Students will be asked to extend the lesson beyond the classroom by continuing their research at home. For example, looking at old fairy tale books, and episodes of movies or cartoons with gargoyles and by studying the 3 dimensionality of the form of their faces.

Include Individual Lessons/Activities (not required)
Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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
How did we decide on the data to collect? Was it useful?
Unit title: Comedy
Teacher(s): Natalie Small
Subject and grade level: Performing Arts – Year 4
Time frame and duration: 6-8 weeks

Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td>• Comedy is a complex literary and theatrical form.</td>
</tr>
<tr>
<td></td>
<td>• Comedy movements reflect historical and social changes.</td>
</tr>
<tr>
<td></td>
<td>• Laughter serves a necessary physiological adaptive function.</td>
</tr>
<tr>
<td></td>
<td>• Comedy is the intellectual response to experience while tragedy is the emotional reaction.</td>
</tr>
</tbody>
</table>

Health and Social Education

MYP unit question
What makes humans laugh?

Assessment
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Reading “How to Write Comedy” – reference resource package
- Film – Best of SNL Will Farrell – analysis/discussion of comedy theories & technique
- Series of 3 Improv: Incongruity, Establishment of Sup., Repetition – groups
- Rehearsed Improv: Incorporating the 3 Theories – (summative) Group to be filmed
- Expository Essay – Thoughtful Laughter – Criterion A Knowledge & Understanding
- Writing Comedy Shorts – partners write original comedy
- Formal Reflections of Performance and Script: Criterion C
Which specific MYP objectives will be addressed during this unit?

- Experience and develop curiosity, interest and enjoyment in their own creativity and that of others.
- Explore through the process of performing arts.
- Acquire and develop skills needed for the creation of performing art work.
- Use the language, concepts and principles of performing arts.
- Communicate their thoughts and ideas through performing arts.
- Create performing art work.
- Develop receptiveness to performing art forms across time, place and cultures, and perceive the significance of these art forms as an integral part of life.

Which MYP assessment criteria will be used?

**Criterion A:** Knowledge and Understanding (Expository Essay “Thoughtful Laughter”)

**Criterion B:** Application (Rehearsed Improv/3 Theories & Original Comedy Short)

**Criterion C:** Reflection & Evaluation (Developmental Workbook/formal reflection on Unit of Comedy)

**Criterion D:** Artistic Awareness & Personal Engagement (at the teacher’s discretion at the end of the unit)

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

**Content**

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

**Exploration of techniques used in Improvisation**, learning how to develop and sustain a character through the use of back grounding, extend and deepen levels of concentration, employing a range of gestures and facial expressions and work on greater use of the voice and audibility as well as practicing clear articulation and correct pronunciation as well as interpreting characters from the written text. Students will explore the role of the actor, director and playwright. Through all of this the student develops a unique view of the actor. Intercultural awareness is also developed as students learn how different social movements, concerns of the day and individuals have influenced the arts (including drama, film, music and popular media).

**MELS REQUIREMENTS – PERFORMING ARTS**

**Competency 1** – Creates Dramatic Works 35%

**Competency 2** – Performs Dramatic Works 35%
Competency 3 – Appreciates Dramatic Works 30%

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

- **Organizational skills and attitudes towards work:** Meeting deadlines, quality work which reflects time invested, organized Developmental Workbook, goal setting, group and individual responsibilities stressed when working with a team, establishment of a schedule, the importance of team work in pursuit of a common goal.

- **Collaborative Skills:** Respect for others points of view, respect for individual expression, group work, team work (set building, sound mixing, rehearsal process).

- **Communication:** Appropriate use of vocabulary, emphasis on non-verbal communication

- **Information Literacy:** Use of media, school resources

- **Reflection:** Developmental workbook, self and peer monitoring and evaluation, appreciation of personal work and work of others.

- **Subject Specific thinking skills:** understand, interpret and evaluate a range of historical sources and media.

- **Understanding fundamental concepts of theatre:** Artistic and historical appreciation, lighting, sound environment to create atmosphere.

Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, templates?
How will students acquire the knowledge and practise the skills required? How will they practise applying these?
Do the students have enough prior knowledge? How will we know?

<table>
<thead>
<tr>
<th>Teaching strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will we use formative assessment to give students feedback during the unit?</td>
</tr>
<tr>
<td>What different teaching methodologies will we employ?</td>
</tr>
<tr>
<td>How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

| Students will be given task-specific handouts on all major pieces of work and generally formative assessments will be explained orally in class by the teacher so that students have the opportunity to ask questions. All rehearsal time will be given during the 73 minute sessions |
| Formative assessment will be ongoing in the form of skits, improvisation, acting exercises. Students will be taught the principles of method acting and then will incorporate these principles in their daily tasks to be given by the teacher. |
| Independent reading of texts, and articles and |
so that students may have immediate feedback to their questions and help with their ideas. Task specific rubrics will be given to the students with the major tasks.

- Students will receive handouts on Comedy, will review the comedy techniques in the SNL – Will Farrell DVD to reinforce the theories. Students will engage in various improvisations and exercises to familiarize themselves with the major concepts, terminology and techniques of improv.
- By the end of the acting workshops, students should have a general knowledge of the techniques and how to apply those learned techniques in their final drama performance and all performances subsequent performances.

theory, discussion, lecture, tests and quizzes, note-taking, group and independent work, rehearsal (independent and guided), investigation of performance spaces, special effects, costume and lighting.

- Primary learning will take place as students view and critique the work of their peers and learn to appreciate their own work and the work of others daily and in their developmental workbooks.
- Enrichment activities such as select comedy performances by actors.
- Acting workshops, small and large group activities and research

Resources
What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- A positive artistic classroom environment, actor’s workshop studio style will be implemented where feedback, constructive criticism and appreciation of each other’s work must be established. Open dialogue between teacher/student and student/student must be established from the onset of the project. The primary aim is to disassemble “cliques” and to have everyone working together as a supportive team and IBO family.

- Internet, textbooks, scripts, and films will be used as resources for this unit.

Ongoing reflections and evaluation
In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?
**Possible connections**

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**

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**

How did we decide on the data to collect? Was it useful?

---

**Figure 12**

*MYP unit planner*
### MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>OPTIMAL COMPOSITION WITH FOCUS ON FORM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>T. Romanuk</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Art Year 5</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>4 weeks 7/8 Classes</td>
</tr>
</tbody>
</table>

### Stage 1: Integrate significant concept, area of interaction and unit question

#### Area of interaction focus
Which area of interaction will be our focus?
Why have we chosen this?

*Human Ingenuity* - Students will learn that significant compositions of art can be made from the use of simple materials while focusing on placement and magnification and an expression through color.

#### Significant concept(s)
What are the big ideas? What do we want our students to retain for years into the future with?

Understanding that good composition is a critical for a pleasing art work – One the viewer is compelled to look at.

Apply skills with color knowledge that will create a strong visual image.

#### MYP unit question
How will I be inspired to make a singular object, like a leaf, a bold dramatic statement?

### Assessment

What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will create an image of significance – simple yet a bold statement. One that transcends what the actual object looks like. To do this they will study Georgia O’Keefe to understand simplicity of composition, enlarging of an object to arrive at understanding the integrity of the object while focusing on the structures that give purpose and drama along with the use of color to heighten all.

#### Day 1
Introduce composition as dramatic as seen with the art of Georgia O’Keefe. Look at video and prints.
Discuss color and its ability to give meaning.- Either emotional, symbolic, psychological, etc.
Emphasize background space.
Begin to practice compositional layouts and color selections while considering the background space.

#### Day 2
Practice and finalize compositional layouts and selection of color.

Day 3
Enlarge finalized compositions after reiterating drawing out the essentials of the object to establish drama and meaning for the object/leaf.

Day 4/7
Putting it all together.

Day 8
Present and critique work.

Which specific MYP objectives will be addressed during this unit?

Knowledge and Understanding-
Students will be able to understand that simplicity of composition, positive and negative space can vitalize the meaning of the subject matter. They will also understand that the use of color has strong associative affect and effect.

Application-
Students will develop and create their art work based on examples seen from the body of work by Georgia O'Keefe.
Students will apply the techniques learned in practice activities to their design concept to create a personal work of art.

Personal Engagement-
Students will experiment with color and the way it is applied in order to heighten meaning of the object. Deliberate choice must be proven.
Students are encouraged to provide feedback to peers by having mini critic sessions.

Which MYP assessment criteria will be used?

Knowledge and Understanding: Criterion A: How well the student experiments with their compositions.
Application: Criterion B: Has the student succeeded in finding an optimal composition that is pleasing and meaningful.
Reflection and Evaluation: Criterion C: Informal discussions of their work with teacher and peers. Developmental workbook critic of the work.
Artistic Awareness and Personal Engagement: Criterion D: Willingness to accept criticism in a way that they use it to make modifications to their work or make decisions based on what they have learned. Formal class critique.

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the
significant concept(s) for stage 1?

**Tasks:**
Understanding that subject matter does not have to be complicated.
Understanding form and how one might simplify it to pronounce the beauty of form.
Practice the elements of composition such as, line quality, value, space, color, and texture as well as the principles of design such as, balance, unity, and focal area to maximize the effect of a beautiful composition.
To understand negative space and how it should be deemed as important as positive space for complimenting the whole of the whole.
To be able to appreciate the compositions of others.

**MELS REQUIREMENTS – VISUAL ARTS**

| Competency 1 - Creates Personal Images 35% |
| Competency 2 – Creates visual Images 35% |
| Competency 3 – Appreciates Art 30% |

**Approaches to learning**

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

- **Communication**- Art as a means of visual ease and beauty.
- **Information Literacy**- Learning from the masters.
- **Reflection**- Choosing color that is thought provoking and meaningful.
- **Thinking**- How will student use the given media, their skills and knowledge to communicate a pleasing composition – One that is not only balanced but beautiful in form, texture and color.

**Learner Profile**

Which characteristics of the learner profile will be emphasized? How will you make students aware of them?

**Thinkers**-
Students will ask themselves the following:
What forms do I wish to enhance/emphasizes?
What meaning and or feeling do I wish to imbue my subject matter with?
Why is it important to create this way? Understanding motives.

**Communicators**-
How can I create visual message/meaning through art?
How can I critic the art work of others as well as my own?

**International Mindedness**

How will international-mindedness be addressed?

By looking at the work of some well known artist from around the world.

<table>
<thead>
<tr>
<th>Learning experiences</th>
<th>Teaching strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates?</td>
<td>How will we use formative assessment to give students feedback during the unit?</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>How will students acquire the knowledge and practise the skills required? How will they practise applying these?</td>
<td>What different teaching methodologies will we employ?</td>
</tr>
<tr>
<td>Do the students have enough prior knowledge? How will we know?</td>
<td>How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

Students will be provided with visual examples of compositions made with one object.

Students will hear from Georgia O'Keefe how she viewed the creation of a composition. What was meaningful for her.

Students will know what criteria are being assessed.

Students will understand that color has a varied effect by making repeated compositions with different colors prior to beginning the final project.

General verbal feedback will be given during studio time as instructor passes through class.

Specific written feedback will be given as students turn work in to be assessed.

Students will see finished examples and will observe some demonstrations with technique.

Students will also be provided with visual descriptions of various techniques used.

Students will be given the opportunity to discuss their intentions and their work every studio period so that they can better complete it accordingly.

**Resources**

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Video and library books with an opportunity to use the internet will be a valuable resource in our research of composition and making of form.

Teacher supplied examples and support materials for learning techniques.

Class critique and discussions to generate ideas and understanding.

Include Individual Lessons/ Activities (not required)

**Ongoing reflections and evaluation**

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

**Students and teachers**

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?

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?
**Possible connections**
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**
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**
How did we decide on the data to collect? Was it useful?
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Prehistoric Art and a Link to Today</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>T. Romanuk</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Visual Art, Year 1</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>3 weeks, 6 classes</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

**Area of interaction focus**
Which area of interaction will be our focus? Why have we chosen this?

**HUMAN INGENUITY**
Students will learn that:
- Even prehistoric man needed to express himself and that his art work was didactic. The student can therefore tell a story with their work.
- Symbolism can pronounce the visual story telling.

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?

- Students will learn that:
  - Good composition hinges on consideration of all space within an art work.
  - An art work often uses a combination or form and line to define shape.
  - Prehistoric art was very sophisticated in the way it drew out the essentials without complete dedication to reality.
  - The difference between contoured and silhouette shapes

**MYP unit question**
What story lies behind what I have drawn?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will look at prehistoric art from caves such as Lascaux and learn what prehistoric man was interested in revealing with his association with animals and
the hunt.

Students will take from what they learn about endangered species and create a drawing that tells a story of why that animal is defeated in its environment.

Students will be encouraged to extract only what is necessary to describe the endangered animal without focusing on details. In other words, to create a sophisticated naturalistic creature that is easily understood without excessive attention to detail and realism.

Students will practice laying in compositions that use size variation and overlapping to create a pleasing art work that is balanced and denotes an understanding of positive and negative space.

Students will practice drawing their animal with contour lines and in silhouette form.

Students will enlarge the final sketch and be selective in using earth tone colors.

Which specific MYP objectives will be addressed during this unit?

**Knowledge and Understanding:** Students will learn that: Prehistoric man gave a vitalizing power to the creatures he drew by rendering only the most essential features that defined them.

Good art works do not need to be filled with details and a high degree of realism and that they themselves have the opportunity to work this way.

**Application:** Students will apply ideas of drawing in silhouette or with contour form and will apply the concept of rendering only the essentials to show simple, naturalistic creatures sophisticated in what is not drawn.

**Reflection and Evaluation:** Students should be able to discuss attempts at simplifying form as well as to discuss their final outcomes.

Which MYP assessment criteria will be used?

**Criterion B:** Application: To break subject matter into a more stylized, naturalistic and therefore simplistic composition.

**Criterion C:** Reflection and Evaluation: Group discussion and critique, film questions, developmental work book, final reflection

---

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

**Content**

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the
significant concept(s) for stage 1?

Tasks:
Organizing composition that is balanced in terms of negative and positive space – forms used and color.
Understanding how to select what is necessary to depict a creature without emphasis on detail.
Understanding the importance of animals to prehistoric man and their continued importance in our world.

MELS REQUIREMENTS – PERFORMING ARTS

Competency I – Creates Personal Images 35%
Competency 2 – Creates Media Images 35%
Competency 3 - Appreciates Art Works 30%

Approaches to Learning:
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Organizational skills: Students will practice using a subtractive process. They will also explore endangered animals and decide on one which suits their composition best.

Communication skills: Students will use art to show how man and animal have interacted, therefore, showing that art can be used as a communication vehicle of events and a means to provoke.

Thinking Skills: Students will ask themselves the following: How best can I simplify the creatures I have selected and still depict what it is? What symbols might I use in my composition to enhance story telling.

Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, templates?
How will students acquire the knowledge and practise the skills required? How will they practise applying these?
Do the students have enough prior knowledge? How will we know?

Teaching strategies
How will we use formative assessment to give students feedback during the unit?
What different teaching methodologies will we employ?
How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

It will be assumed that students have limited knowledge about prehistoric art and therefore the necessary information will be provide to substantiate the practice.
Students will receive a hand out which will be discussed as a group. It will explain why prehistoric man

General verbal feedback will be given during studio time as instructor passes through the class.
Specific written feedback will be given as students turn work in to be assessed.
Students will see finished examples and observe demonstrations of the technique.
mostly drew animals, as well as the stylistic nature of these creatures. Students will be asked to answer question relating to a film on prehistoric drawings and to explore ideas from books and the computer lab and lastly to put into practice what they have learned by producing a series of sketches.

<table>
<thead>
<tr>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>What resources are available to us? How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?</td>
</tr>
<tr>
<td>The internet and the library will be a valuable resource in our research of prehistoric art. Teacher supplied examples and support materials for learning technique. Class critique and discussions to generate ideas and understandings</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ongoing reflections and evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.</td>
</tr>
<tr>
<td>Students and teachers</td>
</tr>
<tr>
<td>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? Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?</td>
</tr>
<tr>
<td>Possible connections</td>
</tr>
<tr>
<td>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?</td>
</tr>
<tr>
<td>Assessment</td>
</tr>
<tr>
<td>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?</td>
</tr>
<tr>
<td>Data collection</td>
</tr>
<tr>
<td>How did we decide on the data to collect? Was it useful?</td>
</tr>
</tbody>
</table>

P2P pgs. 77-78
Unit Title  | Moods and Movements
---|---
Teacher(s)  | Amy Bennett and Jon Caldwell
Subject and Grade Level  | Music (Instrumental) and Language A—Year 5
Time frame and Duration  | 3 weeks

**Stage 1: Integrate significant concept, area of interaction and unit question, and ensure it can be assessed**

**Area of Interaction Focus**
Which AoI will be your focus? Why have you chosen this?

- Human Ingenuity—Literature can be interpreted in many ways

**Significant Concept(s)**
What are the big ideas? What do I want my students to retain for years into the future?

- How music and literature can work together to help students understand mood.

**MYP Unit Question**
How does mood play a role in both music and literature?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will create a visual representation which makes connections between the music and literature to be displayed at our school’s band concert

Paideia Seminar

Which specific MYP objectives will be addressed during this unit?

**Arts (Music):**
A: Knowledge and understanding
B: Application
C: Reflection and evaluation

**Language A:**
A: Content
B: Organization

Which MYP assessment criteria will be used?
Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from my course overview) are going to be used to enable the student to respond to the guiding question?
What (if any) state, provincial, district, or local standards/skills are to be addressed?

Art (Performing Arts):
- 2.01—Play with increased technical accuracy
- 2.02—Play increasingly difficult instrumental literature which contains moderate technical demands, expanded ranges and varied interpretive requirements
- 2.03—Play instrumental literature representing diverse genres, styles and cultures
- 5.04—Notate and transpose simple melodies using standard notation
- 6.02—Demonstrate a basic knowledge of the technical vocabulary of music
- 6.03—Discuss a variety of compositional techniques
- 6.04—Explain various accompaniments
- 6.05—Demonstrate auditory perceptual skills by conducting, moving, answering questions about and describing aural examples of music
- 7.01—Apply specific criteria for making informed, critical evaluations of music
- 7.03—Evaluate musical works by comparing, contrasting and summarizing them in relation to similar or exemplary models
- 7.04—Apply rules of standard English in written evaluations of music
- 8.01—Apply standard rules of written English to explain the uses of characteristic elements, artistic processes and organizational principles among the arts areas in different historical periods and cultures
- 8.02—Identify and explain ways in which the concepts and skills of other content areas outside of the arts are interrelated with those of music
- 8.04—Synthesize and apply information from other content areas to facilitate musical understanding
- 8.05—Demonstrate the character traits of responsibility, self-discipline and perseverance while informally or formally participating in music

Language A:
- 1.01—Produce reminiscences (about a person, event, object, place, animal) that engage the audience by:
  - Using specific and sensory details with purpose
  - Explaining the significance of the reminiscence from an objective perspective
  - Moving effectively between past and present
  - Recreating the mood felt by the author during the reminiscence
  - 1.02—Respond reflectively (through small group discussions, class discussions, journal...
entry, essay, letter, dialogue) to written and visual texts

- **1.03**—Demonstrate the ability to read, listen to and view a variety of increasingly complex print and non-print expressive texts appropriate to grade level and course literary focus
- **2.01**—Demonstrate the ability to read, listen to and view a variety of increasingly complex print and non-print informational texts appropriate to grade level and course literacy focus
- **2.03**—Pose questions prompted by texts and research answers
- **3.03**—Examine controversial issues
- **4.01**—Interpret a real-world event
- **4.02**—Analyze thematic connections among literary works
- **4.03**—Analyze the ideas of others by identifying the ways in which writers
  - Introduce and develop a main idea
  - Choose and incorporate significant, supporting, relevant details
  - Relate the structure/organization to the ideas
  - Use effective word choice as a basis for coherence
  - Achieve a sense of completeness and closure
- **5.01**—Read and analyze selected works of world literature
- **6.01**—Demonstrate an understanding of conventional written and spoken expression

### Approaches to Learning

How will this unit contribute to the overall development of subject-specific and general ATL skills?

- **Reflection/Thinking**—sharpen decision making skills through analytical and reflective writing
- **Collaboration/communication**—shape communication skills through student-led collaborative groups
- **Transfer**—write and respond to a variety of texts

### Learning Experiences

How will students know what is expected of them? Will they see examples, rubrics, templates, etc.? How will students acquire the knowledge and practise the skills required? How will they practise applying these? Do the students have enough prior knowledge?

- Students will read and discuss the novel in pairs, small groups, through teacher-led and through student-led Socratic seminars. Differentiating the types of discussions will allow access to all students in the classroom.
- Discussions will lead to conversations about stereotypes, prejudices and misunderstood impressions about others in different parts of the world.
- Students will become active readers using reader response, margin notes and graphic organizers to organize their thoughts and textual support for their

### Teaching Strategies

How will we use formative assessment to give students feedback during the unit? What different teaching methodologies will we employ? How are we differentiating teaching and learning for all? Have we considered those learning in a language other than their mother tongue? Have we considered those with special educational needs?

- Differentiating the types of discussion to allow access to all students
- Graphic organizers
- Margin notes
- Reader response
- Socratic seminars
creative response.

• In addition to the novel, students will be exposed to several cultures through supplemental reading short stories, movie clips, music.

• As students listen to music, they will complete the reader/listener response graphic organizer provided to them by the instructor. The organizer helps students not only reflect on the sounds they are hearing, but it also helps them make connections to the literature. This organizer will serve as a formative assessment. The creative response to the music and literature will be the summative assessment.

Resources
What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

• Literature—Night by Elie Wiesel
• Music—Movement I, II and III composer Robert Rumbelow
• Active reading notes
• Online streaming clips
• Paideia seminar handouts
• Band room music and speakers
• Graphic organizers for mood reflections while listening to music
• Necessary supplies for creative visual representation

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions in the unit planning section of MYP: from principles into practice.

Students and Teachers
What did we find compelling? Was 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?
Were there any attributes of the learner profile that were encouraged through this unit? Were there any opportunities for action?

Possible connections
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**

Were students able to demonstrate their learning?

Did the assessment tasks allow students to demonstrate the learning objectives identified for this unit? 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**

How did I decide on the data to collect? Was it useful?

- What made this unit compelling was the combination of good music and good literature. *Night* as a book and as a piece of music is so powerful. The impact that it has made on the students and the two audiences it was performed for speaks for itself. *Night* as a piece of music is non-traditional in many ways, giving students an opportunity to make music away from their instruments (i.e. singing, whistling, crystal glasses, etc.). Music is often a way of expressing emotions too complex or uncomfortable for words and Robert Rumbelow found the perfect subject matter in Wiesel’s *Night*.

- Students were interested in the piece of music because it is non-traditional. They asked about more contemporary classical music and composers. This is almost unheard of in classical music since most music that is considered great was written by composers who lived and died in the 19th century. Students searched for these techniques and sounds and hopefully found great music in the music of today.

- Students understand that they have to search for great music. There were thousands of composers in the classical era, but all we remember are Mozart and Haydn. Mozart and Haydn are out there today, we just have to sift through all the people who won’t be remembered in 200 years. This unit gave us an opportunity to discuss contemporary music (and contemporary topics such as human rights) in a whole new way.

- This unit gave students a way to reflect on themselves as an artist and as a member of society. What is my role as a musician and what responsibilities does that bring with it? The same questions are true for a member of society. The musician’s life is a life of service (serve by performing, serve the composer, serve one another) and it was an easy way to ask the student to examine how they can serve the world in a non-musical way.

- The students want more contemporary music. They want music that is different and they want music that is powerful. That in itself is a validation of this unit.
# MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Storytelling: Visual and Verbal Imagery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Jaymee Gaskins and Jim White</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>9-12/ Language A, Humanities, Digital Photography, and Visual Arts</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>6 weeks</td>
</tr>
</tbody>
</table>

## Stage 1: Integrate significant concept, area of interaction and unit question

### Area of interaction focus

Which area of interaction will be our focus? Why have we chosen this?

- Environments
  Interrelatedness exists between an individual and his/her culture, society, religion, community, and environment.

### Significant concept(s)

What are the big ideas? What do we want our students to retain for years into the future?

- Every decision a person makes affects the rest of his or her life as well as those around them.

### MYP unit question

How do my actions and their consequences affect my way of life, and how are they visible to others?

## Assessment

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

- A *Kite Runner* essay including analysis of major themes in *The Kite Runner* and how their images reflect these themes.
- A final presentation including both the essay and images in which students must explain why the images reflect the literature and vice versa.

Which specific MYP objectives will be addressed during this unit?

### Language A:

**Content:**

- Understand and analyse the language, content, structure, meaning, and significance of both familiar and previously unseen oral, written, and visual texts
- Understand and apply Language A terminology in context
- Express an informed and independent response to literary and non-literary texts
### Style and language mechanics:
- Use literature to narrate, describe, analyse, explain, argue, persuade, inform, entertain, and express feelings
- Use correct spelling

### Arts:

#### Knowledge & Understanding:
- Demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts

#### Application:
- Develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions

#### Personal Engagement:
- Show commitment in using their own artistic processes
- Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
- Support, encourage and work with their peers in a positive way

### Which MYP assessment criteria will be used?
- **Language A**: Criteria A, C
- **Arts**: Criteria A, B, D

### Stage 2: Backward planning: from the assessment to the learning activities through inquiry

#### Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

- Collaboration, teacher-led direct instruction, literature circles, image research, information literacy, critical thinking
- Make connections to prior knowledge and experiences to understand the text
- Express reflections and reactions to print and non-print text and personal experiences
- Read and discuss literature and visual images
- Communicate effectively in both small group and large group discussions
- Improve reading, writing, speaking, and listening skills
- Perform various tasks in literature circles such as discussion director, passage picker, image finder, plot person, and connector
- Examine human relationships in literature and visual images
- Develop strategies for imagining and implementing images
- Learn techniques and processes for working with each material
- Understand there are various purposes for creating and analyzing works of visual art
### Approaches to learning

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

<table>
<thead>
<tr>
<th>Reflection and Organization</th>
<th>Thinking by using multiple intelligences by examining visual images and using intrapersonal, interpersonal, linguistic, visual, kinaesthetic, and verbal means to display knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information Literacy</td>
<td>is enhanced through discussion of sample images and practice with connecting them with literature</td>
</tr>
<tr>
<td>Communication</td>
<td>skills are shaped through student-led collaborative groups</td>
</tr>
<tr>
<td></td>
<td><strong>Thinking, organization and communication</strong> by sharpening decision-making skills through analytical and reflective essay writing and presentation</td>
</tr>
</tbody>
</table>

### Learning experiences

How will students know what is expected of them? Will they see examples, rubrics, templates?

<table>
<thead>
<tr>
<th>How will students acquire the knowledge and practise the skills required? How will they practise applying these?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do the students have enough prior knowledge? How will we know?</td>
</tr>
</tbody>
</table>

They will take notes on their literature circles expectations, and they will see previous examples of other literature circle notebooks.

They will receive a project description sheet and rubric for their analytical and reflective essay and presentation.

The students should have prior knowledge for the discussion groups because they have done several Paideia seminars at this point. They have also written several papers using the MYP criteria.

The students will receive direct instruction from both the Language A teacher on major themes from *The Kite Runner* as well as from the Visual Arts teacher on how these themes are reflected in visual images.

The students will have researched Afghani culture, religion, politics, and societies.

The visual arts students will possess a working knowledge of storytelling through visual images.

The digital photography students will view examples of successful emotive images.

The digital photography students will know how to utilize cameras, lights, props, and digital editing equipment.

The Language A students will know how to analyze literature and find major themes throughout a novel.

### Teaching strategies

How will we use formative assessment to give students feedback during the unit?

<table>
<thead>
<tr>
<th>What different teaching methodologies will we employ?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

Verbal feedback on a regular basis

Direct instruction

Group interaction

Hands-on experience

Daily review

Differentiation occurs through multi-layered assessments through personal presentation style and flexible timeframes for project completion.

Through daily reading quizzes, my oral and written feedback in literature circles, and my written feedback on their essays.

Literature circles, direct instruction, large-group Paideia seminars, individual research, reading in small groups and individually, modelling various reading and writing strategies.

Students are grouped in their literature circles carefully so that struggling students are being assisted by higher-level students. When needed students are given extra time and tutoring.

Teacher-led presentations of major themes in *The Kite Runner* and how these themes can be shown visually through the works of master photographers.
Journal writing on essential question
Using process journals to develop a list of possible images to convey themes and situations within *The Kite Runner*.

**Resources**
What resources are available to us? How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- The Kite Runner novels
- Literature circle handouts
- On-line streaming clips
- Media Center Lab access: books, internet, newspapers, etc.
- Paideia seminar handouts
- Graphic organizers for written component
- Various supplies for presentation boards and kites
- Students will connect the various experiences of the characters in *The Kite Runner* to those in their own lives and/or their community
- Digital cameras with card readers, data projection for review of images, computers with image editing software to refine images, web resources on camera editing and on cultural photographers
- Smartboard

**Ongoing reflections and evaluation**

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice*.

**Students and teachers**
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? Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**
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**
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**
How did we decide on the data to collect? Was it useful?
Figure 12

*MYP unit planner*
# MYP Unit Planner

<table>
<thead>
<tr>
<th><strong>Unit Title</strong></th>
<th>Investigating calories in food using ceramics as a tool for science</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Teacher(s)</strong></td>
<td>Benjamin Olin and John Davis</td>
</tr>
<tr>
<td><strong>Subject and Grade Level</strong></td>
<td>Chemistry and Pottery—Year 5</td>
</tr>
<tr>
<td><strong>Time frame and Duration</strong></td>
<td>2 weeks for pottery, 1 week for chemistry</td>
</tr>
</tbody>
</table>

### Stage 1: Integrate significant concept, area of interaction and unit question, and ensure it can be assessed

<table>
<thead>
<tr>
<th><strong>Area of Interaction Focus</strong></th>
<th>Which AoI will be your focus? Why have you chosen this?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human Ingenuity—Materials for one discipline can have many uses, improving other disciplines through ingenuity and changing the function of the material</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Significant Concept(s)</strong></th>
<th>What are the big ideas? What do I want my students to retain for years into the future?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applying knowledge of a material to other disciplines based on the specific needs of that discipline.</td>
<td></td>
</tr>
</tbody>
</table>

### MYP Unit Question

How can we use our knowledge and skills about clay/ceramics and apply that to improving science?

### Assessment

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will produce and present a calorimeter to chemistry students, then use the calorimeter and analyze its performance to improve upon the design.

Lab investigation determining calorie content of food with a written lab report.

Which specific MYP objectives will be addressed during this unit?

**Arts (Pottery):**
- **B: Application**—plan and organize effectively to define and set goals, solve problems, negotiate and make decisions
- **C: Reflection and Evaluation**—use group discussion and feedback to support and promote creative development

**Chemistry:**
- **D: Scientific Inquiry**—design scientific investigations that include variables and controls,
material/equipment needed, a method to be followed, data to be collected and suggestions for its analysis.

Which MYP assessment criteria will be used?

<table>
<thead>
<tr>
<th>Arts (Pottery):</th>
<th>Science (Chemistry):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criterion B: Application</td>
<td>Criterion D: Scientific Inquiry</td>
</tr>
<tr>
<td>Criterion C: Reflection and Evaluation</td>
<td></td>
</tr>
</tbody>
</table>

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

**Content**

What knowledge and/or skills (from my course overview) are going to be used to enable the student to respond to the guiding question?

What (if any) state, provincial, district, or local standards/skills are to be addressed?

**Art (Pottery):**

2.01—Explore unique properties and potential of materials.

7.01—Identify connections, similarities and differences between the visual arts and other disciplines.

7.02—Describe ways the art elements and design principles interrelate within all arts disciplines.

7.04—Recognize how current technology affects visual arts and other disciplines.

**Science (Chemistry):**

1.01—Design, conduct and analyze investigations to answer questions related to chemistry.

- Identify questions and suggest hypotheses
- Identify variables
- Use a control when appropriate
- Select and use appropriate measurement tools
- Collect and organize data in tables, charts and graphs
- Analyze and interpret data
- Explain observations
- Make inferences and predictions
- Explain the relationship between evidence and explanation
- Identify how scientists share findings

4.02—Analyze the law of conservation of energy, energy transformation and various forms of energy involved in chemical and physical processes

- Differentiate between heat and temperature
- Analyze heating and cooling curves
- Calorimetry, heat of fusion and heat of vaporization calculations
- Endothermic and exothermic processes including interpretation of potential energy
- Diagrams (energy vs. reaction pathway), enthalpy and activation energy
### Approaches to Learning

How will this unit contribute to the overall development of subject-specific and general ATL skills?

**Transfer**—applying knowledge in all arenas of life

**Reflection**—willingness and desire to improve

**Communication**—working with others efficiently

**Organizing and Thinking**—planning and conducting scientific experiments; recording data and observations

### Learning Experiences

How will students know what is expected of them? Will they see examples, rubrics, templates, etc.?

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Do the students have enough prior knowledge?

- Students will solve problems through both guided and independent practices
- Students will perform activities and labs to apply knowledge through hands-on reinforcement
- Students will have homework problems, lab reports and/or written reflections
- Students will assess the needs for the calorimeter to later reflect on the success at fulfilling those needs.

### Teaching Strategies

How will we use formative assessment to give students feedback during the unit?

What different teaching methodologies will we employ?

How are we differentiating teaching and learning for all? Have we considered those learning in a language other than their mother tongue? Have we considered those with special educational needs?

- Discussion about the different uses for ceramics around the world (clay as a universal material)
- Comparison on how calories are determined around the world and consistency
- Use lecture and discussion on concepts of heat, phase change and calorimetry
- Monitored progress throughout design and construction to provide instant feedback

### Resources

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- Data projectors, overhead projector, balances, beakers, stoppers, thermometers, graduated cylinders, water, dry clay, clay tools, plaster, buckets, drill/mixer, cardboard, petroleum jelly, kiln, rulers, glaze materials, coffee filters, mesh screens

### Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions in the unit planning section of *MYP: from principles into practice*.

**Students and Teachers**

What did we find compelling? Was 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?
Were there any attributes of the learner profile that were encouraged through this unit? Were there any opportunities for action?

**Possible connections**
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**
Were students able to demonstrate their learning?
Did the assessment tasks allow students to demonstrate the learning objectives identified for this unit? 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**
How did I decide on the data to collect? Was it useful?
Stage 1: Integrate significant concept, area of interaction and unit question

Area of interaction focus
Which area of interaction will be our focus?
Why have we chosen this?

Approaches to Learning
Human Ingenuity
The student will plan and execute a painting utilizing peer critique and self-reflection to improve and shape the work along the way. The student must be self-directed in the research, planning, and execution of the project.

Significant concept(s)
What are the big ideas? What do we want our students to retain for years into the future?

The big ideas are:
- Art can communicate a multitude of emotions to the viewer if it is carefully composed by the artist.
- The art-making process is more important than the product, but if you are willing to take risks and put in the time/effort, more often than not, the end result will be successful.

MYP unit question
How does color influence the mood/feel of a work of art?
How does color communicate emotion?

What can be learned from looking at the lives and works of a variety of artists that explore this the concept of color in very different ways?

Assessment
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

The student will be able to create a series of artworks (3) through independent research and planning that communicate an emotion by utilizing color schemes.
Skills taught:
TSW research and reference artists whose artworks may be used as a source of inspiration.
TSW explore and practice creating value scales (grayscale/monochromatic value scale) and developing color wheels that reflect the color schemes s/he have chosen to work with.
TSW participate in group discussion and write in response to aspects of the unit question (UQ- Unit Question).
TSW be evaluated based on final product as well as the process which will include the following materials: sketches/brainstorming notes, research notes on specific artists for reference, peer critique feedback forms, and (the end of project reflections in which s/he must describe the process, any areas of difficulty, the strengths and weaknesses of the piece, and reflections.)

Which specific MYP objectives will be addressed during this unit?

**Application**: TSW know and apply color schemes to three final art pieces (such as monochromatic, triadic, analogous, complementary, warm/cool colors).
TSW apply basic color theory in his/her paintings.

**Reflection/Evaluation**: TSW criticize his/her own work and the work of his/her peers through a group critique, peer critique, self-assessment rubrics, and the end of project reflection essay.

**Personal Engagement**: TSW provide all background work such as planning, research, annotation, sketches, preliminary designs, personal feedback/commentary on his/her progress contained within the DW (Developmental Workbook).

Which MYP assessment criteria will be used?

**Criterion B: Application**

**Criterion C: Reflection/Evaluation**

**Criterion D: Personal Engagement**

---

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

**Content**

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

The student will draw on previous experience and further practice and refine his/her skill/knowledge working with color schemes, specifically considering the effect a color scheme has on the mood of the final piece. TSW develop his/her ability to work independently on a series of artworks, by following through to completion on the planning, research, sketches, preliminary designs, personal commentary/feedback, and final products.

TSW establish a color scheme and explore its effect on the piece in comparison/contrast to the other final pieces.

TSW demonstrate an influence from one or more artists for reference.

TSW show evidence of the planning process in the form of two preliminary sketches, brainstorming notes, peer critique feedback forms, and a final design.
TSW develop color wheel or value scale that correspond to his/her choice of color scheme.

**PA Arts and Humanities State Standards**

9.1.8.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.  
Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media  
9.1.8.C Identify and use comprehensive vocabulary within each of the arts forms.  
9.3.8.F Apply the process of criticism to identify characteristics among works in the arts.  
9.3.8.A Know and use the critical process of the examination of works in the arts and humanities.  
Compare and contrast  
Analyze  
Interpret  
Form and test hypotheses  
Evaluate/form judgments  
9.4.8.D Describe to what purpose philosophical ideas generated by artists can be conveyed through works in the arts and humanities.

**Approaches to learning**

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

The process of planning, describing, and reflecting on one’s own work reinforces for students how they learn best and provides a structured way for them to communicate their understanding— in the form of self-assessments or end of project reflections. The student will use inquiry skills in this process by researching artists/artworks, posing one’s own questions, and synthesizing and applying previous knowledge and skills in order to hone them.

**Learning experiences**

How will students know what is expected of them? Will they see examples, rubrics, templates?  
How will students acquire the knowledge and practice the skills required? How will they practice applying these?  
Do the students have enough prior knowledge? How will we know?

Students will be presented with specific objectives to be achieved through this project as well as a rubric for self and teacher assessment/feedback.  
Students will observe color-mixing

**Teaching strategies**

How will we use formative assessment to give students feedback during the unit?  
What different teaching methodologies will we employ?  
How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

The teacher will introduce the Color Scheme Unit by presenting an overview of color schemes with examples of how they were applied in works of art in the form of a PowerPoint Presentation.  
Teacher feedback is provided for preliminary sketches
demonstrations and view teacher and student-made sample solutions to the problem.

Students’ prior knowledge will be determined through questioning and teacher review of preliminary sketches and project notes.

Cooperative learning groups with learners at a various levels of mastery are created at tables in order to scaffold students that struggle with skills/tasks.

Resources

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Resources for this project will include: LCD projector, image packets (prepared by the teacher), mirrors (for observation), computer labs (for research on artists/art historical components, teacher demonstrations (of paint mixing/application).

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers

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?

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections

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

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

How did we decide on the data to collect? Was it useful?

With respect to the IB Learner Profile, students were engaged in risk-taking during this portrait process. Students were required to be reflective by journaling and reflecting/responding in the Developmental Workbook (DW). Students were encouraged to be inquirers by taking the objectives of this project and interpreting and working on them independently.

The interdisciplinary connections would depend on individual student inquiry, but could include the following:

Research and report on a specific period in history/art history. For instance, Picasso’s Blue Period as a reflection of the way in which artists use color to communicate emotion and the way this application reflect mood throughout a series or timeline of personal art-making history.

Students are evaluated according to a general rubric/checklist and an IB portfolio rubric. They have the opportunity to receive feedback and provide commentary on their process and product in the form of peer
critiques and teacher feedback in his/her Developmental Workbooks.

Figure 12

*MYP unit planner*
**Middle Years Programme**  
**Unit Plan**

**Unit Title:** *Waka and Pounamu*

---

**Unit Plan Overview**

<table>
<thead>
<tr>
<th>Curriculum Area</th>
<th>Teachers</th>
<th>Year Level</th>
<th>Term / Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE</td>
<td>M Turner</td>
<td>9</td>
<td>6 weeks, 21 lessons</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

---

**Stage One:** Integrating significant content, the Areas of Interaction, and assessment within a Guiding Question

### Area of Interaction

**HUMAN INGENUITY**

### Significant Curriculum Content

**CHOREOGRAPHIC TECHNIQUES – Elements of Dance, Choreographic Devices**

---

**MYP Unit Question(s) or Central Idea**

How can we create an imaginative, innovative and original dance trio?

---

**MYP Learning Objectives**

Which specific MYP objectives will be addressed in this unit? What will constitute acceptable evidence of understanding?

Students will be able to:

- apply the elements of dance, in particular body awareness, space and relationships, to create imaginative, unusual, innovative and original shapes and movements
- apply the choreographic devices of contrast and non-unison to develop and deepen dance ideas
- experiment and explore through structured and spontaneous activities
- understand the steps in the creative process
- take responsibility for the creative process of exploring, recording and selecting movement ideas, planning, realising and evaluating a sequence of dance
- solve problems, co-operate, negotiate and make decisions with a partner
- present their dance work in an informal context

---

**MYP Fundamental Concepts**

How will learning in this unit transfer into opportunities for

- Intercultural Awareness  
  Using objects and concepts from Maori culture as a stimulus for dance-making

- Communication  
  - Reflecting on own actions  
  - Evaluating effectiveness of decisions and strategies  
  - Confidence and skills to communicate and present own ideas through the medium of movement

---

**Holistic Learning**

- connections to other MYP subjects
  - Te Reo Maori
  - Health - Relationships with
### Assessment ~ which MYP assessment criteria will be used?

<table>
<thead>
<tr>
<th>Criteria titles</th>
<th>Application</th>
<th>Evaluation and Reflection</th>
</tr>
</thead>
</table>

### Summative Assessment(s)
- Choreographing and presenting a trio
- Submit developmental workbook in which students record and reflect on creative ideas and decisions. This includes journal reflections based on participation in choreographic workshops, and the MYP Reflection Sheet completed at the end of the unit.

### Stage 2: Backward Planning ~ learning activities should be driven by Stage 1

#### Engaging Students with the Guiding Question

- Activate prior learning and knowledge from previous “Shape Up/Sport Dance” unit through discussing tools students have for creating unusual shapes and making movements more interesting.
- Students record their ideas on a fish-bone diagram (tool on each branch, specific example on the leaves).

#### Prior Learning
- What are the students entry points?
- What diagnostic tools will I use?

- Activate prior learning and knowledge from previous “Shape Up/Sport Dance” unit through discussing tools students have for creating unusual shapes and making movements more interesting.
- Students record their ideas on a fish-bone diagram (tool on each branch, specific example on the leaves).

#### Formative assessment
- How will I give students feedback?
- What opportunities are there for Student Self Reflection

- Students have completed a formative choreography assessment in previous unit in which they received written feedback on group choreography. This current unit builds and extends on that work.
- Student reflection is incorporated in the students' reflection journals.
- Verbal teacher feedback throughout creative process.
- Ongoing student verbal reflection throughout the unit with class members and teacher.
- Video recording and viewing for student reflection, evaluation and forward planning.

#### Exemplars to show students so they understand what is required?

- Use Sophie Journee’s and Jignal Patel's 2008 Year 11 choreographies (possibly also Eloise Twaddle’s) as exemplars
- Madeleine Lister in Wooloomooloo Cuddle as an example of experimentation in a solo. Also can be used for initiating discussion on direction and facing to maximise interest of the dance.

#### Teaching and Learning Strategies

- **Collaboration**
  - Group Skills, Team Work, Caring, Negotiating
**Thinking**
Creative Thinking, Problem Solving, Decision Making, Critical Thinking, Thinking Strategies

**Reflection**
Process Journals, Peer and Self-Assessment, Metacognition

| Learner Profile | Risk-Taker – creative risk-taking by trying new activities, new ideas, shapes and movements; thinking outside the square; showing courage to explore unfamiliar ideas and movements.  
| Open-minded – learn from new experiences and consider new ideas through choreographic workshops.  
| Reflective – reflecting on choreographic decisions and actions, looking critically at choreographic product and thinking about how to improve it.  
| Reflection journal offers individual choices in extent of challenge and depth in written communication, option of making greater use of diagrams.  
| ICT Integration | Video camera and TV to view and reflect.  
| Differentiation Strategies | GATE extension activities are highlighted throughout the unit.  

This unit focuses particularly on the Learner Profiles above. However, the nature of the subject and the unit is such that students will be applying skills from the additional Learner Profiles of Inquiry, Thinking, Caring and Communication.  

Use the Learner Profiles worksheet and learner profile in dance descriptor grid. Students match descriptors on the grid to the Learner Profile they think best fit. Cut and paste on.

<table>
<thead>
<tr>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text / Print</strong></td>
</tr>
</tbody>
</table>
| - Student Information sheet and  
| - MYP Reflection handout  
| - "How to Make a Dance" handout  
| - Fish-bone Handout  
| - MYP Learner Profile template and MYP Learner Profile in Dance descriptor grid  
| - Dance resource posters in classroom |
| **Digital / Online** |
| - “Oceania” CD by Hinewehi Mohi Track 1 and 2  
| - NZ Music for Creative Dance CD1  
| - Footnote Dance CD  
| - Mamaku Project CD  
| - Trio exemplar DVD |
| **People and Places** |
### Stage 3: Planning for Learning

**Key learning activities**

- Given the guiding question, learning objectives and assessments how will I teach the lessons in this unit? (Also refer to the KATL document)

<table>
<thead>
<tr>
<th>Learning Objectives</th>
<th>Activities</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LESSON ONE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Introduce the new unit, outline activities, assessment and expectations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Explain to students that the focus of the unit will be on exploring and experimenting to create new shapes and movements, taking risks to try new ideas, being innovative by thinking outside the square.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Use MYP Learner Profile Bubble sheet. Discuss with students how we will be using the Learner Profile during the creative process.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Students give specific examples of how they can use each of the Learner Profiles in Dance.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LESSON TWO</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Discuss steps in creative process. Use “How to Make a Dance” handout.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Extension Activity: Ask students to recall steps in the inquiry process, use as an analogy for choreographic process eg Defining – define the choreographic goal, set the circumstances (in this case set for you. Option of giving students goal eg “use shape and transitions to create a solo sequence”, and asking students to add one more “rule”/boundary eg “I must always keep my right hand on the floor” = extra for experts). Find information – explore and experiment to find new shapes and movements; Selecting and Evaluating – select the ideas that interest you, record them in journal, evaluate ideas to decide which are most innovative, imaginative and will be used in your dance; Recording Information – Plan the dance; Create and Present – create, rehearse to polish, (clarity) present; Reflect. Ask GATE students to recall the inquiry process and identify or describe the equivalent step in the creative process.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Explain to students that they will be required to take responsibility for using the creative process of exploring, recording and selecting movement ideas, planning, realising and evaluating a solo sequence of dance.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Explain that they will be doing a reflection on the lessons activities for homework each night. Questions will be on classroom notice-board on eKristin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Students identify which part of the creative process will make particular use of which Learner Profile.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Put students into trio groups</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Give Task Brief</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- “How to Make a Dance” handout

- MYP Learner Profile Bubble Sheet
LESSON ONE
Selecting Movement Ideas, Planning, Realising, and Evaluating a Solo Sequence of Dance

- Ask students what first step in choreographic process is – ask them to refer to their “How To Make a Dance” handout (choose theme/stimulus)
- Spread pictures of waka and pounamu out on the floor. Each trio to select one object and image to work use a stimulus/starter for their dance
- Ask students what next step is (Gather Ideas)
- Explain that tomorrow we will be researching their stimulus as a way of gathering ideas to use in their choreography

LESSON THREE
Gathering Ideas
- Go to LIC to research significance of the object they have chosen.
- Share findings, group brainstorm of shapes, ideas, symbols, meanings etc associated with their object.
- Discuss and agree one area/topic to focus on. Each group writes their theme on the whiteboard – teacher to use these tomorrow in shape exploration

LESSON FOUR
Workshop Ideas 1 – Explore and Experiment
SHAPES and RELATIONSHIPS Revision; TRIO SHAPES
- Warm-Up Skills Activity: Musical Shapes game to revise use of mixing up different shapes in one body shape, unusual body bases, different connection points. Music plays = locomotor movement (teacher calls out instruction travelling around the room - run, roll, skip, gallop etc), when music pauses freeze in a still shape of what teacher calls out - could use eg curved, angled, connected using shoulder to hip etc. OR use a dice). Music pauses = freeze in a trio shape (teacher calls out instruction eg high, medium and low; stretched, curved, twisted and angled shape; body base of 1 hand, 2 feet 1 shoulder and back of head; connecting shoulder to knee and back to back of thigh and calf. Include relationships between dancers in space. One shape that combines under, over, around AND through in a trio shape – freeze, look around, what do these shapes suggest/make you think of/look like? Is this idea of combining relationships between dancers useful for your trio Waka/Pounamu choreography? Record any shapes you liked that you may want to use with a Body Shape (stick figure) diagram in your journal.
- Focus on the Unit Question: “How can we create an imaginative and original trio dance?”
- Discuss tools students have for creating unusual shapes and making movements more interesting, eg use unusual body base, combine a range of different shapes in one body base, use a range of levels, contrast( eg levels with partner), face a range of directions, use unusual connection points etc
- Students record their ideas on a fish-bone diagram (tool on each branch,
• Students will take responsibility for the creative process of exploring, recording and selecting movement ideas, planning, realising and evaluating a sequence of dance specific example on the leaves)
  – Creating a selection of still images to represent their stimulus, its functions and significance. Students explore ways of creating imaginative shapes based on their stimulus object. Things it symbolises (one must have each dancer facing a different direction) (eg call things from brainstorm such as strength, sea, friends, wood, stone, trees, green, carving), one for shapes in their object, one for their chosen theme and one more eg the one from the Task Brief with heads on different levels and unusual connection points etc.
  – Students re-read their Fish-bone diagram on tools for creating imaginative, unusual shapes, choose 2 they have not used and apply them to improve their group shapes. OR Pair groups up, each group shares, watching group says one shape they like and WHY (use elements of dance to give reasons) and one shape that could be improved and HOW and WHY (use elements of dance).
  – Record their 4 shapes. Body Shape diagram. Leave 4 lines under each one for homework.
  – Remind students that the beginning and ending shapes are the most important part of a dance. Beginning needs to grab audience's attention and arouse their curiosity, and the ending shape needs to be memorable and stick in their mind.
  – HOMEWORK: (If time, do the first journal entry of the lesson in class and collect in for feedback.) Students to choose their favourite shape and explain WHY they have chosen each of their favourite shapes. Can't just say “because it is interesting, I like it” Have to say why eg because the body base shoulder and knee is unusual” or “I like the way my leg is sticking up in the air but the rest of my body is low near the floor”. Choose least interesting shape and give one specific way it could be improved. Choose which shape you think should be the Beginning Shape for your group's dance (needs to be attention-grabbing and arouse curiosity) and say why you have chosen this shape. What is it about the way you have used the elements of dance that makes it attention-grabbing, original and unusual? Choose which shape would be best for the Ending Shape (should be memorable and stick in the audience's mind). Explain why you have chosen this shape as ending.

LESSON FOUR
Workshop Ideas 2 – Explore and Experiment
TRANSITIONS A
  – Warm Up – travelling on the diagonal: walk 2 steps, step together and rise, lower; 2 steps forward, 2 steps turning; running; running and turning; side stepping; galloping; 3 runs and jump feet together sideways; step leap; run and jump shape in air; repeat students make own shape in air
  – Ask students to revise their trio shapes from stimulus, discuss which should be beginning shape and which should be ending shape, put them in order. All

  – NZ Music for Creative Dance CD1
  – “Quidam” soundtrack
- Students will learn how to experiment and explore through structured and spontaneous activities

- Students will present their dance work in an informal context

- Students will learn how to experiment and explore through structured activities

- Students will learn perform together, teacher-directed, whole class at once eg “Show me your beginning shape, your second shape” etc

  - Explain that this workshop will focus on creating ideas for transitions to move from one shape to another.
  - Explain Pathways. Teacher holds up a series of patterns. Students individually create a floor pathway for that pattern.
  - Ask students to identify three patterns in their photo eg spiral, zig zag, dashes. Create 2 floor pathways based on identified patterns in their stimulus.
  - As a class, explain the concept of fair pathways and explore making air pathways with different body parts - “Show me a zig zag with your head; a spiral with your fingertips; triangle with your toes...”
  - Ask each student to choose a body part and create an individual air pathway based on a shape in their stimulus.
  - Explain NON-UNISON = every one doing different movements at the same time. Ask students to put air pathways together in non-unison = all at same time.
  - Put together in a short pathways sequence.
  - Share with class (or share to a partner group), discuss effect of non-unison and level of interest. Feedback to each group.
  - Revise trio shapes sequence
  - HOMEWORK: Reflect on the interest of the transitions you created today. Which was most interesting? Why? Which would you would like to use for your group’s dance?

LESSON FIVE
Workshop Ideas 3 – Explore and Experiment
TRANSITIONS B

- Warm-up
  - Ask students to be in their beginning shape. Ask them to find a way of falling out of this shape, catching themselves and using the momentum to make their way into the next shape. Repeat through the shape sequence.
  - HOMEWORK: journal entry in class.
  - Revise pathways sequence and trio shapes sequence

LESSON SIX
Workshop Ideas 4 – Explore and Experiment
TRANSITIONS C

- Each student to share a kapa haka movement (motif) or 2 with their trio and combining them using the choreographic devices of non-unison, unison and canon. (Unison = same mvt at same time, Non-unison = different mvt at same time, Canon = same mvt at different times eg 4 beats later).
  - Present to class and discuss effect of each: Non-unison provides contrast to

- Dance Planning Sheet
- NZ Music for Creative Dance CD1
- “Quidam” soundtrack
- Camera, tripod and tape
Students will solve problems, cooperate, negotiate and make decisions within group members.

Unison = teamwork, as one, unity. Canon = like natural processes, wave-like. Dancers are not in unison but remain connected through movement.

HOMEWORK: Reflection, plus each student to "storyboard" one sequence on dance planning sheet for chopping up for fragmentation tomorrow.

LESSON SEVEN Planning
- Receive Task Brief and talk through
- Watch exemplars and discuss.
- Revise trio shapes with falling transitions sequence, pathways sequence.
- Ask students what is the next step in the dance-making process (refer to handout). Students to select movements they wish to use in their Waka or Pounamu trio. Ask students to decide the order they will perform these movements in the dance. Explain they have 2 lessons to create, third lesson videoed for reflection. Then one to watch and improve/refine, before assessment.
- Extension Activity: Students use the choreographic device of Fragmentation to cut up their sequences and put them back together again in a new order. Useful to write out each sequence as a storyboard/comic strip, cut into pieces, then reassemble.

LESSON EIGHT Creating 1
- Revisit dance planning sheet, create Waka/Pounamu trio.

LESSON NINE Creating 2
- Warm-Up: Students revise their choreography so far.
- Introduce device of Contrast = difference or opposites. Ask for ways we can show contrast.
- Students choreograph contrasting speed, levels, direction in their trio.
- Discuss use of focus. Demonstrate dancing with a partner and not looking at each other. Discuss use of focus. Demonstrate dancing with a partner and not looking at each other.

Dance Planning Sheet
them. What is the effect? (Ignoring partner)
– Demonstrate dancing with a partner and finding every opportunity to look at them and relate to them. What is the effect? (Strengthens the relationship, makes the dancers seem connected in some way.)
– Ask students to find eg 3-4 moments where they make eye contact with their partners. Choreograph where their focus is directed.
– Demonstrate use of energy quality to show relationship. Eg helping partner up – really pull them up. Holding onto a partner – really hold tight. Other examples may include grasping, holding back, pushing, supporting – doing these with commitment so the dancer is really doing it, and not “showing” it.

LESSON TEN
Video
– Warm Up
– Revise choreography
– Play 3 pieces of music (which teacher has been playing “randomly” during the process as background music. Students choose which of the 3 they will perform to. Music is to support the dance, not direct it.
– Rehearsals
– Students perform for videoing

LESSON ELEVEN
Evaluating
– Students view video and evaluate their sequence. What works? Why? What are the dance's strengths? What doesn't work? How can it be improved? What is needed? Reflect on what works, what the weakest moment is and two strategies for improving it.
– (NOTE: the test: - is the dance imaginative (original, unusual)? Does it use a range of movement? Does it include everything in the task brief? What does the dance make you think of? Does it respond to a waka or pounamu? Is this clear in the dance?) All students in the groups discuss ideas for improvement. Record feedback in their journal for use in their next rehearsal plan.
– Revisit Task Brief – have you used everything in the Task Brief to its full potential?

LESSON TWELVE
Refining
– Warm Up
– Revisit reflection? Refine and improve choreography
– Check Task Brief

– “Oceania”
– NZ Music for Creative Dance CD1
Students will present their dance work

LESSON THIRTEEN
Perform
- Final rehearsals
- Warm Up
- Final Rehearsals
- Present choreography

LESSON FOURTEEN
Reflection
- Students complete their MYP Reflection Sheet and hand in all developmental workbook, journal reflections, fishbone diagram, Dance Planning Sheets etc.

LESSON FIFTEEN
Complete rest of MYP Reflection. Watch performance of choreography on DVD, reflect and evaluate choreography, receive marks, wrap up

Vocabulary
Key terms / Concepts
Choreographic process, exploration, experimentation, reflection, evaluation, risk-taking, open-minded, Body Awareness, body base, body shape, straight, angled, curved, twisted, variety, range, contrast, connection points, direction, level, transitions, relationships, under, over, around, through, beside, behind, above, below, imaginative, unusual, innovative, original, choreographic devices, unison, non-unison, contrast, floor pathway, air pathway, fragmentation

Stage 4: Unit reflections and evaluation

<table>
<thead>
<tr>
<th>Review the effectiveness of the unit</th>
<th>Comment on pace, content, relevance, student engagement etc.</th>
<th>Comment on effectiveness of learning / teaching strategies and assessments</th>
<th>Comment on unit resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent: were the purposes fulfilled? Was the unit relevant, engaging, challenging and significant? Were the resources adequate? Were the understandings,</td>
<td>Comment on pace, content, relevance, student engagement etc.</td>
<td>Comment on effectiveness of learning / teaching strategies and assessments</td>
<td>Comment on unit resources</td>
</tr>
<tr>
<td>essential questions, skills and knowledge addressed? Were the needs of all students addressed?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recommendations for future change(s) to unit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Authors / Teachers</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Copies to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>✅ Signed off by LLC</td>
</tr>
</tbody>
</table>
# Middle Years Programme Unit Plan

**Unit Title:** “Shape Up! - Sculpture Dance”

## Unit Plan Overview

<table>
<thead>
<tr>
<th>Curriculum Area: DANCE</th>
<th>Teachers: Melanie Turner</th>
<th>Year Level: 9</th>
<th>NZ Curric Level (if applic.) 4</th>
<th>Term / Duration (in weeks)</th>
</tr>
</thead>
</table>

## Stage One: Integrating significant content, the Areas of Interaction, and assessment within a Guiding Question

**Area of Interaction:** Health and Social Education  
**Significant Curriculum Content:** Choreographic Techniques, the Dance Elements of Body Awareness and Space

**MYP Guiding Question(s) or Central Idea:** What are the Elements of Dance and how do I use them to create shapes and movement?

**MYP Learning Objectives:**
- Students will be able to:
  - learn, apply and demonstrate group work skills including offering, accepting, negotiating, compromising, encouraging and taking creative risks
  - explore the dance elements of body awareness and space to create imaginative and unusual shapes and transition movements
  - explore the choreographic device of non-unison
  - experiment and explore through structured and spontaneous activities
  - gain a fundamental understanding of the dance-making process
  - solve problems, co-operate and make creative decisions with others
  - present their dance work in an informal context
### MYP Fundamental Concepts

**How will learning in this unit transfer into opportunities for student action?**

<table>
<thead>
<tr>
<th>Intercultural Awareness</th>
<th>Communication</th>
<th>Holistic Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>- viewing dance as art and culture</td>
<td>- Reflecting on own actions</td>
<td>connections to other MYP subjects</td>
</tr>
<tr>
<td>- discussing another form of art/culture (sculpture)</td>
<td>- Discussing effectiveness of creative choices</td>
<td>Health - Relationships with Others</td>
</tr>
</tbody>
</table>

### Communication
- Reflecting on own actions
- Discussing effectiveness of creative choices
- Confidence and skills to communicate and present own ideas through the medium of movement

### Holistic Learning
- connections to other MYP subjects
- Health - Relationships with Others
- Visual Art – Responding to a sculpture work through movement

### Attach a copy of any assessment guidelines for students or rubrics

This unit will be assessed for the following criteria

<table>
<thead>
<tr>
<th>Criteria A</th>
<th>Criteria B</th>
<th>Criteria C</th>
<th>Criteria D</th>
<th>***</th>
<th>Criteria E</th>
<th>Criteria F</th>
</tr>
</thead>
</table>

### Criteria titles

- Summative Assessment(s)
- Personal Engagement /8 – ability to offer, accept, negotiate, compromise, encourage and take artistic risks.

Evidence: Group work in rehearsal, developmental workbook reflections and self-assessment

### Stage 2: Backward Planning ~learning activities should be driven by Stage 1

**Engaging Students with the Guiding Question**

### Prior Learning

- What are the students entry points?
- What diagnostic tools will I use?

### Formative assessment

- How will I give students feedback?

Teacher gives written feedback on Criteria B Application (choreography) and C Reflection and Evaluation (developmental workbook) for application in summative assessment in Waka and Pounamu unit in second term of course.

Students do self-assessment of their group work skills for Criteria D. This evidence is drawn on heavily in teacher's summative assessment for Criteria D.
<table>
<thead>
<tr>
<th>What opportunities are there for Student Self Reflection?</th>
<th>Exemplars to show students so they understand what is required?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe examples of top-scoring behaviour</td>
<td></td>
</tr>
</tbody>
</table>

### Teaching and Learning Strategies

#### Approaches to Learning
**How will I teach?**
**Which KATL strands/focus/skills?**

**Collaboration**
- Group Skills, Team Work, Caring, Negotiating

**Thinking Skills**
- Creative Thinking, Problem Solving, Decision Making, Critical Thinking, Thinking Strategies
- Teaching exploration, creative risk taking and enquiry

**Reflection**
- Process Journals, Peer and Self-Assessment, Metacognition

#### Learner Profile
**Which Learner Profiles will be emphasised and how?**

**Caring** – caring for self and others, respecting, valuing, encouraging, offering and accepting

**Communicator** – verbal communicator in group work, written communicator in developmental workbook, physical communicator as a dancer performing their dance work

**Open-minded** – learn from new experiences and consider new ideas through choreographic workshops.

**Risk-Taker** – creative risk-taking by trying new activities, new ideas, shapes and movements; thinking outside the square; showing courage to explore unfamiliar ideas and movements.

#### Differentiation Strategies
- including GATE, KEE, ESOL

#### ICT Integration
**Include software used & specific skills.**

- Video camera and TV to view and reflect, class conference for developmental workbook questions

### Resources

<table>
<thead>
<tr>
<th>Text / Print</th>
<th>Digital / Online</th>
<th>People and Places</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laminated images of sculptures</td>
<td>Music - “New Zealand Music for Creative Dance” CD1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What resources are available to me?</strong></td>
</tr>
<tr>
<td><strong>How will I use</strong></td>
</tr>
<tr>
<td>Laminated images of sculptures</td>
</tr>
</tbody>
</table>
### Stage 3: Planning for Learning

Given the guiding question, learning objectives and assessments, how will I teach the lessons in this unit? (Also refer to the KATL document)

<table>
<thead>
<tr>
<th>Learning Objectives</th>
<th>Activities</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson 1</strong></td>
<td>As a class, work through the “Skills In Dance” worksheet, paying particular importance to group skills, explaining and giving examples of these, asking students why they are important. Explain that they are assessed on their use of these in this unit for Criteria D.</td>
<td>“Skills in Dance” worksheet</td>
</tr>
<tr>
<td><strong>Lesson 2 – Elements of Dance, Body Awareness, Body Parts, Body Shape, Body Base, Body Shape Diagrams</strong></td>
<td>Introduce the concept of Body Awareness by explaining that it is one of the five elements of dance – put all on board. The elements of dance are like the building blocks of dance. All movement is made up of the elements of dance. Teach Warm up – 8s. Explain concept of Unison. Put Body Awareness star diagram on board. Body Parts - Ask students to brainstorm a list of as may body parts as they</td>
<td>“New Zealand Music for Creative Dance” CD1</td>
</tr>
</tbody>
</table>
can think of in eg 1 minute. Then select most unusual body part they have thought of. Ask them to make a movement with that body part – all copy each other.

Body Shape – straight, angled, curve, twisted – try each. Introduce Levels – the level you are on is the level your head is at. Combine angled and low, stretched and high etc.
Teaching point: combining shapes in one body shape is a good way to make a body shape more interesting. Teacher demonstrate – all limbs stretched/straight, versus combining eg stretched, angled, twisted and curved. Which is more interesting? Why? Give combinations for students to explore.

Introduce Body Base – the parts of your body touching the floor AND bearing your weight.
“And Nothing Else”. Students make connected shapes using the body bases given to them by the teacher individually at first, then in groups eg create a connected group shape using a group body base of two hands, a head, an elbow, one foot and a knee and nothing else. Put in order, practice and share with the class. Save for tomorrow.

Teach students how to draw body shape diagrams (stick figure, draw in floor so not jumping/ floating). Learn/practice with handout of dancers from different styles in different shapes. And/Or ask students to draw body shape diagrams of their three favourite shapes so far. (Note: group shapes are much more difficult to draw than individual ones.)

(Also option of using puzzle balance sheet with spaces ruled on right hand side for students to draw in. Students to work with a partner and see if they can each do the balance described. Then look at the key to work out what the body base is – write down? and create another balance with the same body base. Draw the new balance you have created on the right. Note: this exercise does not encourage variety in creativity though as the body bases
Lesson 3 – Locomotor Movement
Introduce and explain locomotor and non-locomotor movement
Warm-Up - 8s
Relay Races – ask students for locomotor movement suggestions.
Revise group shapes from yesterday. Explain concept of transitions. Ask students to use locomotor movement to add transitions between each group shape.
Share.

Lesson 4
Warm-Up
Revise content of last 2 lessons with “Musical Shapes” - when music plays students are travelling (teacher call out locomotor movement – be sure to vary level and body base here). When music pauses, students create a still shape based on teacher's instruction eg body base of 1 had and 1 foot, angled, stretched and low level.

Explain that they will apply the skills we have learned to create a movement response, a dance, based on a sculpture of their choice.
Put students in groups, introduce sculptures, ask each group to choose one. Use handout to brainstorm ideas for a dance.
Start creating 5 shapes based on their sculpture.

Lesson 5
Revise, create transitions.
Rehearse. Share with the class. (Video for teacher formative feedback on choreography.) Discuss high points, level of interest and originality, moments of creative risk-taking, areas for improvement and specific suggestions for.
Lesson 6
Complete MYP Reflection and Self-Assessment of group skills, personal engagement, Criteria D.

<table>
<thead>
<tr>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key terms / Concepts</td>
</tr>
</tbody>
</table>

### Stage 4: Unit reflections and evaluation

<table>
<thead>
<tr>
<th>Review</th>
<th>Review the effectiveness of the unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what extent: were the purposes fulfilled? Was the unit relevant, engaging, challenging and significant? Were the resources adequate? Were the understandings, essential questions, skills and knowledge addressed?</td>
<td>Comment on pace, content, relevance, student engagement etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Review</th>
<th>Comment on effectiveness of learning / teaching strategies and assessments</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Review</th>
<th>Comment on unit resources</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>Were the needs of all students addressed?</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Recommendations for future change(s) to unit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Authors / Teachers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Copies to:**

- Signed off by LLC
- Curriculum Manager
- Library
- ATL leader
- Posted on H Drive
unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>My body talks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Roxana Reyes</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Drama grade 7</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>24 lessons (50 mins)</td>
</tr>
</tbody>
</table>

Stage 1: Integrate significant concept, area of interaction and unit question

**Area of interaction focus**
Which area of interaction will be our focus? Why have we chosen this?

Human ingenuity—during this unit we will be using our body language to communicate. Students will use their capacity to create and invent and they will become developers and not just creators.

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?

My body has a language and I can use it to communicate.

**MYP unit question**
To what extent a person can use non verbal language to deliver a message?

Assessment
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will be assessed on their 4 stage presentations:
- Physicalization
- Mirror
- Chain reaction
- Tableaux
Which specific MYP objectives will be addressed during this unit?

1. Demonstrate knowledge and understanding of the theoretical basis of the art form studied.
2. Accept and incorporate views and feedback from others to further develop their artist potential.
3. Support and encourage their peers towards a positive working environment.

Which MYP assessment criteria will be used?

Criteria A and B

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

<table>
<thead>
<tr>
<th>Content</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?</strong></td>
<td></td>
</tr>
<tr>
<td>1. Students will make use of various stimuli for creation. Taking into account his/her and artistic development.</td>
<td></td>
</tr>
<tr>
<td>2. Students will take into account visual codes to enhance the effectiveness of the message.</td>
<td></td>
</tr>
<tr>
<td>3. Students will create his/her dramatic performance using the drama concepts.</td>
<td></td>
</tr>
<tr>
<td>4. Students will analyze their dramatic performance with those of classmates, and communicate their ideas orally or in writing.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Approaches to learning</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?</strong></td>
<td></td>
</tr>
<tr>
<td><em>Collaboration</em> demonstrating teamwork- including delegating and taking responsibility, and resolving group conflicts.</td>
<td></td>
</tr>
<tr>
<td><em>Thinking</em> generating ideas- including the use of brainstorming.</td>
<td></td>
</tr>
<tr>
<td><em>Planning</em> including storyboarding and outlining a plan.</td>
<td></td>
</tr>
<tr>
<td>Learning experiences</td>
<td>Teaching strategies</td>
</tr>
<tr>
<td>----------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates? How will students acquire the knowledge and practise the skills required? How will they practise applying these? Do the students have enough prior knowledge? How will we know?</td>
<td>How will we use formative assessment to give students feedback during the unit? What different teaching methodologies will we employ? How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

Teacher will show the rubric to the students. Students will be introduced to these techniques in the following order: physicalization, mirror image, chain-reaction, and tableaux. Students will produce a series of final performances based on the task being assessed at the time.

- Teacher will introduce each technique individually. She will do so by using cognitive apprenticeship strategy. First, she will model the particular skills of the technique being taught. Second, students will be engaged on a series of exercises to master the newly acquired skills and third they will be put in small groups and will be given specific task to work on. At end of each mini unit students will present their performance to the rest of the class.

Teacher will give verbal feedback throughout the creative process. Students will reflect on their work in a journal entry.

<table>
<thead>
<tr>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>What resources are available to us? How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?</td>
</tr>
</tbody>
</table>

Drama class
Smal stage in class
Every day life experience
Each other to brain storm ideas
Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

**Students and teachers**
- 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?
- Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**
- 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**
- 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**
- How did we decide on the data to collect? Was it useful?

The main objective in this unity is to make students aware that their body has a language and is a very powerful one. From the moment students enter school the main focus is to develop writing and reading skills, by the time they start high school they are very good at delivering verbal information, but they are lacking the non-verbal language skills. This unit was not easy for the students at the beginning, but as the learning took place and they started getting results they were quite impressed with their own learning. Each student has been change by the learning experience in at different level. They have become more aware of the facts that the way they walk or the way they seat has a meaning, and if not used correctly can give the wrong impression. As I read their journals I came to realize that they have gained some understanding that physical manners have a great impact on how people look at them. Hopefully this will serve them well in that first job interview. Team work was done well. They all collaborate with each other very well and delivered skillfully, clear, and interesting performance.

The Learner Profile attributes that the students will develop are Communicators, Inquirers and Risk-takers.

---

**Figure 12**

*MYP unit planner*
Unit title | Hip Hop and Media
---|---
Teacher(s) | Caroline Jones
Subject and grade level | Dance MYP 4
Time frame and duration | Eleven weeks (30 lessons x 50 mins)

**Stage 1: Integrate significant concept, area of interaction and unit question**

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus? Why have we chosen this?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Human Ingenuity - the students will be creating and performing dance routines</td>
<td>One must respect the Art of Hip Hop dance. Hip Hop dance is more than what you see in Music Videos.</td>
</tr>
</tbody>
</table>

**MYP unit question**

So You Think You Can Dance?

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

The students will:

1) Learn my Hip Hop Choreography
2) break down a song into bars of 8 counts
3) form a dance group
4) create a choreography
5) perform the choreography on stage in front of judges
6) evaluate their creative process
Which specific MYP objectives will be addressed during this unit?

<table>
<thead>
<tr>
<th>Students should be able to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions</td>
</tr>
<tr>
<td>- Apply skills, techniques and processes to create, perform and/or present art</td>
</tr>
<tr>
<td>- Evaluate their work</td>
</tr>
<tr>
<td>- Use feedback to inform their own artistic development and processes</td>
</tr>
<tr>
<td>- Show commitment in using their own artistic processes</td>
</tr>
<tr>
<td>- Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks</td>
</tr>
<tr>
<td>- Support, encourage and work with their peers in a positive way</td>
</tr>
</tbody>
</table>

Which MYP assessment criteria will be used?

| Criterion B, C, and D |

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

**Content**

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

To create their own choreographies the students will use the following skills and background knowledge:

- breaking down a song into counts of 8
- knowing what the chorus and hook of the song are
- use the dance sequences from the learned choreography
- use the dance sequences from the choreography seen on DVD
- know what Hip Hop dance is from the Hip Hop dance documentary shown in class
- know what Hip Hop dance is not from the Hip Hop dance documentary shown in class

**Approaches to learning**

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

<table>
<thead>
<tr>
<th>The students will:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- be on time</td>
</tr>
<tr>
<td>- come to every class</td>
</tr>
<tr>
<td>- practise at home and in class</td>
</tr>
<tr>
<td>- develop teamwork skills</td>
</tr>
<tr>
<td>- come to class prepared: They will have their dance attire, music and know the choreography created from the previous class in order to be able to continue creating.</td>
</tr>
<tr>
<td><strong>Learning experiences</strong></td>
</tr>
<tr>
<td>-------------------------</td>
</tr>
<tr>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates? How will students acquire the knowledge and practise the skills required? How will they practise applying these? Do the students have enough prior knowledge? How will we know?</td>
</tr>
<tr>
<td>The teacher will:</td>
</tr>
<tr>
<td>- Show the rubrics</td>
</tr>
<tr>
<td>- Give examples of what a choreography should look like via DVD of professional dancers and live dance teacher demonstrations</td>
</tr>
<tr>
<td>The students will:</td>
</tr>
<tr>
<td>- learn teacher directed choreography</td>
</tr>
<tr>
<td>- watch and evaluate professional dancers</td>
</tr>
<tr>
<td>- learn technical dance terms</td>
</tr>
<tr>
<td>- watch their performances on dvd and evaluate them</td>
</tr>
<tr>
<td>The teacher will:</td>
</tr>
<tr>
<td>- Give verbal feedback throughout the creative process</td>
</tr>
<tr>
<td>- Have Dance judges give verbal feedback after the students’ performances on stage</td>
</tr>
<tr>
<td>- Video tape the students’ performances and have the students watch themselves</td>
</tr>
<tr>
<td>- Provide students with one on one help</td>
</tr>
<tr>
<td>- Place students who are having difficulties in the back row. They will be able to follow the stronger students.</td>
</tr>
<tr>
<td>The Teaching Methodologies that the students will develop are:</td>
</tr>
<tr>
<td>- Constructivism</td>
</tr>
<tr>
<td>- Problem-based learning</td>
</tr>
<tr>
<td>- Resource-based learning.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Resources</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>What resources are available to us? How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?</td>
</tr>
<tr>
<td>Hip Hop documentary</td>
</tr>
<tr>
<td>Hip Hop dance videos</td>
</tr>
<tr>
<td>Cd player</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>Danceroom</td>
</tr>
<tr>
<td>Auditorium</td>
</tr>
<tr>
<td>School Hallways</td>
</tr>
</tbody>
</table>
In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

### Students and teachers
- 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?
- Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

### Possible connections
- 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
- 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
- How did we decide on the data to collect? Was it useful?

---

Students were excited about the whole concept of Hip Hop because it is woven into their everyday lives. They were excited about creating their own choreography.

Two particular groups found the creating process challenging. They were having difficulties agreeing on certain dance moves. I needed to intervene on several occasions.

One group had a difficult time getting started. They didn’t agree what song to choose. They forgot to bring in their song on a c.d. I needed to intervene on several occasions.

Performing on stage was a challenge for a lot of students because they were very nervous. Their performances in the classroom and on stage were different. It was more difficult for them to perform on stage in front of an audience.

When I do this unit again I will form the dance groups myself. I will pair stronger students with weaker ones. This way the calibre of dancing won’t range so much from one group to the next. For the students who were not bringing in their music every class, I will lend them one of the c.d’s that I have.

Because the students have dance twice on a six day cycle, some groups did not complete their choreographies. Next year I will extend the unit four more weeks.

The students respect choreographers now! They realize that what they see in a lot of Hip Hop music videos isn’t dancing. What they see is the degradation of women.

The attributes of the Learner Profile that the students will develop are Knowledgeable, Inquireres and Balanced.

---

Figure 12

MYP unit planner
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Exploring Stanislavsky through creating monologues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Yvonne Henley</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Drama MYP Year 5</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>8 weeks</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus? Why have we chosen this?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Human Ingenuity:</td>
<td>Introduction to Stanislavsky and his System. Understanding of how to develop a character and create truth on stage.</td>
</tr>
<tr>
<td>What can I create in response to personal ideas or feelings? Who was Stanislavsky and why was his System so revolutionary? How have my own views of character work and performance changed with regard to Stanislavsky’s work and methods?</td>
<td></td>
</tr>
</tbody>
</table>

**MYP unit question**

How can an awareness of Stanislavsky’s System help actors to create truthful characters on stage?

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

Undertaking a series of introductory workshops exploring Stanislavsky’s techniques. In workbook reflections and practical work, students will demonstrate their understanding and see how they can create truth on stage.

Students introduced to different ways of creating an original character in class, before developing it further using given circumstances, creating back stories and use of the ‘magic if’ as well as emotion memory and improvisation. Through practical work and believability of characters created, as well as workbook reflections on what they have done, students will demonstrate their understanding.

Students will devise a 3-5 minute monologue for their character, having looked at existing monologues and thinking about truthfulness throughout. The monologue will be drafted and re-drafted, demonstrating ability to write in role and understanding of how to express emotions and character truthfully. Student will apply Stanislavsky techniques to rehearsing and adjusting the monologue to show their understanding. Guided reflection in the journal will support practical work.

Final performance of the monologue with costumes, props, lights and staging, the aim being to create a
truthful and believable character on stage.
Written evaluation of the final performance, looking at how Stanislavsky’ techniques were employed and assessing whether truth and believability was achieved by analysing feedback from others and watching back the performance on video.

Which specific MYP objectives will be addressed during this unit?

Communicate a critical understanding of the art form studied in the context of their own artwork.
Apply skills, techniques and processes to create, perform and/or present art.
Reflect critically on their own artistic development and processes at different stages of their work
Evaluate their work
Use feedback to inform their own artistic development and processes.
Show commitment in using their own artistic processes
Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks

Which MYP assessment criteria will be used?

All 4 criteria:
A: Knowledge and Understanding:
  - demonstrate knowledge and understanding of the elements of Stanislavsky’s System, including specialized language, concepts and processes
  - communicate a critical understanding of the System in the context of their own created monologue.
(assessed through the journal reflections and response to guiding questions, as well as final performance)
B: Application
  - develop an idea, a theme or a personal interpretation to a point of realization, expressing and communicating their artistic intentions
    - apply skills, techniques and processes to create, perform and/or present art.
(final performance and supporting account of process in the workbook)
C: Reflection and Evaluation
  - reflect critically on their own artistic development and processes at different stages of their work
    - evaluate their work
    - use feedback to inform their own artistic development and processes.
(reflection and evaluation throughout the process in the workbook, final post-performance evaluation)
D: Personal Engagement
  - show commitment in using their own artistic processes
  - demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
  - support, encourage and work with their peers in a positive way
(assessed through all stages of the unit through practical exercises, creation of character, approach to the monologue, final piece and all workbook entries and reflections)

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the guiding question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the
significant concept(s) for stage 1?

| Knowledge of Stanislavsky – who he was and his effect on theatre |
| Experimentation with his System through teacher-led workshops |
| How to create a character– looking at initial stimuli such as ‘people watching’, music and script |
| Character development – through creating back stories, hotseating, working with given circumstances, improvisation in role |
| Creative writing – brainstorming ideas for monologues, looking at examples, exploring techniques of how to write in role (eg stream of consciousness, focusing on emotions, improvisation etc) |
| Refining and redrafting of monologue in response to practical work, focusing on being truthful to the created character and using feedback from others. |
| Selecting appropriate performance skills in order to stage the monologue and create the character on stage, utilizing Stanislavsky’ rehearsal techniques and focusing on blocking, use of voice, gestures, facial expressions and effect on audience. |
| Consideration of all elements that make a final performance and enhance the truthfulness and realism, including selection of appropriate props, costume, setting, sound effects and lighting. |
| Ability to analyse and reflect upon process of rehearsal, giving constructive feedback to others and using feedback given to improve and develop own work. |
| Self assessment of final performance, indentifying strengths, weaknesses and targets for improvement. |

In this unit, “students are provided with opportunities to function as artists, as well as learners of the arts”

“students are guided to create, perform and present art in ways that engage and convey their own feelings, experiences and ideas”.

“Ongoing reflection, along with self-evaluation and peer evaluation, allows students to identify their progress and organize their learning for themselves” (MYP Guide)

Approaches to learning

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Research skills.
Application of techniques learnt through practice and creation of own final assessed work.
Opportunity to assess the work of others in order to help with their own work.
Use of feedback to improve and develop.
Self-assessment using specific criteria.
Creative writing skills – crossing over with work done in English.
Writing in role which crosses into many humanities subjects
Ongoing reflection in the developmental workbook throughout the creative cycle.

Learning experiences

- How will students know what is expected of them? Will they see examples, rubrics, templates?
- How will students acquire the knowledge and practise the skills required? How will they practise applying these?
- Do the students have enough prior knowledge? How will

Teaching strategies

- How will we use formative assessment to give students feedback during the unit?
- What different teaching methodologies will we employ?
- How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special

Do the students have enough prior knowledge? How will
Task-specific rubrics for criteria A and B will be shared with students, as will the generic descriptors for criteria C and D.

Students will learn the initial skills of Stanislavsky through teacher-led workshops and will then apply these to their own practice independently developing a character, consolidating with class improvisations, through paired and group feedback and with teacher advice and support.

Students will be introduced to a variety of creative writing strategies in order to create their final monologues and will be given feedback regularly, throughout the writing process.

Students wrote and performed short monologues in grade 10, influenced by a piece of artwork, and so will reflect upon the skills they used and refine and improve them within the context of this unit.

We will know if they have enough knowledge by preparing guiding questions on Stanislavsky’s System for them to answer in their developmental workbooks, by watching rehearsals and feeding back on the work produced and by consolidating and reinforcing techniques throughout the creative cycle.

Students will be given feedback throughout their work on the unit, both by the teacher in individual interviews and by their peers both in preparation and rehearsal stages and also after the final performance.

Peer-assessment will be used, teacher-interviews, support groups, teacher-led workshops and demonstrations, whole-class improvisations, exemplar material (in the form of previously performed monologues and written monologues), observation and feedback throughout rehearsals.

Students working at their own individual pace and to their own capabilities – teacher judgment used to push more able performers to embrace more of Stanislavsky’s challenging techniques to create truth on stage, whilst other students will be encouraged to explore some of the simpler methods in order to merely sustain a role for the length of the performance.

Monologues will be read through with help and advice given, more hints will be suggested to those struggling with ideas, whilst greater freedom given to the more able writers. Students will be interviewed throughout their progress and pushed to their maximum ability.

Any group or paired support work throughout rehearsals will be teacher-selected and mixed ability.

The only stipulation for the monologue is that is lasts 3-5 minutes and for those weaker writers or with language difficulties, there is the opportunity for character development without speech within the monologue – eg encouragement of setting the scene and the character at the beginning through movement, gesture, facial expressions etc.

Resources

<table>
<thead>
<tr>
<th>What resources are available to us?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?</td>
</tr>
</tbody>
</table>

- You Tube for clips of monologues from theatre and film
- Monologue archive sites on the internet to find examples of already written monologues.
- Music as a stimulus for creating characters.
- Exemplar material in the form of monologues already written and performed by previous year groups.
- Books and resources on Stanislavsky and his System
- Performance space, access to props, staging, costume and lighting.

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions in the unit planning section of MYP: from principles into practice.

Students and teachers
What did we find compelling? Was 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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**
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**
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**
How did we decide on the data to collect? Was it useful?

---

**Students and teachers**
Reflected on their learning through the Developmental Workbook, regularly describing the processes gone through in creating their monologue and having opportunities to watch each other, receive feedback and improve their work throughout the creative cycle.

Extension activities could be to develop duologues and group work using the characters creating and developing the interaction with others and extending characterisation further.

Student initiated action occurred in class feedback sessions and paired work where students commented on their partners work, reading drafts of monologues and watching work in progress, offering suggestions informed by the assessment criteria.

All aspects of the learner profile encouraged. Students could take further responsibility into researching techniques of Stanislavski, perhaps creating workshops for their class mates using some of his ideas and techniques.

**Possible connections**
No other Drama teacher but good links with Psychology, and PE in terms of movement and analysis of character.

**Assessment**
Students were clearly able to demonstrate their learning as throughout the creative process as they received regular feedback on their work and opportunities to develop and take on board advice to improve their final performance.

Students had access to level descriptors and were given the chance to extend their work, watch themselves and others (on video and in live performances) and see how to develop and extend their work. They were also shown exemplar performances at different levels to see what they were aiming to achieve.
Figure 12

*MYP unit planner*
Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Health and social education – Students will become aware of basic drama skills and how they can help students to express their emotions, ideas, and become more self-confident. Students will be able to reflect on those skills using their DW as well as by presenting them in class. They will be able to show/perform miming activity and a poster in order to foster their non-verbal expression and self-confidence.</td>
<td>Students will develop an understanding of basic drama skills such as facial expression control, non-verbal communication etc. in everyday life and their role in students lives and will also become more self-confident in everyday communication and presentation of their own ideas.</td>
</tr>
</tbody>
</table>

MYP unit question

How do basic drama skills help in everyday communication, expressing ideas, feelings and becoming more self-confident?
**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

At the beginning of the Unit students will have to improvise a miming activity (individual) and will get feedback from the teacher and peers. (formative assess.) At the end of the unit they will be assessed against a specific assessment rubric for miming activities, devised by students. Both teacher and students will assess the miming activities against the specific rubric – summative assessment for this task (see the attached rubric). Students are assigned various topics regarding drama genres, character and characterization, theatre and stage types, lightning, etc. and are asked to make a poster, and present it in class. This will be assessed against a specific oral presentation rubric since the focus is on oral presentation. (formative assessment) Peers take notes and eventually there is a brief quiz (formative assessment) to find out if the students have learned and understand the basic drama features/concepts. This will be assessed against criterion A (knowledge and understanding).

Which specific MYP objectives will be addressed during this unit?

Students will be able to

- **A** - apply the knowledge and understanding of the elements/features of drama such as plot structure, character and characterization, space, voice, and dramatic tension
- **B** - learn how to control their facial expressions, body movements, focus on the given task
- **C** – reflect and evaluate their own performance and give an objective commentary, oral or written in the DW, on their peers' performance
- **D** – show personal engagement by developing self-motivation, initiative and a willingness to take informed risks
- by supporting, encouraging and working with their peers in a positive and productive way

Which MYP assessment criteria will be used?

Depending on the task – criterion B (adapted one), C and D, and specifically designed assessment criteria for developmental workbook (see the attached sheet) – which will then be transferred into Arts assessment criterion C, and oral presentation (see the attachment).
## Stage 2: Backward planning: from the assessment to the learning activities through inquiry

### Content

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

### The students will be able to show/demonstrate the

Knowledge and understanding of the following: plot and plot structure, character and characterization, theme/topic of the play, comedy, tragedy, stage design- proscenium and thrust stage, etc.

They should be able to demonstrate the understanding of some basic drama skills such as body language, facial expression, self-assertion, miming and non-verbal expression, etc. By presenting them in oral (poster presentation) and written form (quiz and DW entries) as well as by presenting an individual mime.

### Approaches to learning

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

### Approaches to learning skills:

- **Organization**: importance of keeping developmental workbook; reflection, design cycle
- **Collaboration**: working in groups/pairs on a common task e.g. designing a rubric for miming activities
- **Communication**: importance of listening and cooperation; peer assessment and feedback
  - the use of basic drama elements in class discussions providing examples from real life situations or Language A content, presenting posters orally
  - improvisation
- **Reflection**: completing self-evaluation and reflection questionnaire in DW and commenting on the DW

### Learning experiences

How will students know what is expected of them? Will they see examples, rubrics, templates?

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Do the students have enough prior knowledge? How will we know?

### Teaching strategies

How will we use formative assessment to give students feedback during the unit?

What different teaching methodologies will we employ?

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

At the very beginning prior to any specific drama unit ideas, students are provided with Drama syllabus as well as general assessment criteria for Arts. In class discussion those documents are explained to students.

At the beginning of the unit students are provided with a general overview of the unit i.e. stage 1 of the Unit planner.

Prior to each assignments students are also

Devising an assessment rubric should help students view their own performance from a different perspective

Presenting poster help in gaining self-confidence

Basic drama features- quiz

Written feedback on DW comments and oral feedback on student work
given guidelines and other necessary info as to how to complete the task.
Also, students are provided with the assessment criteria sheet prior to the completion of the task/assignment.

**Resources**

What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Student produced posters, teacher designed materials and worksheets, other (if necessary)

**Ongoing reflections and evaluation**

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice*.

**Students and teachers**

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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**

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**

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**

How did we decide on the data to collect? Was it useful?
# MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Which Way to Go? (at the crossroads)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Diana Betout</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>6th Grade, Room 211 Lopez</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>December 7- January 15</td>
</tr>
</tbody>
</table>

## Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus? Why have we chosen this?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
</tbody>
</table>
| Health and social education | • Awareness of choices  
• Taking responsibility for choice making  
• Respect for oneself and your future |

## MYP unit question

I am heading towards the crossroads, which way to go?

## Assessment

What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Students will write in their developmental workbooks
  - Brainstorming
  - Record vocabulary
  - Sketch plans
  - Write scripts

Three drama tools
- Voice
- Body
- Mind
5 drama focus words/ Vocabulary

• Concentration
• Imagination
• Transformation
• Imitation
• Cooperation

Daily Questions

• Why are transformation, imagination and imitation important in drama?
• How does concentration, imagination and listening help you in improv?
• How can imagination help actors and writers?
• How does my story influence my art making?

Games that we have played

• This is not a ruler. It is a ...
• Group Juggling
• Animal Concentration
  o Bunny
  o Elephant
  o Donkey
• Pass the Clap
• Kitty in the Corner
• Take a Hike
• 1,2,3 (substitute a number)

Final Assignment

• Class will discuss coming to a crossroad and how it applies in their lives.
• Students will free write about a moment when they found themselves at the crossroads.
• Students will get into groups of 4 to 5.
• They will share with group members about moment that they wrote about. The group will choose one of the stories to focus on.
• Students will work together to write a radio drama script using the chosen story as inspiration.
• Students will perform their radio drama for the class. If they choose it will be filmed.
- Enact an improvised story.
- Understand how actors use body, mind, and voice to portray characters.
- Collaborate with a small group to create a short script and perform it.

Which MYP assessment criteria will be used?

Criterion B: Application
Criterion C: Reflection and Evaluation

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

**Content**
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

**25.A.3b Drama:** Understand how the elements of acting, directing, playwriting and designing combine with the principles of tension, rhythm, pattern, unity, balance, repetition and idea to communicate.

**26.A.3b Drama:** Describe the use of the primary tools (body, mind and voice) and the support tools (costumes, scenery, props, lights, make-up, sound) to convey an idea through acting, playwriting and designing a drama or theatre activity.

**26.B.3b Drama:** Demonstrate storytelling, improvising and memorizing scripted material supported by simple aural and visual effects and personal background knowledge needed to create and perform in drama/theatre.

**WIDA**

**ELP Standard 1:** Social and Instructional Language, Formative Framework.

**Approaches to learning**
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will be taking notes in their developmental notebooks and using brainstorming Techniques to gain knowledge into MYP question. Students will be digging into their own history to create setting and characters. Students will be developing their concentration by playing a variety of drama games.

**Learning experiences**
How will students know what is expected of them? Will they see examples, rubrics, templates?

**Teaching strategies**
How will we use formative assessment to give students feedback during the unit?
IB Unit Question will be posted and students will reflect what they are learning in their DW.

Each student will be given a rubric and know exactly what is expected of them.

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

- Teacher will lead students in a variety of drama warm up games
- Teacher will allow students opportunity to work in groups and perform/ get feedback from a partner
- Whole group instruction and classroom share-out

Do the students have enough prior knowledge? How will we know?

- Teacher will walk around, observe students and give immediate feedback
- Teacher will respond to students' developmental notebooks
- Students will verbally reflect at the end of each class. This reflection will guide teaching.

What different teaching methodologies will we employ?

- Modelling
- Student directed projects
- Teacher led discussions
- Student lecture/presentation

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

Yes. This unit draws upon the students’ life experience. I have had these students for two years in drama. They have been trained in basic drama skills. I will review and assess what they know on the first day of class.

Throughout the unit the instructional strategies are varied. Students participate in class discussion, small group discussions and partner discussions. They have opportunities to show what they know by writing, sharing or performing. During the final presentation students are given the opportunity to choose a role that fits their learning needs.

- Students who are learning in a language other than their mother tongue will be encouraged to work in the language they are most comfortable. They can meet the drama objectives in any language. They may also discuss what they are doing with a peer that speaks their own language.

- Students with special needs will be given time to think and formulate an idea. They will be able to speak with a friend and share out their ideas. No one will be forced to perform in front of the class or placed in a situation that they are uncomfortable. They will be asked to leave their comfort zone at their own pace.

Resources

What resources are available to us?

- Developmental notebooks
- Pen and paper
- Camera to record sound
- Objects to create sound

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Drama class will take place in the classroom. The desks or tables will be moved to the side when we play the drama games.
In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers

What did we find compelling? Were our disciplinary knowledge/skills challenged in any way? (Students) High school is on our minds. Two groups chose the crossroads of deciding what high school to go to. One group was torn between choosing friends that are smart or friends that like to get in trouble. A final group had to decide whether or not to become friends with a group of bullies.

What inquiries arose during the learning? What, if any, extension activities arose? (Students) What decisions should we make so that we end up where we want to be? At the end of the final performances students were able to discuss the crossroads that they are at and share with peers some of the decisions that they are making.

How did we reflect—both on the unit and on our own learning? We reflected verbally by having peer to peer share outs, small group discussions and whole class discussions while standing in the drama circle. Students were also able to reflect on their own in their developmental notebook.

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action? One of the strongest learner profiles that students used was being Principled. The students were coming to crossroads that forced them to make tough decisions. They really thought about the consequences of all choices and made the best one that they felt they could. They decided to stick up for other people, choose a high school that would fit their career goals instead of where the friends were going and decided the right friends to hang out with.

Possible connections

How successful was the collaboration with other teachers within my subject group and from other subject groups?

- Collaboration was not used for this unit.

What interdisciplinary understandings were or could be forged through collaboration with other subjects?

- Character development
- Concentration
- Cooperation
- Story elements

Assessment

Were students able to demonstrate their learning?

- Drama games
- Class discussions
- Written scripts
- Final performances
- Developmental workbooks.

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?

Students received copies of the assessment criteria at the beginning of the month. We discussed what was expected and checked for understanding.

Are we prepared for the next stage?

These students are ready for the next year of drama when they will be creating dialogue to perform on stage. They showed that they are opening up about acting in front of their peers and are growing as actors.
Data collection
How did we decide on the data to collect? Was it useful?

I collected developmental notebooks, written scripts and we recorded the final presentations. The data was helpful in determining where students are and how I can support them on their final project.

- Video of final performance
- Developmental workbook entrees

Figure 12
MYP unit planner
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Accepting Me, Accepting You</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Diana Betout</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>7th</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>April 27th – May 20th</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

**Area of interaction focus**
Which area of interaction will be our focus? Why have we chosen this?

| Health and social education |

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?

- Accepting differences in others
- Respect for oneself and others

**MYP unit question**
How can I learn how to accept myself and in doing so accept others?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Students will work together to create classroom stories
  - Students will demonstrate their understanding of accepting others by working cooperatively in a group, sharing their ideas and trusting others by letting go of control of their own work.

- Students will watch a children’s theatre production of Charlie and the Chocolate Factory, Adapted by: Richard R. George. They will create a character and write a short script adding that character to the Charlie and the Chocolate Factory play.
  - Students will demonstrate their understanding of accepting others by the way they develop the character and how their script evolves.

- Improv games-
  - Role-playing- Students will work in small groups of five to six students. Each group will break into two smaller teams of two to three students. Each smaller group will be labelled group A and group B. Group A will be given a role-play and asked to act it out for the group B. Group B will then act out the same role-play for group A. Once
both groups have had an opportunity to perform and watch a performance they will write down five observations in their developmental notebooks. They will list the conflict and how it was resolved in the role-play and create another conflict resolution for that same role-play.

**Which specific MYP objectives will be addressed during this unit?**

- Work collaboratively with peers
- Use a personal experience to create a drama
- Improvise dialogue by playing theatrical games
- Understand how actors use body, mind and voice to portray characters.

**Which MYP assessment criteria will be used?**

A and B

---

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

**Content**

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

**25.A.3b Drama:** Understand how the elements of acting, directing, playwriting and designing combine with the principles of tension, rhythm, pattern, unity, balance, repetition and idea to communicate.

**26.A.3b Drama:** Describe the use of the primary tools (body, mind and voice) and the support tools (costumes, scenery, props, lights, make-up, sound) to convey an idea through acting, playwriting and designing a drama or theatre activity.

**26.B.3b Drama:** Demonstrate storytelling, improvising and memorizing scripted material supported by simple aural and visual effects and personal background knowledge needed to create and perform in drama/theatre.

**Approaches to learning**

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

- Memorizing text
- Watching a children’s theatre piece
- Character development worksheets
**Learning experiences**

**How will students know what is expected of them? Will they see examples, rubrics, templates?**

- IB Unit Question will be posted and students will reflect what they are learning in their DW.
- Each student will be given a rubric and know exactly what is expected of them.

**How will students acquire the knowledge and practise the skills required? How will they practise applying these?**

- Students will watch a children’s theatre piece.
- They will participate in classroom discussions.
- They will work in cooperative learning groups.
- They will write in their developmental workbooks.

**Do the students have enough prior knowledge? How will we know?**

- Students will demonstrate their prior knowledge in classroom discussions and their developmental workbooks.

---

**Teaching strategies**

**How will we use formative assessment to give students feedback during the unit?**

- Students will receive verbal feedback on their character development and given opportunities to share with peers.
- Students will receive a rubric based grade on their character development and their scripts.
- Students will receive written feedback on their developmental workbooks.

**What different teaching methodologies will we employ?**

- Cooperative learning
- Modelling
- Student directed projects
- Teacher led discussions
- Students performance

**How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?**

- Students will a variety of ways to demonstrate understanding of the big idea.
  - Worksheets/ graphic organizer
  - Student performance
  - Drama games
  - Attitude in class
- ELLs will work with other students to complete task. Depending on their language level, they may choose to write in their home language or English.
- Students with special needs will be given additional time or allowed to work with a partner to complete their tasks.

---

**Resources**

**What resources are available to us?**

- Large butcher paper
- Coloured markers
- Story Grid
- VHS tape of children’s theatre production of Charlie and the Chocolate Factory
- Character development worksheet
- Role-play cards
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- Students will participate in learning activities in the drama room
- Desks will be arranged based on needs

**Ongoing reflections and evaluation**

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice*.

**Students and teachers**

- 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?
- Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**

- How successful was the collaboration with other teachers within my subject group and from other subject groups? This unit does not involve collaboration with other content areas.
- What interdisciplinary understandings were or could be forged through collaboration with other subjects? Students are gaining understanding of social emotional health along with attainment authentic purposes to write.

**Assessment**

- 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**

- How did we decide on the data to collect? Was it useful?
Figure 12

*MYP unit planner*
**MYP unit planner**

<table>
<thead>
<tr>
<th>Unit title</th>
<th>What does it mean to be real?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Diana Betout</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>8th Grade</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>November 16, 2010 - December 4, 2010 (214 Stock)</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

**Area of interaction focus**
Which area of interaction will be our focus?
Why have we chosen this?

- Community and Service

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?

- imagination
- confidence
- helping others

**MYP unit question**
What does it mean to be real?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Students will write in their developmental workbooks
  - Keep a weekly log of participation
  - Record vocabulary
  - Sketch plans
  - Write a story outline

**Three drama tools**
- Voice
- Body
- Mind

**5 drama focus words**
• Concentration
• Imagination
• Transformation
• Imitation
• Cooperation

Vocabulary
Formal Theatre
Informal Theatre

Daily Questions
• Why is transformation, imagination and imitation important in drama?
• How does concentration, imagination and listening help you in improv?
• How can I make a story come alive?

Games that we have played
• This is not a ruler. It is a …
• Yes, yes, yes and that’s great!
• Animal Concentration
  o Bunny
  o Elephant
  o Donkey
• Pass the Clap
• Kitty in the Corner
• Take a Hike
• 1,2,3 (substitute a number)

Final Assignment
• Students read the children’s book The Velveteen Rabbit.
• They discussed the book.
  • Who are the important characters?
  • What is the theme?
  • Is there a moral code that we can see in this book?
• Students will get into groups of 4 to 5 students.
• They will assign each other a role.
- Scribe
- Story teller
- Actor 1
- Actor 2
- Actor 3

  - They will then work together to determine the sequence of the story. They will practice retelling the story using language A or B.
  - They will participate in the game whoosh, whoosh.
    - Class will sit in the drama circle
    - Teacher will model verbally telling the story using inflection and adding details
    - While teacher tells the story students will take turns coming into the middle of the circle and transforming their bodies into the characters. They will act the story out.
    - When the teacher says Whoosh, Whoosh, all of the students will shout “get off the stage” and the actors will go back to their seats
    - This will continue until the entire story is told.
  - Students will then get into their groups and practice retelling the story to their groups members.
    - They will practice in front of the class and receive feedback.
    - They will return to their groups and practice again.
    - They will perform a final time.
  - Groups who choose will perform their story for Kindergarten-3rd grade students.

Which specific MYP objectives will be addressed during this unit?

- Demonstrate how behavioural patterns, vocal and physical rhythm are used to communicate character emotions.
- Describe how the body is used to reveal character.
- Enact an improvised story.
- Understand how actors use body, mind, and voice to portray characters.

Which MYP assessment criteria will be used?

- Criterion B: Application
- Criterion C: Reflection and Evaluation

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

<table>
<thead>
<tr>
<th>25.A.3b Drama:</th>
<th>Understand how the elements of acting, directing, playwriting and designing combine with the principles of tension, rhythm, pattern, unity, balance, repetition and idea to communicate.</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.A.3b Drama:</td>
<td>Describe the use of the primary tools (body, mind and voice) and the support tools (costumes, scenery, props, lights, make-up, sound) to convey an idea through acting, playwriting and designing a drama or theatre activity.</td>
</tr>
<tr>
<td>26.B.3b Drama:</td>
<td>Demonstrate storytelling, improvising and memorizing scripted material supported by simple aural and visual effects and personal background knowledge needed to create and perform in drama/theatre.</td>
</tr>
</tbody>
</table>

WIDA
ELP Standard 1: Social and Instructional Language, Formative Framework.

### Approaches to learning

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will be taking notes in their developmental notebooks and using brainstorming Techniques to gain knowledge into MYP question. Students will be digging into their own history to create setting and characters. Students will be developing their concentration by playing a variety of drama games.

### Learning experiences

How will students know what is expected of them? Will they see examples, rubrics, templates?

- **IB Unit Question will be posted and students will reflect what they are learning in their DW.**
- **Each student will be given a rubric and know exactly what is expected of them.**

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

- **Teacher will lead students in a variety of drama warm up games.**
- **Teacher will allow students opportunity to work in groups and perform/ get feedback from a partner.**
- **Whole group instruction and classroom share-out.**

Do the students have enough prior knowledge? How will we know?

Yes. I have had these students for two years in drama. They have been trained.

### Teaching strategies

How will we use formative assessment to give students feedback during the unit?

- Students will assess themselves daily to gage their own participation level and engagement.
- Teacher will walk around, observe students and give immediate feed back.
- Teacher will respond to students’ developmental notebooks.

What different teaching methodologies will we employ?

- Modelling
- Student directed projects
- Teacher led discussions
- Student lecture/presentation

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

Throughout the unit the instructional strategies are varied. Students participate in class discussion, small
in basic drama skills. I will review and assess what they know on the first day of class. Group discussions and partner discussions. They have opportunities to show what they know by writing, sharing or performing. During the final presentation students are given the opportunity to choose a role that fits their learning needs.

- Students who are learning in a language other than their mother tongue will be encouraged to work in the language they are most comfortable. They can meet the drama objectives in any language. They may also discuss what they are doing with a peer that speaks their own language.

- Students with special needs will be given time to think and formulate an idea. They will be able to speak with a friend and share out their ideas. No one will be forced to perform in front of the class or placed in a situation that they are uncomfortable. They will be asked to leave their comfort zone at their own pace.

**Resources**

**What resources are available to us?**

- Developmental notebooks
- Pen and paper
- Bag of props

**How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?**

*Drama class will take place in the classroom. The desks or tables will be moved to the side when we play the drama games.*

**Ongoing reflections and evaluation**

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice.*

**Students and teachers**

What did we find compelling? Were our disciplinary knowledge/skills challenged in any way? I was very proud of these students. They worked hard to prepare these stories and did a fantastic job performing for the younger students. The performances were short and did not take much time and so the classroom teachers welcomed the students. The students were able to perform the story in two different languages which was helpful to our Spanish speaking students. This story was chosen because the younger students were going to attend a play based on the book. The older students were able to help prepare the little one in a language most could understand.

What inquiries arose during the learning? What, if any, extension activities arose?

*How can I continue to bring the older students to the younger ones?* Both sets of students responded well to this activity and it let the 8th graders feel successful. They wanted to do it for all the classrooms.
How did we reflect—both on the unit and on our own learning? The students debriefed after performing for the younger students, they shared out as a class, gave each other feedback and wrote in their developmental notebooks.

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action? Communicators- these students worked very well together. They practiced, gave each other appropriate feedback and confidently communicated the story to the younger students.

Possible connections

How successful was the collaboration with other teachers within my subject group and from other subject groups?
- Collaboration was not used for this unit.

What interdisciplinary understandings were or could be forged through collaboration with other subjects?
- Character development
- Concentration
- Cooperation
- Story elements

Assessment

Were students able to demonstrate their learning?
- Drama games
- Class discussions
- Written scripts
- Final performances
- Developmental workbooks.

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?

Students received copies of the assessment criteria at the beginning of the month. We discussed what was expected and checked for understanding.

Are we prepared for the next stage?

Students are ready for the next stage. I cannot wait to see which students continue with drama when they get into high school.

Data collection

How did we decide on the data to collect? Was it useful?

- Developmental workbook entrees
  - It was useful. It helped me understand what the students were engaging in and what was not connecting with them.
MYP unit planner: St. Ann Catholic School

<table>
<thead>
<tr>
<th>Unit title</th>
<th>EnvirARTments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>B. Howard</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Visual Art and Technology Grade 6/Year one</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>8 weeks 45 minutes/ a week</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?  Why have we chosen this?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Environments</td>
<td>Understanding of the relationships formed through art and various environments and painting techniques and skills. Effective use of the design cycle in art products</td>
</tr>
<tr>
<td>Students will explore the concept the interaction between visual art, technology, and the environment.</td>
<td></td>
</tr>
</tbody>
</table>

**MYP unit question**

How can art/design affect our environment? (and inversely- How can environment affect art/design?)

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will demonstrate understanding through the design and creation of various art projects including:

- Formative Art Assessment: Impressionist “Leave your Mark” Landscape
- Summative Technology Assessment: Recycled art product design
- Summative Art Assessment: collaborative outdoor installation
- Continual use of their Visual Art Developmental Workbook, Technology Design Folder, and Class discussions will also allow students the opportunity to respond to the Guiding Question.

Which specific MYP objectives will be addressed during this unit?

In Visual Art, Students will:
- develop an idea for visual art to a point of realization, expressing and communicating their artistic intentions
- apply skills, techniques and processes to create environmental art.
- show commitment in using their own artistic processes
- demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
- support, encourage and work with their peers in a positive way

In Technology, Students will:
- develop a design brief that collects, analyzes, selects, organizes and evaluates information about recycled art products
- list the specific requirements that must be met by the product in a design speculation
- produce sketches and a list of steps to plan and design the product
- follow their plan to create the product
- evaluate the products by commenting on the work of others
- show independence when working in technology

Which MYP assessment criteria will be used?

Visual Art:
- Criterion B: Application (Maximum 10)
- Criterion D: Artistic Awareness and Personal Engagement (Maximum 8)

Technology:
- Criterion A: Investigate (Maximum 6)
- Criterion B: Design (Maximum 6)
- Criterion C: Plan (Maximum 6)
- Criterion D: Create (Maximum 6)
- Criterion E: Evaluate (Maximum 6)
- Criterion F: Attitudes in technology (Maximum 6)

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

In Visual Art, students will use the following knowledge and skills to respond to the unit question:
- The roles artists have played in building our understanding or appreciation of the environment
- Using the natural world for inspiration
- Changing an environment with art
- Recording their initial ideas, and brainstorming in their Developmental Workbook

In Technology, students will use the following knowledge and skills to respond to the unit question:
- Research and investigate other recycled projects and reference them in design brief
- Plan and Design their product in their design folder
- Follow the design cycle in creating their various artwork
- Discuss the various products created with fellow classmates

Florida State Standards for Visual Art: VA.A.1.3.1-4, VA.B.1.3.1-4, VA.C.1.3.2, and VA.E.1.3.1
**Approaches to learning**
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

The following approaches to learning will be developed:
- the ways the developmental workbook and design folder can be used as an approach to learning about art and technology
- appropriate use of the internet as a tool for investigation
- effective ways of working with my classmates
- the skills and knowledge each student can take from other subjects and use in their products
- the skills used to organize their work

<table>
<thead>
<tr>
<th>Learning experiences</th>
<th>Teaching strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates?</td>
<td>How will we use formative assessment to give students feedback during the unit?</td>
</tr>
<tr>
<td>How will students acquire the knowledge and practice the skills required? How will they practise applying these?</td>
<td>What different teaching methodologies will we employ?</td>
</tr>
<tr>
<td>Do the students have enough prior knowledge? How will we know?</td>
<td>How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

Students will receive Art Criteria and Technology Criteria rubrics and templates at the beginning of the unit. Students will also see examples and exemplars.

Painting techniques will be exampled and practiced. Planning and knowledge will be recorded in their Developmental Workbook and Design Folders. Guidelines will be given to each student.

Teacher will give feedback to students throughout the unit during various stages of the Design Cycle. Teacher will employ visual, written, auditory, and scaffolding methods with the students.

**Resources**
What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students' experiences during the unit?

The following resources will be used to support this unit: Technology Classroom and Computers, Art Classroom, Books on various Landscape Artists (Impressionism and environmental/earth works art), TV to PC viewer, Document Camera, Projector, Flip Video Camera, Recycled Materials, Scholastic Art Magazines, school outdoor environment, and Art Examples by various Artists.

**Ongoing reflections and evaluation**

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice.*
Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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
How did we decide on the data to collect? Was it useful?

Student and Teachers:
2009: The Students find the concept of “Going Green” very compelling and often choose recycled materials to create art in other units as a result of their inquires during “envrARTments”
Throughout the unit students became more caring and principled in respect to the environment. A few students took action to continue to create recycled art at home as well.

Possible connections:
2009: Due to student interest and technology integration, beginning in 2010 this unit will be revised to include Technology. Students will create a recycled product and be assessed using the Technology Criteria.

Assessment:
2009: Students were able to demonstrate their learning through the landscapes. Next year, more time will be spent on this unit.

Figure 12
MYP unit planner
**MYP unit planner: St. Ann Catholic School**

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Life Choices -“Drawing from Experience”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>B. Howard</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Art Grade 6/Year one</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>6 weeks 45 minutes/ a week</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

**Area of interaction focus**
Which area of interaction will be our focus? Why have we chosen this?

- Health and Social Education
  Students will explore the choices we make and how they affect our lives in relation to creating successful art work.

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?

- Understanding of the positive attributes associated with the Learner Profile, Drawing skills, and exploration of the use of a Developmental Workbook.

**MYP unit question**
How do choices affect lives?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will demonstrate understanding through the design and creation of various art projects including: a learner profile portrait and anti drug and alcohol posters to be assessed with IB MYP Art Criterion Rubrics. Constructive use of their Developmental Workbook and Class discuss will also allow students the opportunity to respond to the Guiding Question.

Summative Assessment: Through word art drawings, students will draw inspiration from the feelings felt from making a positive choice compared to the feelings resulting from a negative choice in action.

**Which specific MYP objectives will be addressed during this unit?**

Students will:
- build knowledge and understanding of both art forms and artistic processes.
- assess their own work using criteria that has been devised for the task
- explore their creativity through the processes of visual arts.
- acquire and develop skills needed for the creation of visual arts and use the language, concepts and principles of visual arts.
- create and communicate their thoughts and ideas through visual arts
- reflect on, appreciate and evaluate their work and the work of others.
### Stage 2: Backward planning: from the assessment to the learning activities through inquiry

<table>
<thead>
<tr>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question? What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?</td>
</tr>
</tbody>
</table>

**To respond to the unit question, the Students will:**
- explore, express and communicate ideas
- become more effective learners, inquirers and thinkers
- develop self-confidence and self-awareness through art experiences

**Florida State Standards:** VA.A.1.3.1-4, VA.B.1.3.1-4, VA.E.1.3.1

<table>
<thead>
<tr>
<th>Approaches to learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?</td>
</tr>
</tbody>
</table>

The following approaches to learning will be developed:
- the value of reflection when creating artwork
- How learning through the arts helps with learning in other subjects
- The skills and knowledge that can be taken from other subjects and used in my art or learning in art
- The skills that can be used to organize artwork

<table>
<thead>
<tr>
<th>Learning experiences</th>
<th>Teaching strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates? How will students acquire the knowledge and practise the skills required? How will they practice applying these? Do the students have enough prior knowledge? How will we know?</td>
<td>How will we use formative assessment to give students feedback during the unit? What different teaching methodologies will we employ? How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

Students will preview rubrics and templates. Drawing techniques will be practiced in their Developmental Workbook. Guidelines will be given to each student.

**Resources**

Teacher will give feedback to students throughout the unit during various stages of the unit. Students will also be given the opportunity to self-assess their progress to support their understanding of the Art Criteria. Teacher will employ visual, written, auditory, and scaffolding methods with the students.
What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

The following resources will be used to support this unit: the Guidance Counselor, the Learning Strategies teacher, TV to PC viewer, projector, Document Camera, Wooden Human Models, Scholastic Art Magazines, and Art Examples by various Artists.

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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
How did we decide on the data to collect? Was it useful?

Student and Teachers: The Students found the art work of Leonardo da Vinci very compelling and inspiring. Their knowledge of the learner profile was challenged as they thought of ways to visual represent a person and the profiles they exhibit through a portrait.

Students inquired on the inspiration of feelings and looked to the work of Artists to research how feelings can be portrayed through color and design. Other inquiries stemmed from drawing humans with correct proportions.

We reflected on progress, sketches, and plans before completing projects.

Students were also inspired and challenged by the idea that the anti-drug posters they made could positively affect a person’s choices in life. Three students won the local contest for the posters and an award presentation was held with all the MYP students.

All of the Learner profile attributes were encouraged. With special attention to Balance and Communication students were able to further develop their understanding of “Drawing from Experience”

Possible connections: Collaboration with the Guidance Counselor and Learning Strategies Teacer was effective and supportive for the anti drug posters.

Assessment: Students were able to demonstrate their learning through the final projects but I would add even more time for reflection, especially in their developmental workbook next time. They were better prepared for the next unit in art in which they explore how artists throughout history have communicated their values.

Data: Data was collected in their developmental workbooks and winning posters were color printed for presentation.
# Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus? Why have we chosen this?</td>
<td>In studying literature, the genre of horror provides an interesting look at humanity: we see the power of fear, and what it can do to communities and individuals. Fear intrigues us because we are scared of what we do not understand. We see how monsters function as tools of fear, and also as empathic, humanized beings with thoughts and emotions. Horror often employs tools of surprise and suspense in film, but also explore the supernatural and unknown.</td>
</tr>
<tr>
<td>Human Ingenuity</td>
<td></td>
</tr>
</tbody>
</table>

## MYP unit question

How is the genre of horror used as a lens into our human fears?

### Assessment

What task(s) will allow students the opportunity to respond to the unit question? What will constitute acceptable evidence of understanding? How will students show what they have understood?

### The Creative Work: the three options (8 sentence paragraph) (4 – 6 pages) (5 paragraph Essay)

**EITHER:**

**Film Journalism**

The candidate will produce between a **piece of film journalism**, possibly differing in length, **up to a maximum of 2000 words** in total. The pieces of journalism should be for intended publication in named magazines or newspapers, student magazines, fanzines or websites. Each piece should be based on a film critical approach – for example, one related to the subject of the small-scale research project (authorship in its broadest sense, stars/performance, genre, aspects of film technology, social and/or political context or aspects of distribution and exhibition, whether local or national). In this way the film journalism will clearly demonstrate the application of film studies learning. The candidate should identify a publication and a target audience for the piece.
OR

Screenwriting
The candidate will produce either
a synopsis (approximately 200 words) for a feature length film together with the
screenplay for a section (approximately 1800 words) of the film or
a complete screenplay (approximately 1800 words) for a short film.
The screenplay should not exceed 1800 words, including both dialogue and
directions/visual information. The standard conventions of screenplay writing should be
observed. Work produced for this unit will be expected to meet higher standards than
screenwriting produced in FS1. The emphasis for this option in FS4 is on screenwriting
skills.
The screenplay will clearly demonstrate the application of film studies learning.

OR

Film/Video Making
The candidate will produce either
a synopsis (approximately 200 words) for a film, together with a three to five minute
film/video extract from the film or
a complete short film of between three and five minutes in length.
The film/video will clearly demonstrate the application of film studies learning.

Group work
While a candidate may produce the film/video without support, it is more likely that it will
be produced in small groups. In this case, a maximum of four candidates may be
assessed within a group – each of whose contribution must be clearly identifiable for
assessment purposes. If, for example, a group of four divides responsibilities in terms of (i)
direction,
(ii) cinematography, (iii) editing, (iv) sound, then for both the aims/rationale and
evaluation sections, each candidate is expected to discuss the work of the group and their
own individual specialist contribution. If there is some overlap in the roles taken, then
candidates must focus their evaluation on the dominant contribution that they have made. In
some cases, collaborative work may lead to some students ‘helping out’ while not being
assessed at all.
Assessment of the quality of the product will include some direct observation by the teacher
of the group working together. Credit should be given for creative or organizational skills
within the group.

Which specific MYP objectives will be addressed during this unit?
At the end of the course, students should be able to:
o demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and
personal contexts
o demonstrate knowledge and understanding of the elements of the art form studied, including specialized
language, concepts and processes
o communicate a critical understanding of the art form studied in the context of their own artwork.

Which MYP assessment criteria will be used?
Criteria A, B, and C

Stage 2: Backward planning: from the assessment to the learning activities
through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

**Alberta Curriculum:**

**Knowledge:**
- Students will:
  - Develop an understanding and appropriate usage of the terminology/language specific to the film industry
  - Understand the difference between various film genres (B)
  - Understand the use of film techniques
  - Comprehend and respond critically to the content of films.

**Attitudes**
- Students will:
  - Develop an appreciation for the cultural influences on film
  - Develop an appreciation for a variety of genres outside their realm of experience and preference
  - Reflect upon and appreciate the contribution of different films and directors’ work to the industry and society

**Alberta Curriculum:**

- Understand the parallels between film text and other text (plot, character, theme, point of view, setting)
- Comprehend and respond critically to the content of films.
- Apply knowledge of techniques to project-based work
- Incorporate feedback into products and processes
- Understand the difference between authorial and directorial choices

**Skills**
- Students will:
  - Demonstrate their ability to differentiate between film review and film criticism
  - Apply their knowledge of film techniques in project-based work
  - Analyse and discuss the themes of films
  - Offer formal criticism of films orally and in written form
  - Use various means (graphic organizers, diagrams, presentations) to illustrate the commonalities among a director’s body of work

**Learning experiences**

How will students know what is expected of them? Will they see examples, rubrics, templates?

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Do the students have enough prior knowledge? How will we know?

**Teaching strategies**

How will we use formative assessment to give students feedback during the unit?

What different teaching methodologies will we employ?

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

**Elements of Film - Frontload**

Students will be engaged in learning about the form, structure and meaning of film. Students will be frontloaded in these areas found on this website http://www.pbs.org/wgbh/masterpiece/learningresources/fic_language.html

The students will learn about perspective through the lesson plan – city of cranes.

**Introduction of Genre of Horror**

**Frontloading**

**Lesson 1: Preparation:** Students will be introduced to the genre of horror. At the
beginning of class, students will view images of different characters in pop culture and literature. They will be asked to rate on a scale of 1-5 the “Fear Factor” of the image. They will be asked to justify why or why not each image is an image of horror. (Images and prompt provided at the end of lesson.) The teacher will lead a brief discussion asking students for definitions or examples of “horror”. As the class provides examples, the teacher will collect these examples on the board. Then, the teacher will ask students if they see any connections between any of the examples provided, and if these examples can be categorized or organized. A working definition will be introduced.

Lesson Two: In preparation for Edward Scissorhands, students will consider the differences between a perceived horror, and the perspective of an actual horror (or figure of horror).

This lesson should promote discussion and critical thinking by use of familiar horror examples: what creates a horrific atmosphere in films? What naturally scares us? How could something familiar scare us? These questions should segue into the next topic of discussion, the archetypes of horror. Primarily, the teacher should use the students as a resource to provide definitions, but the following can be considered a working definition:

Archetype is defined as the original model of which all other similar persons, objects, or concepts are merely derivative, copied, patterned, or emulated. The term is often used in literature, architecture, and the arts to refer to something that goes back to the fundamental origins of style, method, gold standard, or physical construct.

The following concepts should be addressed:

Monster- This is the person/ being/ object that strikes fear into the community, or is shrouded in mystery. Often misunderstood? (examples include: Grendel, the Loch Ness monster, Frankenstein’s monster, Dracula)

Hero- the character willing to confront the monster or the unknown

Setting- the place where the story takes place- how does this add to the story, and how is it like a character?

Fear- What is the source of fear in the community that creates a monster?

Examples of fear within the horror genre can stem from psychological horror, physical horror, fear of the unknown/ unnamed.

Students will then add to the semantic map by identifying archetypes within the horror genre.

Lesson 3: Using the previous day’s lesson on horror, students will build upon this knowledge with an introduction to the narrative structure of Freytag’s triangle. Students, after being introduced to the narrative structure of story, will impose the theme of horror within the structure by following Freytag’s triangle to complete a story map in which words (monster, dark, bright, love, alone, creation, destruction, evil, good, kitten, popcorn, balloon, water gun, boot, shirt, axe, poison) and images (an old house, a night sky, a dark forest, ballet shoes, a fruit basket, and a dog) inside.

Lesson 4: Then the teacher will begin the day’s lesson on symbols, motifs and dichotomies as taught and understood through color marking as a strategy for effective reading. The teacher will generally explain the definitions of motifs, symbols and dichotomies and explain why they are recorded and observed in the study of a given text. The teacher will explain them as such:

Motif- In literature, a reoccurring image, word or phrase, action, idea, objects or situation that appears in various works or throughout the same work. Within the genre, this motif refers to the theme and within the same work refers to repetition, which strengthens a feeling or impression that surrounds the text. Motif will function in both ways during these lessons.

Symbol- broadly, it is anything that signifies or stands for something else. With this text, it will function as the “impression” or meaning behind the motifs.

Dichotomy- refers to the division of two contradictory thoughts, ideas, or opinions into two equal categories.

The teacher will introduce the first letter from Frankenstein and briefly explain that they will be using this text to understand the new vocabulary as well as see how it

L2: Practice: Students will form groups of four. They will be asked to use their understanding of archetype and the horror genre to create a scene from a horror story. They may use whatever resources they have in the room: magazines to create a collage, markers to draw a scene. Students should address the archetypes discussed in class as a basis of their final work. Groups will be asked to share their visuals and explain how they incorporated the concepts of a horror genre.

Give Definition and Vocabulary not familiar to ESL students in advance or pair them with a strong language person.

L2 Evaluation: Student’s evaluation will be based on participation in discussion, completion of semantic map, and participation in creating the visual. Group work will be based on addressing the themes discussed, and explaining them to the class.

L3: Assessment: Students will draw an image or word from their envelope at random and will use it to support the plot of their horror story. Using these images, students will construct a plotline based on their understanding of horror and Freytag’s triangle.

L4: Practice: In groups of three, the students will complete the chart “Dichotomous Relationships in Letter 1 of Frankenstein” in order to observe the use of juxtaposition and contrast in the creation and continuation of motifs in a piece of text. The students will also be
applies in horror as a particular genre.

Presentation: Then the teacher will explain color marking as a reading/comprehension strategy. He/she will distribute highlighters to the students and ask them to use their new understanding of motifs and dichotomies to mark in different colors any objects, words, phrases or ideas that are repeated throughout the text. The students will read the text individually marking any dichotomous motifs they perceive with the highlighters.

Lesson 5: Teacher will show the trailer from Edward Scissorhands that advertises the movie and will ask the students to identify dichotomous motifs found in analysis of horror as a genre as well as to brainstorm a list of other possible motifs based on the title. The teacher will explain the director’s use of imagery to display motifs and ask the students to look for motifs, which may contain the following dichotomies: summer vs. winter, the use of color vs. black and white, man vs. machine, creator vs. creation and the image of hands vs. claws, etc. Once the students have brainstormed these dichotomies, they will use their prior knowledge of the genre and of the film to anticipate the way the director might employ these motifs in his film. Later, as the students view important scenes containing these symbols, the teacher will stop the film and discuss the uses.

Lesson 6: Christine Platzner (Language Arts teacher)

The students will complete the first portion of the Response to Edward Scissorhands handout individually. They will share their response with a partner and several examples will be shared with the whole class. The teacher will review the definitions of the five literary elements as they have related to traditional texts used in the classroom.

- **Characterization**: the method used by a writer to develop a character.
- **Setting**: the time, the place, and the social environment that required to find another dichotomous relationship in the letter and record the supposed importance of the symbols presented. The class will share findings and interpretations of symbols. The teacher will lead a discussion on the importance of motifs to follow or track themes in a text. Then as a bridge to a discussion on the following day in which Edward Scissorhands is introduced as the primary text for analysis, the groups will answer three questions and keep them for discussion. These questions serve to introduce important motifs in the monster myth in relationship to Frankenstein and to horror as a genre. The students will answer:
  1. What can you infer about the importance of these relationships in the rest of the novel?
  2. What, if any, connection can you make between these relationships and the horror genre, as previously discussed?
  3. What other relationships might you expect from this genre?

**Evaluation:**

The day’s activities will be assessed based on student engagement during reading, the extent to which he/she completes the color marking and the collaboration with group to complete chart and questions.
frames the characters; can be used to evoke a mood or atmosphere that will prepare the reader for what is to come.

- **Point of View**: who tells us the story, (narrator) and how it is told. In literature, POV can be divided into two broad categories: first person POV and third person POV. In film, POV can be omniscient, restrictive, disengaged, or a mixture of them.
- **Tone**: the author’s attitude toward the subject matter, can be revealed through literary elements such as setting, dialogue, conflict, and plot.
- **Irony**: the literary technique that involves surprising, interesting, or amusing contradictions.
  - **Verbal irony**: when the writer or speaker says one thing but really means something different. Sarcasm usually fits this category.
  - **Situational Irony**: when the character(s) and the audience expect one thing to happen and the opposite actually happens.
  - **Dramatic Irony**: when the reader or audience knows something the character(s) does not know.

With a partner, the students will complete the second portion of the *Response to Edward Scissorhands* handout, combining their responses to fill in the five categories in the literary element chart.

The teacher will lead a whole class discussion, during which the students will share examples they recalled along with their personal responses to the examples.

The students will view selected scenes that further illustrate each literary element, recording the description and developing a personal response on the third portion of the *Response to Edward Scissorhands* handout.

- **Characterization**: show 22:53-23:15
- **Setting**: show 15:44-16:35
- **Point of View**: show 4:10-5:17
- **Tone**: show 31:25-36:46
- **Irony**: show 8:00-11:00

The teacher will lead a whole class discussion, during which the students will begin to describe how they believe the film leads them to be able to analyze the chosen scenes in terms of each chosen literary element (the technical vocabulary will follow in tomorrow’s lesson).

Lesson 7:

The teacher will select examples from yesterday’s lesson to review the literary elements and: characterization, plot, point of view, tone and irony.

- The teacher will introduce students to the technical vocabulary to be used in analyzing the cinematic techniques used in the film (definitions come from Appendix A of John Golden’s *Reading in the Dark*). The teacher will do this using the rolled paper technique that Golden describes in his book (pp.1-25).
  - **Framing/Shot**
  - **Focus**
  - **Camera Angle**
  - **Sound**
  - **Camera Movement**
  - **Lighting**
  - **Editing**

- The students will view the scene in which Edward first eats dinner with the family (24:23-26:23). This scene was chosen for its ability to combine many of the literary elements. It is also a simple scene to which the students can begin to understand how to combine their analyses to include literary elements and cinematic technique. They will use the Scene Viewing Guide to watch the scene, and then evaluate their own responses as the teacher does a think aloud.

- The students will view two longer sequences of scenes that come at the beginning and end of the movie. They will independently fill out one Scene Viewing Guide for each sequence:
  - Peg Welcomes Edward into Her Home (17:53-22:52)
  - Edward Becomes Angry (1:11:10-1:13:35)

L6: **Evaluation**: Students will receive an individual grade for the topicality of their written responses on the handout, as well as a participation grade for working cooperatively with a partner to complete the chart.

L7: In order to demonstrate the ability to apply the function of cinematic techniques in developing literary elements, the
• With a partner, the students will answer the final question on the Scene Viewing Guide. Examples will be shared with the class in a whole class discussion.

Preparations for the Summative Assessment begin.

students will select a scene from the movie to analyze for three of the six elements. In groups of three, they will write a three-paragraph scene guide (one element per paragraph) to present to the class. Each group member will receive an individual grade for his/her one-paragraph literary element analysis, as well as a group grade for the continuity of the scene analysis and the presentation.

Resources
What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

http://www.amdoc.org/outreach_filmlibrary.php

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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
How did we decide on the data to collect? Was it useful?
Figure 12

MYP unit planner
MYP Unit Planner

“A world-class community of proud and outstanding achievers.”

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Western Music – Classical and Popular Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Herry Rajasa (T and I), John Legoh, Hary W Yuniarta, Sadrakh Hutapea (I)</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Music / 9</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>January- June 2010</td>
</tr>
</tbody>
</table>

Stage 1: Integrate significant concept, area of interaction and unit question

Area of interaction focus
Which area of interaction will be our focus? Why have we chosen this?

Significant concept(s)
What are the big ideas? What do we want our students to retain for years into the future?

- Approach to Learning
  Students will learn how to organize, collaborate, reflect and communicate on most of the project

- Human ingenuity
  Students will learn how to create, performing and presenting music from their own original idea using musical form

- Student will learn about how to develop inter-cultural awareness and to become more open minded
- Students experiences how to collaborate in presenting music research as well as music performance
- Students to be able to learn music technology in creating and composing music

MYP unit question
How does my artwork show Western Music?

Assessment
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Group Investigation Report/Slides Presentation and Individual Booklet Report about Classical vs Popular music
- Theory/Notation and History Written Quiz/Test
- Singing a Popular song (Solo and Group) and Perform a Classical Instrument Tune (Solo)
- Create a Composition using musical form e.g. AABA and Finale software technology
- Perform own Composition with instrument learnt
- Daily reflection to Journal/blog and summarize it into Developmental Workbook?

Which specific MYP objectives will be addressed and how during this unit?

- Demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical
- Develop an idea, theme or personal interpretation to a point of realization, expressing and
Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Western Music History; Research Skills and Presentation Skills
Notation Reading and Creating/Composing Skills using Finale
Performing Singing and Performing Playing Instrument

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

- Group Slides Presentation → organizational skill, Collaboration, Reflection and Communication
- Individual Booklet Task → organization skills, Reflection
- Singing and Solo Instrument Performance → Organization skills, Reflection and Communication
- Creating and Perform Own Composition → Organization skills, Reflection and Communication
- Using Finale in writing composition → organization skills, Reflection and Communication
- Reflection on Journal, Blog and MDW → Organizational skills, Reflection

Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, and templates?
How will students acquire the knowledge and practise the skills required? How will they practise applying these?
Do the students have enough prior knowledge? How will we know?

Teaching strategies
How will we use formative assessment to give students feedback during the unit?
What different teaching methodologies will we employ?
How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?
MYP Unit Planner

"A world-class community of proud and outstanding achievers."

<table>
<thead>
<tr>
<th>Internet Resource Research Task</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment Rubric/Criteria</td>
<td>Lecturing</td>
</tr>
<tr>
<td>Individual and Group Task Rehearsal</td>
<td>Playing, Performing and Rehearsals</td>
</tr>
<tr>
<td>Individual Self Reflection on journal and Teacher’s observation during class/instrument’s session</td>
<td>Quiz</td>
</tr>
<tr>
<td>Teacher’s sample of performance</td>
<td>Self-Assessment on their own performance progress</td>
</tr>
<tr>
<td></td>
<td>Reflection and Feedback put on the blog</td>
</tr>
</tbody>
</table>

**Resources**

What resources are available to us?  
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- Internet Resources (e.g. Youtube.com)
- Musical Instruments
- Samples from Music Teacher’s playing/performance

**Ongoing reflections and evaluation**

**In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.**

**Students and teachers**

- 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?
- Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**

- 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**

- 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**

- How did we decide on the data to collect? Was it useful? What does it tell us?
MYP Unit Planner

“A world-class community of proud and outstanding achievers.”
MYP Unit Planner

“A world-class community of proud and outstanding achievers.”

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Western Music – Jazz Genres and Styles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Herry Rajasa (T and I) John Legoh, Hary W Yuniarta, Sadrakh Hutapea (I)</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Music / 10</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>January- Mar 2010</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td>Student will learn about how to develop inter-cultural awareness and to become more open minded</td>
</tr>
<tr>
<td><strong>• Approach to Learning</strong></td>
<td>Students experiences how to collaborate in presenting music research as well as music performance</td>
</tr>
<tr>
<td>Students will learn how to organize, collaborate, reflect and communicate on most of the project</td>
<td></td>
</tr>
<tr>
<td><strong>• Human ingenuity</strong></td>
<td>Students will learn how to create, performing and presenting music from their own original idea</td>
</tr>
<tr>
<td>Students will learn how to create, performing and presenting music from their own original idea</td>
<td></td>
</tr>
</tbody>
</table>

**MYP unit question**

What is Jazz!

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Group Investigation Report/Slides Presentation and Individual Booklet Report
- Singing and perform a Jazz song (Solo and Group)
- Create Melody Improvisation using Jazz/Blues Scales on 12 Bar Blues
- Daily reflection to Journal/blog and summarize it into Developmental Workbook?

Which specific MYP objectives will be addressed and how during this unit?

- Demonstrate knowledge and understanding of the elements of the art form studied, including specialized language, concepts and processes
- Develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions
- Use feedback to inform their own artistic development and processes
- Demonstrate curiosity, self motivation, initiative and a willingness to take informed risks
Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Research Skills and Presentation Skills
Notation Reading and Creating/Composing Skills
Performing Singing and Performing Playing Instrument

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

• Group Slides Presentation → organizational skill, Collaboration, Reflection and Communication
• Individual Slides Presentation → organization skills, Reflection
• Singing Performance → Reflection and Communication
• Solo Instrument Performance → Organizational skills, Reflection and Communication
• Group Music Performance → Organizational Skills, Collaboration, Reflection and Communication
• Reflection on Journal, Blog and MDW → Organizational skills, Reflection

Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, and templates?
How will students acquire the knowledge and practise the skills required? How will they practise applying these?
Do the students have enough prior knowledge? How will we know?

Teaching strategies
How will we use formative assessment to give students feedback during the unit?
What different teaching methodologies will we employ?
How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

• Internet Resource Research Task
• Assessment Rubric/Criteria
• Discussion
• Lecturing
MYP Unit Planner

“A world-class community of proud and outstanding achievers.”

- Individual and Group Task Rehearsal
- Individual Self Reflection on journal and Teacher’s observation during class/instrument’s session
- Teacher’s sample of performance
- Playing, Performing and Rehearsals
- Quiz
- Self-Assessment on their own performance progress
- Reflection and Feedback put on the blog

Resources

What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- Internet Resources (e.g. Youtube.com)
- Musical Instruments
- Samples from Music Teacher’s playing/performance

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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
How did we decide on the data to collect? Was it useful? What does it tell us?
MYP Unit Planner

“A world-class community of proud and outstanding achievers.”
MYP Unit Planner

“A world-class community of proud and outstanding achievers.”

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Asian Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Al Fernandez, John R Legoh, Hary W Yuniarta, Sadrakh Hutapea</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Music / 7</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>January- June 2010</td>
</tr>
</tbody>
</table>

Stage 1: Integrate significant concept, area of interaction and unit question

**Area of interaction focus**
Which area of interaction will be our focus? Why have we chosen this?
- Approach to Learning
  Students will learn how to organize, collaborate, reflect and communicate on most of the project
- Human ingenuity
  Students will learn how to create, performing and presenting music from their own original idea

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?
- Student will learn about how to develop inter-cultural awareness and to become more open minded
- Students experiences how to collaborate in presenting music research as well as music performance

**MYP unit question**
How does my Artwork show Asian Music?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?
- Singing Asian song
- Investigation Report/Slides Presentation
- How to Create Melody Related to Pentatonic Scale
- How to apply and play own creation melody with instrument
- How to fill in daily reflection to blog and summarize it on Developmental Workbook?

Which specific MYP objectives will be addressed and how during this unit?
- Demonstrate knowledge and understanding of the art form studied in relation to societial, cultural, historical or personal contexts
- Give an informed description of the progress they have made so far and identify strategies to develop and improve their artistic processes
- Demonstrate curiosity, self motivation, initiative and a willingness to take informed risks.
**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

### Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

<table>
<thead>
<tr>
<th>Research Skills and Presentation Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notation Reading and Creating/Composing Skills</td>
</tr>
<tr>
<td>Performing Singing and Performing Playing Instrument</td>
</tr>
</tbody>
</table>

### Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

- Group Slides Presentation → organizational skill, Collaboration, Reflection and Communication
- Individual Slides Presentation → organization skills, Reflection
- Singing Performance → Reflection and Communication
- Solo Instrument Performance → Organizational skills, Reflection and Communication
- Reflection on Journal, Blog and MDW → Organizational skills, Reflection
- Group Music Performance → Organizational Skills, Collaboration, Reflection and Communication

### Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, and templates?

How will students acquire the knowledge and practise the skills required? How will they practise applying

### Teaching strategies
How will we use formative assessment to give students feedback during the unit?
What different teaching methodologies will we employ?
How are we differentiating teaching and learning for all? How have

---

**MUSIC**
- Develop skills and apply the techniques and processes involved in creating, performing and/or presenting art.
- Articulate an idea, theme or personal interpretation to a point of realization

**PE**
- Link movements in order to compose aesthetics sequences, taking into account the concepts of space, time, level, force and flow
- Show respect and sensitivity to their own and different culture

Which MYP assessment criteria will be used?

- Criterion A: Knowledge and Understanding
- Criterion B: Application
- Criterion C: Reflection and Evaluation
- Criterion D: Personal Engagement

---

"A world-class community of proud and outstanding achievers."
MYP Unit Planner

“A world-class community of proud and outstanding achievers.”

<table>
<thead>
<tr>
<th>these?</th>
<th>we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do the students have enough prior knowledge? How will we know?</td>
<td></td>
</tr>
</tbody>
</table>

- Internet Resource Research Task
- Assessment Rubric/Criteria
- Individual and Group Task Rehearsal
- Individual Self Reflection on journal and Teacher’s observation during class/instrument’s session

- Discussion
- Lecturing
- Playing and performing
- Repetition
- Self-Assessment and individual journal
- Reflection and Feedback

Resources

What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- Internet Resources (e.g. Youtube.com)
- Musical Instruments
- Samples from Music Teacher’s playing/performance

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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?
A world-class community of proud and outstanding achievers.

<table>
<thead>
<tr>
<th>Are we prepared for the next stage?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Data collection</strong></td>
</tr>
<tr>
<td>How did we decide on the data to collect? Was it useful? What does it tell us?</td>
</tr>
</tbody>
</table>
# MYP unit planner

<table>
<thead>
<tr>
<th><strong>Unit title</strong></th>
<th><strong>AABA</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Teacher(s)</strong></td>
<td>Salisbury</td>
</tr>
<tr>
<td><strong>Subject and grade level</strong></td>
<td>Music 8</td>
</tr>
<tr>
<td><strong>Time frame and duration</strong></td>
<td>3 weeks – 40 minute classes</td>
</tr>
</tbody>
</table>

## Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th><strong>Area of interaction focus</strong></th>
<th><strong>Significant concept(s)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td>Students will start to understand how composers use musical elements to create new compositions</td>
</tr>
<tr>
<td><strong>Human Ingenuity</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Approaches to Learning</strong></td>
<td></td>
</tr>
</tbody>
</table>

## MYP unit question

**How do composers create new compositions?**

## Assessment

What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Students will perform *Changing Places* on the xylophone – a composition in AABA form
- Students will create and notate a melodic AABA composition using the xylophones – students will be assessed on their piece based on a given rubric
- Students will perform their composition – students will be assessed on how closely their performance matches the written composition

Which specific MYP objectives will be addressed during this unit?

Demonstrate knowledge and understanding of the elements of the art form studied, including
specialized language, concepts and process
Apply skills, techniques and processes to create, perform and/or present art
Use feedback to inform their own artistic development and processes
Support, encourage and work with their peers in a positive way

Which MYP assessment criteria will be used?
A, B, C, D

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Students perform *Changing Places* on xylophones
Students rhythmically and melodically improvise four beat answers
Students create a new composition using *Changing Places* as a model
Students perform and record their compositions
Students reflect on their composition and performance

25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes
26.A.3c Describe the processes involved in composing, conducting and performing
26.A.3d Read and interpret traditional music notation in a varied repertoire

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will continuously reflect in their DW. Students will collaborate with a partner when creating their compositions. Students will organize their composition into a prescribed form AABA.
### Learning experiences

How will students know what is expected of them? Will they see examples, rubrics, templates?

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Do the students have enough prior knowledge? How will we know?

Students will learn a composition that is in AABA to use as a model. By learning this composition on the xylophone, students will develop their instrument skills.

Students will be given a rubric to guide the creation of their composition.

### Teaching strategies

How will we use formative assessment to give students feedback during the unit?

What different teaching methodologies will we employ?

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

Formative assessment – class discussions, student writing in DW, teacher observation

Teaching methodologies – Providing a model, peer collaboration, class discussions, verbal feedback, teacher responses in DW

Weaker students will be paired with stronger students

Rubrics provided

### Resources

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

- Copy of *Changing Places*
- Xylophones
- Composition template and pencils
- Recording device
- Adequate time given for students to create composition and practice for performance

### Ongoing reflections and evaluation

**In keeping an ongoing record, consider the following questions.**

**There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.**

**Students and teachers**

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?

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for
Possible connections
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
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
How did we decide on the data to collect? Was it useful?

Figure 12
MYP unit planner
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Music Tells a Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Salisbury</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Music - 6th</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>1 three week cycle – 40 minute classes</td>
</tr>
</tbody>
</table>

Stage 1: Integrate significant concept, area of interaction and unit question

Area of interaction focus
Which area of interaction will be our focus?
Why have we chosen this?

- Health and Social Education
- Human Ingenuity

Significant concept(s)
What are the big ideas? What do we want our students to retain for years into the future?

- Students will explore the meaning behind simple folk song lyrics and discover why musical elements are chosen to convey emotions

MYP unit question
How can music tell a story?

Assessment
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Students will create a rhythmic accompaniment to Fed My Horse in a Popular Trough using either quarter rest, quarter, eighth, sixteenth, or half notes.
- Students will orchestrate the accompaniment with appropriate instrumentation to convey desired mood.

Which specific MYP objectives will be addressed during this unit?

- Demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts
Apply skills, techniques and processes to create, perform and/or present art
Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
Support, encourage and work with their peers in a positive way

Which MYP assessment criteria will be used?
A, B, D

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Students will continue to prepare and practice the basic rhythmic and melodic music elements
Students will reflect on the teacher's choice of accompaniment for Pourquoi
Students will develop an instrumental accompaniment that enhances the mood of Rocky Mountain and explain why they selected a particular instrument
Students will reflect on Haydn's use of musical elements in Symphony No 94 mvt 2
Students will create partial lyrics to Do, Do Pity My Case

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will communicate their ideas through new lyrics to a folk song. Students will reflect in their DW. Students will collaborate with other students to create an accompaniment.

Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, templates?
How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Teaching strategies
How will we use formative assessment to give students feedback during the unit?
What different teaching methodologies will we employ?
How are we differentiating teaching and learning for all?
How have we made provision for those learning in a language other than their mother tongue? How have we
Do the students have enough prior knowledge? How will we know?

Students will experience a variety of folk songs that either tell a story or convey an emotion
Students will evaluate teacher’s choice of accompaniment before they select an accompaniment
Students will write reflections in DW so teacher can monitor student progress

Considered those with special educational needs?

Formative assessment – observation, student verbal and written responses, class discussions
Teaching methodologies – Providing listening examples, open discussions, peer collaboration
Evaluation of student responses in DW will guide instruction

Resources
What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Instruments – piano, autoharp, drums, xylophones
DW and pencils
CD player – recording of Haydn’s Symphony No 94 mvt 2

Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions.
There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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**

How did we decide on the data to collect? Was it useful?

---

**Figure 12**

*MYP unit planner*
**MYP unit planner**

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Unity through Drumming</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Salisbury</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Music 7th grade</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>1 cycle – 40 minute class periods</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

### Area of interaction focus

Which area of interaction will be our focus?  
Why have we chosen this?

- Community

### Significant concept(s)

What are the big ideas? What do we want our students to retain for years into the future?

- Power of working together  
- Smaller parts combining to form larger piece

**MYP unit question**

How can drumming unify a group of people?

**Assessment**

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

- Students will record an African drumming ensemble piece.  Students will reflect in their Developmental Workbooks regarding the process and the final result.

Which specific MYP objectives will be addressed during this unit?

- MuC.1 Reflect critically on their own artistic development and processes at different stages of their work.
- MuC.2 Evaluate their work.
- MuC.3 Use feedback to inform their own artistic development and process.
- MuD.3 Support, encourage and work with their peers in a positive way.
- MuD.4 Be receptive to art practices and artworks from various cultures, including their own.
Which MYP assessment criteria will be used?

Criteria C and D

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

**Content**

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question? What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Students learn individual drumming parts using half, quarter, eighth, sixteenth, dotted eighth, and quarter triplet notes. Students will combine individual parts to create a larger piece. Students will improvise four and eight beat rhythmic patterns. Students will learn Obwisana, a melody from Ghana. Students will use various tempos and dynamics to add interest to performance.

25.A.3c Identify and describe changes in elements and expressive qualities (e.g., crescendo, ritardando, fermata, meter, sfozando).

26.A.3c Describe the processes involved in composing, conducting and performing

26.A.3d Read and interpret traditional music notation in a varied repertoire

26.B.3c Sing or play with expression and accuracy a variety of music representing diverse cultures and styles

**Approaches to learning**

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will continuously reflect in their DW. Students will work collaboratively with their partner and other classmates in order to perform the ensemble. Students organize the drumming parts so the composition has a beginning, middle, climax, and end.
<table>
<thead>
<tr>
<th>Learning experiences</th>
<th>Teaching strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates? How will students acquire the knowledge and practise the skills required? How will they practise applying these? Do the students have enough prior knowledge? How will we know?</td>
<td>How will we use formative assessment to give students feedback during the unit? What different teaching methodologies will we employ? How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

Students will be given a rubric to guide their reflection, evaluation, and personal engagement. Students have had experience reading, writing, and playing rhythms on instruments from past years in music. They will use these skills to ensure they are playing each part accurately. Being able to play one part while many others are occurring will demonstrate the student can independently play their part without needing the assistance of a model.

Formative assessment – class discussions, student writing in DW, teacher observation, verbal feedback, listening to recording of student performance Students will learn the parts through non-verbal echoing. Students will perform parts individually, in small groups, and in a large group. Modelling and student improvisation will be used. The teacher will also respond in the DW. Weaker students will be paired with stronger students Rubrics provided

<table>
<thead>
<tr>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>What resources are available to us? How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?</td>
</tr>
</tbody>
</table>

Drums, shekere, gankogui, cowbell – students will share the drums with a partner Recording device, microphone, and stereo system

<table>
<thead>
<tr>
<th>Ongoing reflections and evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into</td>
</tr>
</tbody>
</table>

practice.

Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

Possible connections
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
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
How did we decide on the data to collect? Was it useful?

Figure 12

MYP unit planner
# Mount Scopus Art Department

## MYP Unit Plan

**Unit Title\ Theme:** “Break it down”  
**Level:** 8/9  
**Media:** Mixed media - collage and drawing  
**Date:** Nov 08  
**Duration:** 4 weeks  
**Teacher:** Betty

### Areas of interaction:

- Health and Social ed.

### Significant Concepts:

- **Deconstruction** – deconstruction of realism to and create abstracted artworks

### MYP Unit Question:

- How do I perceive? How to the arts communicate life, joy, suffering?

### Knowledge and Understanding

<table>
<thead>
<tr>
<th>Objectives -</th>
<th>Application</th>
<th>Reflection and Evaluation</th>
<th>Personal Engagement</th>
</tr>
</thead>
</table>
| - demonstrate knowledge and understanding of the art form studied in relation to some aspects of societal, cultural, historical or personal contexts  
- demonstrate knowledge and understanding of some elements of the art form studied, including some specialized language, concepts and processes  
- demonstrate an informed opinion of the art form studied in the context of their own artwork | - articulate an idea, theme or personal interpretation to a point of realization  
- develop skills and apply the techniques and processes involved in creating, performing and/or presenting art. | - give an informed description of the progress they have made so far and identify strategies to develop and improve their artistic processes  
- evaluate their work  
- consider feedback when identifying strategies to develop and improve. | - show commitment in developing their own artistic processes  
- demonstrate curiosity, self motivation, initiative and a willingness to take informed risks  
- support, encourage and work with their peers in a positive way |
| - demonstrate knowledge and understanding of deconstruction in relation to Picasso’s Cubist works  
- demonstrate knowledge and understanding of some elements of the concept of deconstruction, including understanding of symbolism and art elements and principles  
- demonstrate an informed opinion of the deconstruction in the context of their own artwork | - articulate the concept of deconstruction to a point of realization  
- develop skills in drawing and mixed media and apply the techniques and processes involved in creating a deconstructed self portrait. | - give an informed description of the progress they have made so far and identify strategies to develop and improve their deconstructed portraits  
- consider feedback when identifying strategies to develop and improve their deconstructed portraits | - show commitment in developing their own artistic processes using drawing and collage  
- demonstrate curiosity, self motivation, initiative and a willingness to take informed risks  
- support, encourage and work with their peers in a positive way |

### Outcomes

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Outcomes</th>
<th>Outcomes</th>
<th>Outcomes</th>
</tr>
</thead>
</table>
| - Students will complete design work based upon the concept of deconstruction.  
- Students will demonstrate knowledge and understanding of the concept of deconstruction, including symbolism via a “Guernica” worksheet.  
- Students will evaluate their own artwork in terms of symbolism and use of deconstruction. | - Students will create a personal interpretation of deconstruction which communicates aspects of themselves using a self portrait as a starting points.  
- Students will develop skills in drawing and mixed media collage and apply the techniques and processes involved in creating a deconstructed self portrait. | - Students will give an informed description of the progress they have made so far and identify strategies to develop and improve their artistic processes  
- students evaluate their work  
- Students will consider feedback when identifying strategies to develop and improve | - Students will show commitment in developing their own artistic processes using drawing and collage  
- Students will demonstrate curiosity, self motivation, initiative and a willingness to take informed risks  
- Students will support, encourage and work with their peers in a positive way |
### Activities
- Lesson to discuss Picasso’s Guernica and complete worksheet
- Lesson on Picasso’s “Weeping woman” Portraits
- Written evaluation of their work in the DW

### Using collage and drawing create a mixed media self portrait which reflects a knowledge of Picasso’s use of deconstruction.

- Discuss and evaluate student works in progress in terms of strengths and weaknesses of art elements and principles and following the concept of deconstruction.

### Written evaluation of their work in the DW

- Annotation of developmental and trial work in dev. workbook
- Students evaluate their work in dev. workbook
- Students will gather information from lesson intro and apply this to their ongoing evaluation. List of point on board for direction

### Activities
- Complete their individual deconstructed portraits to a point of realization.
- Lesson introductions reflecting upon specific students risk taking and initiative.
- Engage in peer assessment and work cooperatively in setting up and cleaning up.

### Assessment
- Design work in developmental workbook
- Guernica worksheet specific rubric
- Evaluation in developmental workbook

### An exhibition of student work with peer assessment.

- Checklist of expectations – keep it personal, deconstruction, aesthetic strength write this in DW.

### Assessment
- Progressive annotation of design work
- Final written evaluation
- Final written evaluation identifying alterations made in light of feedback.

### Interdisciplinary Links:

- **Reflection** — through analysis and evaluation in the workbook. How do I evaluate my work and the work of others? **Communication** — of personal ideas and reflections on peers’ work. **Organisation** — how do I plan and organize my work effectively? Meting deadlines, making appropriate use of class time.

### Learning Experiences/Teaching Strategies:

| Intro to Guernica – computer lab | Discuss “Weeping Woman” – reflect this on our self portraits | Students definition of deconstruction Design brainstorm written and visual-deconstructed self portrait. | Develop design work into final draft. Reflect upon peers’ approaches. | Explore media and techniques and reflect upon these regularly. | Refine media and techniques in terms of Art E and P. | Complete deconstructed self portrait. | Evaluate and frame work with accompanying evaluation. |
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Everyday object</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Kristina Rismondo</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Visual arts; MYP5</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>5 weeks</td>
</tr>
</tbody>
</table>

Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td></td>
</tr>
<tr>
<td>Human Ingenuity</td>
<td>Basic geometrical shapes can be recognized in the structure of natural objects and industrial design.</td>
</tr>
<tr>
<td>Students will have to create a real object that result from process that combines imagination, nature, geometry and functionality. For that kind if invention they have to go through the process that involves innovation, creation, development and change</td>
<td>Industrial design may be more functional if it keeps relation with nature.</td>
</tr>
<tr>
<td>Students have to show awareness and understanding of:</td>
<td>Every design is the result of the process usually connected to imagination.</td>
</tr>
<tr>
<td>the processes involved in innovation, creation, development and change represented through the stages that include brainstorming, sketches and practical work in 3D</td>
<td></td>
</tr>
<tr>
<td>the individual desire to create, develop or change everyday objects</td>
<td></td>
</tr>
</tbody>
</table>

MYP unit question

Where are similarities between everyday objects and nature?
Assessment
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

Formative assessment
A range of practical activities are included here such as sketching and observational drawing. All those activities are short-time and open-ended tasks close to brainstorming. It is hard to evaluate such work because of its skill-less and completeness character. In the preparatory stages of the final work, those quick sketches and drawings have to be considered. Anyway, there is the way to evaluate those works through the list of true-false questions checking their analytical, imaginative and conceptual quality. Those open-task activities include:
Bisociation-tool sketching, geometrical translation of the observed object, visual analysis of the chair, and homework analysis of the cup.

Summative assessment
Summative assessment includes evaluation of the cumulative activities including:
Developmental workbook, sketches and final product – the chair
During the process students have to compare natural and geometrical shapes on the level of proportions, theme, material or shape through the process of imagination and imaginative thinking.
The purpose of the summative assessment is to moderate the students’ ability to develop an idea to point of realization, expressing and communicating artistic intentions (Criterion B/Application) and reflect critically on their own artistic development and processes at different stages of their work, and evaluation (Criterion C/Reflection and evaluation)
There is also an important difference between formative and summative assessment because formative assessment includes only individual practice whereas summative assessment has to put together individual and group activities represented in final product and developmental workbook.

Which specific MYP objectives will be addressed during this unit?
Develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions
Reflect critically on their own artistic development and processes at different stages of their work. (Through the ongoing record of their development, students should reflect on their experiences, record their achievements and challenges that influenced their own practices and understanding)

Which MYP assessment criteria will be used?
Criterion B/Application
Criterion C/Reflection and evaluation

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?
The unit is based on the 4 steps:
1. Observing/comparison
2. Sketching through the use of Bisociation tool
3. Practical work – 3D redesign of the everyday object
4. Evaluation

**Observing**
Students are introduced into the topic through the presentation that investigates the meaning and purpose of product design. Students have to consider two basic elements such as: functionality and design. Design is explained as process that has to put together the function, the shape and imagination. The comparison considers photographs of unusual objects, industrial design and a chosen object in the classroom.

**Bisociation tool**
Different strategies of brainstorming are investigated to bring students till the final point of the realization. One of the strategies is called Bisociation tool, invented by Victor Papanek, includes a chosen object and six randomly chosen nouns that have to be related to form a new and unexpected object. The brainstorming activity is filled with rational and practical activities based on individual work and quick open ended tasks.

**Practical work**
This is a culminating stage of the topic, because students have to put together their sketches and notes, compare them with colleagues works, find common solution and complete the whole thing according to school facilities and recycled material. The final solution depends on student’s ideas, school facilities and media.

**Evaluation**
Evaluation is the final part represented in the developmental workbook and presentation of student’s works. Students have to use methods of comparison and analysis to evaluate their work.

---

**Approaches to learning**

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

**ATL** – connections through knowledge and skills across math, biology, design technology and visual arts to create products and solutions.

The following skill area are included:

- **Collaboration** – based on accepting other’s ideas and form the final work as result of few sketches developed by a few students.
- **Reflection** – self-evaluation with recorded stages in DW
- **Thinking** – use of brainstorming for generating ideas, planning the work, identifying problems (combining functionality and imagination); creating novel solutions considering problem (chair design) from multiple perspectives.
- **Transfer** – math, biology and visual arts during the project. Special link to environment because of use of recycled material

---

**Learning experiences**

How will students know what is expected of them? Will they see examples, rubrics, templates?

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Do the students have enough prior knowledge? How will we know?

**Teaching strategies**

How will we use formative assessment to give students feedback during the unit?

What different teaching methodologies will we employ?

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?
During the process students get different open-ended tasks that have to be completed immediately. Through the short open ended tasks the whole project is sequenced till final work – design/redesign of the chair. Most of the tasks are based on observation, some of them are structured within frames. Prior knowledge is not relevant for this task.

Students have to create an useful object considering typical material and creative constraints such as facilities and skills. The realization of the project involves two kind of activities – rational that include brainstorming, association (bisociation) analysis and comparison, and practical that includes different kind of imagination more based on technical elements such as skills, material, facilities. All those activities can be divided and evaluated separately in the form of formative assessment. Interesting part of the topic is the fact that all the stages of the process have the meaning of the preliminary stages to the final work combining individual work in the preliminary stage to the group work in the final stage.

Formative assessment has to evaluate student’s works not in the form of numerical grade but as supportive data that helps teacher to counsel students and their efforts.

**Resources**

What resources are available to us?

How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

The idea for the topic is based on Viktor Papanek’s works such as book: Papanek, Victor (1971). Design for the Real World: Human Ecology and Social Change, New York, Pantheon Books


During the theory-classes some examples of product design are represented in the classroom such as electric guitar known as: Fender Stevie Ray Vaughan Number One Tribute Stratocaster dated in 1963, and portable media player iPod Nano, 2008. Those examples of functional objects were compared to visual jokes – photographs from Photobucket.com

Other resources are recycled material, chairs and objects found in and around art classroom.

**Ongoing reflections and evaluation**

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

**Students and teachers**

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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**

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**

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**

How did we decide on the data to collect? Was it useful?

---

**Outline**

The whole topic is based on product design, but priority is not on technical skill, media, functionality, or aesthetic quality. Instead of that, the focus is on special way of thinking – kind of visual brainstorming. Students had to use their imagination and cognitive skills to invent/recompose and shape an everyday object – chair.

**Unit question**

Topic was meant as more focused on geometrical shapes, correlation with math and biology, but it went in different direction, and unit question somehow lost its focus.

Why?

Perhaps the reason may be hidden between tool of the imagination (that directed the focus far from rationality of the geometry), or recycled material for 3D practice (that awoke another way of thinking not similar to principles that exists in nature).

Students had to be reminded on the unit question, and in their workbooks there are some answers like:

“Everything we need to make everyday objects we take from nature” or “the shapes, the colors, the functions are similar to nature” or “some objects are made in ecological way”.

Those answers are probably the expected ones, but they do not depict the goal of the unit question.

**Objectives**

If we consider objectives:

- Develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions

- Reflect critically on their own artistic development and processes at different stages of their work.

we would have to be more satisfied because of outcome. Most of the students achieve successfully those objectives and we can be satisfied with the results, specially if we add the fact that all the final work (3D chairs shaped and colored) was completed within time-frame of 5 school hours.

In the developmental workbook we could find what students think about development of the idea, or their artistic development at different stages of their work, and that part is also interesting - to point out some ideas:

“Even the simplest everyday objects demand a certain level of creativity and imagination. And designing a usual everyday object but so it would look unusual, original is a real challenge. We need to use a lot of imagination and put together things that are seemingly cannot be connected. Once we have it in our head we need to use our imagination to find a way to make it a real useful object. So the whole process from designing and sketching to actual creation of the 3D object requires a lot of imagination”

or

“My challenges everyday are similar to this one. Constantly I have to create new things and this project helped me with it.”

or

“The theme and material affect the final design of the chair a lot because you are able to think of a final design once when you know what materials are available to you.”

Or
“My own work can be improved in various ways. Before I started, I should have collected the materials I will use and then think of a design of my chair, but I didn’t. We were gathering the materials during the project and then we had to figure out what to do with them.”

Collaboration

As it was mentioned before, the topic supposed to be connected with other subjects such as math and biology, but than it went in different direction – further from unit question, but close to objectives, let us hope. Also, during the process the importance of the AOI Environment was becoming more and more important.

Figure 12

*MYP unit planner*
Stage 1: Integrate significant concept, area of interaction and unit question, and ensure it can be assessed

**Area of Interaction Focus**
Which AoI will you focus on? Why have you chosen this?

**Community and Service**
The students are going to be exploring social commentary and statements in visual arts. How over the ages arts have been used as a media of communicating messages to and about the society at large.

*How would they address and express issues that occur in the society? How would they create visuals to show the community their expressions? How would they articulate visuals for the viewers? Work with political, social, moral, or cultural issues.*

**Significant Concept(s)**
What are the big ideas? What do I want my students to retain for years into the future?

- Role of visual arts in the society
- How artists over the ages have articulated social commentary into their works
- Creating meaning and function

**MYP Unit Question**
How do we live in relation to others?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

**Summative: Visual Arts Project**
Summative assessment
Criterion A - Knowledge and Understanding
How do we live in relation to others? (To answer this inquiry, students can take help of the questions set below)

Task 1 - What is social commentary?

Task 2 - Discuss the thematic expression of Robert Rauschenberg (American), Jasper Johns (American), Willem Boschoff (South African), Banksy (unknown), Blublu (Buenos Aires), Mulenga Chafulwa (Local-Zambian)?

Task 3 - What kind of materials do the above artists use to create their expressions

Task 4 - Mulenga Chafulwa - make an appointment and have an interview with him asking how he relates to the society and articulates visuals onto his canvas. Discuss his palette and it compliments the style of his art.

Task 5 - How do you relate to different issues in the society and how does it affect you?

Criterion B - Application

Task 6 - Assessment on the final artwork created - collage created through mixed media, material that has to be included - image transfers, text, printing, found objects and paint. Explain how paint is technically worked with to create movement and emotion - (looking at drip, splattering and spraying of paint)

Task 7 - Should express meaning and purpose

Criterion C - Reflection

Task 8 - Is your work aesthetically strong - does it express meaning and function - reflect using elements and principles of art

Task 9 - Record 4 viewers’ reactions to your artwork and explain if you managed to visually express a social/political/historical/cultural comment?

Task 10 - If you had to make changes - what would they be?

Criterion D - Personal Engagement

All the above should be worked on in the Development Workbook.

Every technical experiment to be recorded

The DW should have minimum of four approaches to the visual composition using the material provided and all that they collected

Which specific MYP objectives will be addressed during this unit?

| Criterion A - Knowledge and Understanding |
| Criterion B - Application |
| Criterion C - Reflection |
| Criterion D - Personal Engagement |

Which MYP assessment criteria will be used?

**MYP: Arts (For use from Jan./Sept. 2009), MYP Year 5, Assessment Criteria**

**Criterion A: Knowledge and understanding Students should be able to:**
Demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts
Communicate a critical understanding of the art form studied in the context of their own artwork.

**Criterion B: Application Students should be able to:**
Develop an idea, a theme or a personal interpretation to a point of realization, expressing and communicating their artistic intentions
Apply skills, techniques and processes to create, perform and/or present art.

**Criterion C: Reflection and evaluation Students should be able to:**
Reflect critically on their own artistic development and processes at different stages of their work
Use feedback to inform their own artistic development and processes.

**Criterion D: Personal engagement Students should be able to:**
Show commitment in using their own artistic processes
Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
Be receptive to art practices and artworks from various cultures, including their own.
Stage 2: Backward planning: from the assessment to the learning activities through inquiry

### Content
What knowledge and/or skills (from my course overview) are going to be used to enable the student to respond to the unit question?

The students will be asked to read local newspapers - Times of Zambia, Daily Mail and Post.

Students will be shown slides and given a book to read on the artists and their works' critical overview. Through this, they should be able to recognize and understand how artists have visually expressed social commentary.

Learn how 2-dimensional surfaces have been articulated through the use of conventional and unconventional art practices.

Understand the creative process of collage assembly.

Compare works of art from different time periods (Pop art, Graffiti, local art scene) through critical and formal aspect.

### Approaches to Learning
How will this unit contribute to the overall development of subject-specific and general AtL skills?

- Organization and study skills
- Communication Skills
- Collaboration Skills
- Reflection Skills
- Problem solving and thinking skills

Working habits - (Organization, Time management, Motivation and engagement)
- Organize all tasks in DW
- Follow creative cycle with time limits
- Take risks and be an inquirer

### Learning Experiences
How will students know what is expected of them? Will they see examples, rubrics, templates, etc.? How will students acquire the knowledge and practise the skills required? How will they practise applying these? Do the students have enough prior knowledge?

<table>
<thead>
<tr>
<th>Learning Experiences</th>
<th>Teaching Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Understanding the Unit question</td>
<td>How will we use formative assessment to give students feedback during the unit?</td>
</tr>
<tr>
<td>Students are shown the movie, Blublu, to begin the</td>
<td>What different teaching methodologies will we employ?</td>
</tr>
<tr>
<td></td>
<td>How are we differentiating teaching and learning for all? Have we considered those learning in a language other than their mother tongue? Have we considered those with special educational needs?</td>
</tr>
</tbody>
</table>

| How will we use formative assessment to give students feedback during the unit? |
session

a) Question and answer session to see what they understand from it.
b) Explain who the artist is and what he worked with
c) Note their reaction (fun moment)

Students shown slides of Robert Rauschenberg and Jasper Johns

Students read the daily local newspaper and collect articles- explaining what affects them

Watch programs that relates and reports global issues

2. “Developmental process” handouts

The students are given handouts in class that they have to follow. These handouts are divided into two sections:

Stage 1- Planning process

This stage mainly comprises of research, experiments, and exploring ideas. All these are supposed to be part of the developmental workbook

Formative assessment

Knowledge and Understanding

a) What do you understand by the words - “social commentary”?
b) Explain how art has adapted the concept of expressing historical/ social/ cultural aspects?
c) Refer to the works of Pop and graffiti artists to explain?
d) Read the local news papers and watch international news – think about issues that affect you as an individual- make notes in the DW

e) Photocopy articles and paste them into the DW (these will help during the creative cycle)
f) Records the interview with Mulenga Chafiwana - in the DW describe his work.

Application

a) How best can we transfer discussions, written material and personal outbursts/ emotions into visual language?
b) Identify the skills and techniques to assemble a collage. Recognize issues/ commentary, collected articles/pictures, drawings, and translating them into meaningful compositions through overlapping, merging, juxtaposing, tearing, printing, re-combinations of images and materials and painting over
c) Collect articles, interviews and 2-dimensional objects (for safe keeping- place them in a box)
d) Make plans in the DW of the artwork- (2-
e) Write about the media being used for parts of the artwork
f) How many different techniques do you plan to incorporate in one artwork
g) Record feedback from peers and teacher
h) Present the final plan

**Reflection**

As the changes are being made- record them in the DW- use subject specific terms to analyze the planning process

- a. How well does your plan visually express the concept?
- b. Explain the use balance/proportion/tonal value/ different perspectives
- c. What feedback worked to enhance the concept?
- d. Using formal language to explain changes you would like to make?

Go back to application, make the changes and move to the creative process on the canvas provided.

**Stage 2- Creative process**

This stage takes them onto their final artwork and they use the DW to record and reflect on all the changes and feedback.

### 3- Experiments and explorations

- The students are going to be looking at magnified images of Robert Rauschenberg and Jasper John's artworks to understand the how the used different media on one surface to articulate meaning.

- Using their prior knowledge on print making, they shall experiment with photo transfers and printing on newspaper cuttings and magazine images

- We shall take a large sheet of paper and explore how drip paint is controlled and identify what kind of drip display they want for their final piece.

- Bring all the collected images, written text, drawings, collected objects and work with them to create a meaningful composition keeping in mind that each part of this collage should relate to the next.

*These experiments in class would help them visually articulate their theme.*

### 4- Final reflection

Record 4 viewers’ reactions to your artwork and explain if you managed to visually express a social/political/ historical/ cultural comment?

All observations and discussions in the DW

<table>
<thead>
<tr>
<th><strong>What opportunities do I have to integrate information and communication technologies into the classroom?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet to look for current news from around-disciplined inquiry</td>
</tr>
<tr>
<td>Daily newspapers – Times of Zambia, Post and Daily Mail</td>
</tr>
<tr>
<td>The students have one period in a week for global issues – they have to record in DW- conversations that affect them</td>
</tr>
<tr>
<td>Students will be shown slide projects of artworks and interviews with artists- Robert Rauschenberg, Jasper Johns, and video by Blublu (MOTO by Blublu-www.blublu.org)</td>
</tr>
<tr>
<td>Magazines from the library and classroom collection</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>What strategies will I use for learners who are working in a language other than their mother tongue?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>For these students I will use the peers to translate and collaborate on aspects of the work. They are given individual attention.</td>
</tr>
</tbody>
</table>
## Rubrics

### Criteria A: Knowledge and Understanding

<table>
<thead>
<tr>
<th>Level of Achievement</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach a standard described by any of the descriptors below.</td>
</tr>
<tr>
<td>1-2</td>
<td>The student acquired limited knowledge of the various developments and influences in art across time and culture.</td>
</tr>
<tr>
<td>3-4</td>
<td>The student shows basic understanding of the various styles, developments and ideas that have shaped the arts across time and cultures. He/ she has tried to explain how global events influence the creative process and been able to recognize the formal language of the styles in which Robert Rauschenberg, Jasper Johns and Mulenga Chafila work. The student applies minimum appropriate terminology to aesthetic and critical awareness.</td>
</tr>
<tr>
<td>5-6</td>
<td>The student shows a broad understanding and knowledge of the art form studied in relation to societal, cultural, historical and personal contexts. He/ she is able to understand various styles, developments and ideas that have shaped the arts across time and cultures. He/ she has managed to explain how global events influence the creative process and been able to recognize the formal language of the styles in which Robert Rauschenberg, Jasper Johns and Mulenga Chafila work. The student makes an effort to apply appropriate terminology to aesthetic and critical awareness.</td>
</tr>
<tr>
<td>7-8</td>
<td>The student demonstrates knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts. He/ she is able to communicate a critical understanding of the art form studied in context of their artwork created. The student shows a thorough understanding of the various styles, developments and ideas that have shaped the arts across time and cultures. He/ she has clearly explained how global events influence the creative process and been able to recognize the formal language of the styles in which Robert Rauschenberg, Jasper Johns and Mulenga Chafila work. The student confidently applies appropriate terminology to aesthetic and critical awareness.</td>
</tr>
</tbody>
</table>

### Criteria B: Application

<table>
<thead>
<tr>
<th>Level of Achievement</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach the standard described by any of the descriptors below.</td>
</tr>
<tr>
<td>1-2</td>
<td>The student demonstrates limited abilities to use skills and strategies. The work is poorly executed.</td>
</tr>
<tr>
<td>3-4</td>
<td>The student demonstrates some success with the basic techniques and strategies for the creation of the artwork. He/ she has been able to identify very few elements that would relate to visually expressing a visual comment. The artwork created shows some competence in technique and media.</td>
</tr>
<tr>
<td>5-6</td>
<td>The student demonstrates success in applying basic skills and strategies for the creation of the artwork. He/ she has been able to identify some elements that would express a social comment. By applying some strategies from Robert Rauschenberg and Jasper Johns style of expression, the student has been able to create a basic.</td>
</tr>
</tbody>
</table>
| 7-8                  | The student shows competence in applying a range of techniques and strategies for the creation of the artwork. He/ she has been able to identify elements that
would visually express a social comment. By applying the various influences from Robert Rauschenberg and Jasper Johns style of expression, the student has been able to create an artwork that is aesthetically good.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-10</td>
<td>The student has successfully been able to develop an idea, a theme or a personal interpretation to a point of realization, expressing and communicating their artistic intentions. The student is highly competent in choosing and applying a range of techniques and strategies for the creation of the artwork. He/ she has been able to identify elements that would relate the painting to a social comment. By successfully using the various influences from Robert Rauschenberg and Jasper Johns style of expression, the student has been able to create an artwork that is aesthetically very strong.</td>
</tr>
</tbody>
</table>

### Criteria C: Reflection and Evaluation

<table>
<thead>
<tr>
<th>Level of Achievement</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach any of the descriptors below.</td>
</tr>
<tr>
<td>1-2</td>
<td>The student’s use of feedback and reflections upon the process and final work created is minimal.</td>
</tr>
<tr>
<td>3-4</td>
<td>The student finds it difficult to take feedback into consideration when working. The student has been able to reflect and evaluate on the final piece with the use of some of the elements and principles of art. Some of the aspects of the reflection seem incomplete.</td>
</tr>
<tr>
<td>5-6</td>
<td>The student reflects on the visual expression created and takes feedback into consideration when working. The Elements and Principles of art have been referred to while reflecting during the process and on the final piece. The student has been able to identify some areas of improvement and explained.</td>
</tr>
<tr>
<td>7-8</td>
<td>The student gives a considered response to the feedback and provides a thorough reflection of the development of the artwork and has been successful in creating a visual that communicates a social comment. Various Elements and Principles of art have been referred to while reflecting during the process and on the final piece. The student has been able to identify the areas of improvement and explained in detail.</td>
</tr>
</tbody>
</table>

### Criteria D: Personal Engagement

<table>
<thead>
<tr>
<th>Level of Achievement</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach any of the descriptors below.</td>
</tr>
<tr>
<td>1-2</td>
<td>The student shows little interest and personal engagement in the work.</td>
</tr>
<tr>
<td>3-4</td>
<td>The student participates in activity associated with the tasks and shows some self-discipline and motivation in the work.</td>
</tr>
<tr>
<td>5-6</td>
<td>The student is fully engaged in the work, and shows a willingness to develop further. He/ she was able to&lt;br&gt;• Show sensitivity to global events and issues&lt;br&gt;• Show some self-motivation in setting and meeting deadlines</td>
</tr>
<tr>
<td>7-8</td>
<td>The student demonstrates a high level of interest and personal engagement in the work. He/ she was able to&lt;br&gt;• Show sensitivity to global events and issues&lt;br&gt;• Show self-motivation in setting and meeting deadlines&lt;br&gt;• Show initiative, creativity and willingness to take risks</td>
</tr>
</tbody>
</table>

### Resources

What resources are available to us?<br>How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?
Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions:

Students and Teachers
What did we find compelling? Was our disciplinary knowledge/skills challenged in any way?

Teacher reflection:
- The students found it quite absorbing to watch the YouTube video MOTO by BluBlu. In the beginning they were not very happy with it and found it disgusting - but after talking about his representation they asked if they could watch the video again and it was a silent hall. Following the video, many students went through the collection of magazines in class and others went directly to search articles on the web.
- Among 14 students - 12 of them have set their theme of the artwork and began collecting articles and objects they felt related to their theme.
- After this stage most of the students were not sure whether they should work with such intense themes and were worried about their presentation as it would be going against the norm of creating something NICE. They felt the expressions being worked were quite dark and carried messages that we, in the community do not want to see or talk about.
- My biggest challenge was to make the students accept that ugly can be good, bad can be aesthetically strong.
- I have included slides of Goya’s work for students to understand the romantic period and how artists stepped out of the norm to accept the worst.
- Still in process...

What inquiries arose during the learning? What, if any, extension activities arose?

Teacher reflection:
- How could Jasper Johns work on the flag?
- When can we say that something said or expressed is a social comment and not an insult? How can we differentiate them? This question was quite interesting and many in class are working on finding the answer to this.

- How do we merge various articles?
- Could we create a relief rather than just a painting?
- Can we work on glossy magazine articles on canvas or should we take photocopies?

How did we reflect - both on the unit and on our own learning?
- During class we reflect, but as we do not have much time, it is always at the end of the unit that we go back as a department and talk about the unit.
Were there any attributes of the learner profile that were encouraged through this unit? Were there any opportunities for action?
Yes the attributes were applied. The inquiries that arose caused the students to investigate and inquire about social commentary.
The students felt important and wanted to be part of saying something through their art to the community.

Possible connections
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
Were students able to demonstrate their learning?
The students are taking the opportunity to show their style of expression and in process learning different techniques

Did the assessment tasks allow students to demonstrate the learning objectives identified for this unit?
Did I make sure students were invited to achieve at all levels of the criteria descriptors?
Still in process

Are we prepared for the next stage?
Yes

Data collection
How did I decide on the data to collect? Was it useful?
Most of my research was done in our school library and it was during the process of looking for books that one of the 12th grade student brought the BluBlu video to watch and that was perfect. The students got the opportunity to see how over the ages visual arts has been a media to express social commentary
# MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Conflict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Weegels</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Visual arts grade level 5</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>Two lessons of 75 minutes per week over a time span of 9 weeks</td>
</tr>
</tbody>
</table>

## Stage 1: Integrate significant concept, area of interaction and unit question

### Area of interaction focus

Which area of interaction will be our focus?

Why have we chosen this?

Human ingenuity: Explore and activate one’s own creativity and the creativity of others. Where does art come from? What would the world be like without art? How can art initiate change? Can art be unethical? How is art developing in my time and culture? How important a role do the arts play in human communication?

### Significant concept(s)

What are the big ideas? What do we want our students to retain for years into the future?

Everyone is facing conflicts on different levels. Conflicts can have both a negative and a positive impact on people. We can decide to perceive conflicts in a positive manner and use it as a force for creation instead of destruction. Everyone is able to create and communicate personal views through artwork. Everyone can take action.

### MYP unit question

How do artists give depth of meaning to “conflict”?

In what way do artists comment and interpret the world that they live in?

## Assessment

What task(s) will allow students the opportunity to respond to the unit question?

What will constitute acceptable evidence of understanding? How will students show what they have understood?

Evidence of learning can be seen in: The developmental workbook, annotated drawing, ongoing and final reflection on usage of visual means, design elements and the visual quality of the end result produced indicating areas for improvement. The creation of one or more artworks that demonstrate a personal response to this unit question. The writing of two small essays in which the unit question will be addressed.

## Which specific MYP objectives will be addressed during this unit?

Knowledge and understanding: Of the art form studied in relation to societal, cultural, historical and personal contexts. Of the elements of the art form studied, including specialized language, concepts and processes. Communicate a critical understanding of the art form studied in relation to their own artwork.

Application: Develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions. Apply skills, techniques and processes to create and/or present art.

Reflection and evaluation: Reflect critically on their own artistic development and processes at different stages of their work. Evaluate their work. Use feedback to inform their own artistic development and processes.

Personal engagement: Show commitment in using their own artistic processes. Demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks. Support, encourage and work with their peers in a positive way.

## Which MYP assessment criteria will be used?

All four-assessment criteria as listed under the objectives will be used. A: Knowledge and understanding. B: Application. C: Reflection and evaluation. D: Personal engagement.
### Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?
What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

The student should be able to: Analyze art works to understand how they themselves but also artists deal with their visual means. Place artworks in a bigger societal, cultural, historical and/or personal context. Use visual brainstorming strategies as to arrive at possible solutions to a given problem. Use the developmental workbook as a tool to monitor his/her own learning. Annotate in their workbook skills needed to experiment, manipulate and explore various media, to arrive an informed choice of medium for the artwork in progression.

### Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

What does it mean to be artistic? How do I reflect on my own work? How do we evaluate art? How do I respond to a given problem and how do I arrive at an individual and meaningful solutions to a given problem? What does it mean to have ingenuity? What does learning in the arts mean? How does learning through the arts help me with learning in other subjects?

### Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, templates? How will students acquire the knowledge and practise the skills required? How will they practise applying these? Do the students have enough prior knowledge? How will we know?

They will see examples, rubrics and get a lot of information via handouts and teacher presentations.

### Teaching strategies
How will we use formative assessment to give students feedback during the unit? What different teaching methodologies will we employ? How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

Students will receive an intermediate appraisal on their progression via the workbook. One of the two essays needs to be finished in week 4. Feedback provided for this essay will help them to improve the second essay. They will get individual feedback on their progression throughout the creative process from the teacher and may be from their peers.

### Resources
What resources are available to us? How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Classroom library, school library, internet and possible local galleries and/or museums.

### Ongoing reflections and evaluation
In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of MYP: From principles into practice.

**Students and teachers**
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?

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

**Possible connections**
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**

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**

How did we decide on the data to collect? Was it useful?

Students and teachers: It is compelling to create something, which cannot be visualized beforehand. The artwork develops “on the road”, as many different students we have in the classroom as many different solutions we get to this theme that allows for individual interpretation. Start thinking “outside the box” and start reviewing how you perceive art.

Many aspects of the learner profile are addressed but being an inquirer daring to take risks whilst keeping an eye on communication that is what this is about.

Possible connections: Interdisciplinary, potential connections with English (essay writing, literature conflict as a source of inspiration) and history how conflicts change the way people/nations deals and communicate with teach other.

Assessment: Students receive task specific clarifications for both assessment criterion A an B. These criteria are rewritten in such a way that it is clear to the students what is expected of them.

Data collection: Apart from following up on teacher instructions there is a lot of room for personal initiative to seek for what it is you want to convey through your final artwork.

---

**Figure 12**

*MYP unit planner*
MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Who am I?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Catherine Schwerha</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>Visual Art-8th</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>10 classes</td>
</tr>
</tbody>
</table>

**Stage 1: Integrate significant concept, area of interaction and unit question**

**Area of interaction focus**
Which area of interaction will be our focus?
Why have we chosen this?

- Human Ingenuity

**Significant concept(s)**
What are the big ideas? What do we want our students to retain for years into the future?

- Who we are is determined by our past but also by our future.

**MYP unit question**
Who am I?

**Assessment**
What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will be creating a poem about themselves. The students will be given a worksheet with questions to be answered by their poem. Student understanding will be shown by their answering of the questions and creating their poem. Then, students will be creating a collage in the style of Romare Bearden based on their poem.

Which specific MYP objectives will be addressed during this unit?

The MYP objectives that will be addressed during this unit are-
- demonstrate knowledge and understanding of the theoretical basis of the art forms studied
- reflect upon and evaluate their work in order to set goals for future development
- show self-motivation in setting and meeting deadlines
- show initiative, creativity and a willingness to take risks
Which MYP assessment criteria will be used?

Criteria B will be used.

Stage 2: Backward planning: from the assessment to the learning activities through inquiry

Content
What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question? What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

The knowledge and/or skills that will be used are planning, experiment, using art as a form of expression, and applying skills to the art form studied to elaborate an idea or theme.

Fine Art Goals
STATE GOAL 25: Know the language of the arts.
STATE GOAL 26: Through creating and performing, understand how works of art are produced.
STATE GOAL 27: Understand the role of the arts in civilizations, past and present.

The WIDA standards for ELL students that will be addressed are Standard 1: Social and Instructional language, and Standard 2: The language of Language Arts.

Approaches to learning
How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will be using creativity in creating their poem and their collage. Students will be evaluating themselves. Students will be reflecting on their finished work. Students will be taking notes on a video about Romare Bearden in their developmental notebook. Students will be developing thinking skills through their use of creativity in designing their art collages and poem.

Learning experiences
How will students know what is expected of them? Will they see examples, rubrics, templates?
How will students acquire the knowledge and practise the skills required? How will they practise applying these?
Do the students have enough prior knowledge? How will

Teaching strategies
How will we use formative assessment to give students feedback during the unit?
What different teaching methodologies will we employ?
How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special
<table>
<thead>
<tr>
<th>Students will be receiving an assignment sheet, rubrics, and examples of both the poem and the collage. Students will acquire the knowledge and practice the skills by watching a video on Romare Bearden, doing revisions of their poem, and creating a practice sketch plan for their collage. Students have enough prior knowledge through their writing workshop and art experiences.</th>
<th>Students will be given assessment through rubrics that they will be referring to, peer critiques, and teacher/student conferences. Different teaching methods that will be used are small group, modelling, lecture, and discussion groups. ELL learners will be partnered up and given extra time. Sp. Ed. Students will have their work modified by shortening the assignment and having extra time.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resources</td>
<td>Ongoing reflections and evaluation</td>
</tr>
<tr>
<td><strong>Resources</strong></td>
<td><strong>In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of <em>MYP: From principles into practice.</em></strong></td>
</tr>
</tbody>
</table>
| What resources are available to us? | Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action? |
| How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit? | Possible connections
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? |
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? |
<table>
<thead>
<tr>
<th>Data collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>How did we decide on the data to collect? Was it useful?</td>
</tr>
</tbody>
</table>

The attributes of the learner profile that were encouraged through this unit were communicators, thinkers, and risk-takers.

I tried collaborating with the writing workshop teachers but their schedule was very tight. However, the librarian and computer teacher allowed students to come in to type during our class time and in the morning.

I found it interesting how diverse some of our students' backgrounds are. It is also interesting to find out how people growing up in the same neighbourhood view it so differently. I worked one on one with the students that needed it and got to know more about them and their family life than I had in teaching some of them for years. One student finished early and volunteered to help a special education student finish his project. This relationship continued on and now she comes to help him in a ceramics class in the morning.

Students reflected by answering the questions from the IB reflection sheet. Students demonstrated their learning by creating finished poems and collages. The rubric assessments helped the students demonstrate the learning objectives for this unit.

Finally, the technology teacher took students work and worked with them to create a video of them reciting their poem, with images from their collage and images they chose from the internet. We plan to have a screening of all the video projects in the spring.

Figure 12

*MYP unit planner*
## MYP unit planner

<table>
<thead>
<tr>
<th>Unit title</th>
<th>Windows to the World Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher(s)</td>
<td>Catherine Schwerha</td>
</tr>
<tr>
<td>Subject and grade level</td>
<td>7th Grade</td>
</tr>
<tr>
<td>Time frame and duration</td>
<td>15 class periods</td>
</tr>
</tbody>
</table>

### Stage 1: Integrate significant concept, area of interaction and unit question

<table>
<thead>
<tr>
<th>Area of interaction focus</th>
<th>Significant concept(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which area of interaction will be our focus?</td>
<td>What are the big ideas? What do we want our students to retain for years into the future?</td>
</tr>
<tr>
<td>Why have we chosen this?</td>
<td>That there is a world out there besides their neighbourhood.</td>
</tr>
<tr>
<td>Human Ingenuity</td>
<td></td>
</tr>
</tbody>
</table>

### MYP unit question

What do different parts of the world look like?

### Assessment

What task(s) will allow students the opportunity to respond to the unit question?
What will constitute acceptable evidence of understanding? How will students show what they have understood?

Students will be selecting and researching a country. Then, they will create three sketches of three different views in that country. Students will also be reading about, discussing, and creating a webbing about Marc Chagall. Students will also be viewing prints by Chagall.

Which specific MYP objectives will be addressed during this unit?

Students will show their understanding and creativity by completing their three sketches that include an accurate depiction of another country along with that country’s flag. Then, the students will be creating a painting based on one of their sketches. They will be turning the painting into a window, as if they were looking out of the window in that country and that is the scene they are viewing. The students will be learning about other cultures, and showing self-motivation by meeting deadlines. They will also be reflecting and evaluating their work.

Which MYP assessment criteria will be used?
Students will be assessed through Criterion B: Application.

**Stage 2: Backward planning: from the assessment to the learning activities through inquiry**

### Content

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Students will be taught drawing and painting techniques. Students will be choosing which work they will want to complete. Students will be evaluated on their use and respect for materials. Students will be creating tints and shades. Students will be creating a finished, recognizable and accurate scene from the country they chose.

Fine Art Goals 25, 26, & 27 will be addressed.

### Approaches to learning

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Students will be using their developmental workbooks to create a webbing about Marc Chagall and his artwork. Students will also be researching a country along with creating sketches of that country. Students will be tapping into their creativity in coming up with their own way to create a window for their painting. Students will peer critiquing to help each other and themselves. Students will be doing ongoing self-evaluation with their rubrics.

### Learning experiences

How will students know what is expected of them? Will they see examples, rubrics, templates?

How will students acquire the knowledge and practise the skills required? How will they practise applying these?

Do the students have enough prior knowledge? How will we know?

Students are given an outline of the project. They are shown examples, given a rubric, and led through discussions on Marc Chagall work. Students will be given a small piece of paper to practice some of the painting techniques that they are learning. These will then be used on their large canvas panel. Students will be given

### Teaching strategies

How will we use formative assessment to give students feedback during the unit?

What different teaching methodologies will we employ?

How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?

Students will be evaluated as the teacher conferences with them about their work and progress. The students will also be told to refer to their rubric to self-assess their progress.

The different teaching methodologies that will be used are lecture, modelling, group discussion, small group,
time to self-evaluation and also to get input from their peers. The majority of students have been in the IB program so we are aware of their prior knowledge.

ELL learners will be given extra time and will be partnered up with someone to assist them. Sp. Ed.-modify as needed. Ex. 1or 2 sketches, choose a country for them, give them a smaller panel.

### Resources
What resources are available to us?
How will our classroom environment, local environment and/or the community be used to facilitate students’ experiences during the unit?

Students will be looking at and discussing art prints. Students will be encouraged to use the school library, computers, and their social studies book. Students work will be displayed in the school and at the local library.

### Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the “Planning for teaching and learning” section of *MYP: From principles into practice*.

#### Students and teachers
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?
Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

#### Possible connections
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
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
How did we decide on the data to collect? Was it useful?
Figure 12

MYP unit planner
<table>
<thead>
<tr>
<th>TOPIC: THE STORY OF DRAWINGS</th>
<th>OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student should: 1- Trace back the origins and evolution of art and establish connections between the development of art and mankind.</td>
<td></td>
</tr>
<tr>
<td>2- Develop awareness of the importance of drawings in fundamental art education,</td>
<td></td>
</tr>
<tr>
<td>3- Develop knowledge of artists who made important contributions to drawings in art up until Renaissance and familiarize with such artists' works</td>
<td></td>
</tr>
<tr>
<td>4- Scrutinize Albrecht Dürer's drawings and express the importance of concepts such as proportion, scale, light-shade, movement</td>
<td></td>
</tr>
<tr>
<td>5- Based on this information, determine the parallelism between the development of drawings and mankind</td>
<td></td>
</tr>
<tr>
<td>6- Note down the results of their research and the information that has been given in their developmental workbook</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DURATION-ACTIVITY AND MATERIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The students: 1- Watch the PowerPoint presentation on drawings dating from Cave Ages to Renaissance as well as Dürer's works and take notes in their developmental workbooks. 07/09/2009-11/09/2009</td>
</tr>
<tr>
<td>2- Scrutinize the works that they see in terms of theme and technique, brainstorm, discuss, and take notes in their developmental workbooks. (14.09.2009 - 18.09.2009)</td>
</tr>
<tr>
<td>3- Draw in their sketchbooks a scale of light progressing from light to dark using charcoal.</td>
</tr>
<tr>
<td>2- Create a scale by using ink and charcoal pencil</td>
</tr>
<tr>
<td>4- Draw and shadow simple objects by using proportion, scale, and measure</td>
</tr>
<tr>
<td>5- Combine and reflect in their work their knowledge on sketching and their knowledge on light and texture. (23.09.2009 - 09.10.2009)</td>
</tr>
<tr>
<td>6- Transfer one of the arranged compositions onto paper based on their knowledge of proportion, scale, measure, and composition. 7- Work with charcoal pencil by using their knowledge on light and shade. (12.10.2009 - 13/11/2009)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RESOURCES AND MATERIALS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>* ART AND PROPAGANDA by CLARK TOBY ISBN/ISSN : 9755394044,* ART AND SOCIAL LIFE: PLEHANOV, G.V.</td>
</tr>
<tr>
<td>Art notebook, Developmental Workbook, Declaration of Human Rights, Photographs, Scissors, Glue, Paint, Brushes, Colored Paper and Magazines</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2009/2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASSESSMENT</td>
</tr>
<tr>
<td>A-KNOWLEDGE &amp; UNDERSTANDING</td>
</tr>
<tr>
<td>B-APPLICATION:</td>
</tr>
<tr>
<td>C-REFLECTION &amp; EVALUATION:</td>
</tr>
<tr>
<td>D-PERSONAL ENGAGEMENT:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AREAS OF INTERACTION:</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUMAN INGENUITY</td>
</tr>
<tr>
<td>HUMAN INGENUITY</td>
</tr>
<tr>
<td>HEALTH AND SOCIAL EDUCATION</td>
</tr>
<tr>
<td>ATL</td>
</tr>
<tr>
<td>ATL</td>
</tr>
<tr>
<td>ATL</td>
</tr>
<tr>
<td>ATL</td>
</tr>
<tr>
<td>ATL</td>
</tr>
<tr>
<td>ATL</td>
</tr>
<tr>
<td>ATL</td>
</tr>
</tbody>
</table>
# MYP Grade Level: 10 Visual Arts Unit Plan 2009/2010

## Understanding Guernica

### Guiding Question:
**How do Wars Affect Humans' Emotional and Mental State and How Are These Effects Expressed Through Works of Art?**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Objectives</th>
<th>Activities &amp; Materials</th>
<th>Assessment</th>
<th>Area of Interaction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge &amp; Understanding</strong></td>
<td>1. Develop knowledge and understanding of art movements and their origination 2. Establish links between social phenomena, artists, and their works 3. Use knowledge about Pablo Picasso's Guernica to explore similar works of art 4. Develop understanding of major items and philosophy of Universal Declaration of Human Rights 5. Complete a project based on acquired understanding 6. Establish links with the Area of Interaction</td>
<td><strong>Knowledge - Research</strong> Discuss the research topics stated in the instructions (16.11.2009 - 20.11.2009) <strong>Planning</strong> (23/11/2009 - 04/12/2009) The student: 1. Selects theme 2. Determines symbols 3. Takes notes in developmental workbook 4. Finds visuals from various resources 5. Determines the technique s/he will use and makes a list of materials appropriate for this technique 6. Organizes his/her time to complete his/her work on time. <strong>Creation</strong> (14/12/2009 - 08/01/2010) The student: 1. Selects theme 2. Draws sketches 3. Thinks about and draws symbols 4. Cuts out relevant pictures from newspapers, magazines, and other sources 5. Takes notes in developmental workbook</td>
<td><strong>A-Knowledge &amp; Understanding</strong> Develop knowledge of given information and forms; and use them appropriately. <strong>Show critical awareness while scrutinizing works of art.</strong> <strong>B-Application</strong> Students are expected to use their knowledge, understanding, skills, and planning ideas to develop and detail their composition. <strong>C-Reflection and Evaluation</strong> Students are expected to use developmental workbook to reflect on their work and develop enthusiasm for arts activities.</td>
<td><strong>Human Ingenuity</strong> How did the origination and development of various art movements affect societies and what can we do to create positive change in the future? <strong>Community and Service</strong> Develop awareness in society about the Human Rights violations during Peace and War and the consequences of such violations, develop sensitivity toward others' rights. <strong>ATL</strong> <em>Individual thinking</em> <em>Individual interpretation</em> <em>Collecting information</em> <em>Thinking in depth.</em> <em>Using the developmental workbook.</em> <em>Showing commitment to artistic activities.</em> <em>Making assumptions.</em> <strong>Note taking.</strong> <strong>Understanding the evaluations and comments in resources.</strong> <strong>Making references, acknowledging resources</strong> <strong>Using knowledge and experience appropriately</strong></td>
</tr>
</tbody>
</table>