Middle Years Programme

Arts guide

For use from September 2014/January 2015

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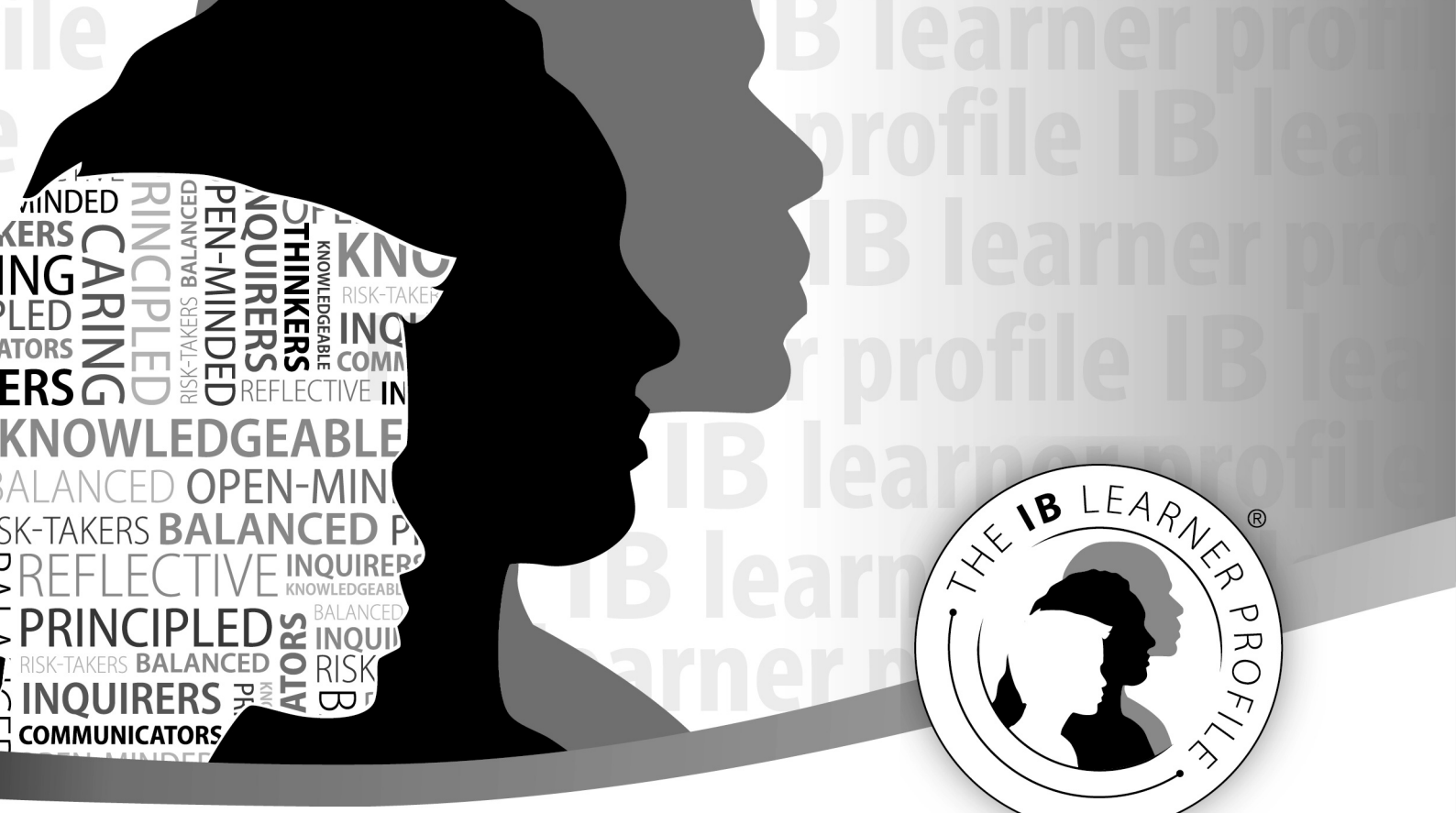
MYP341

IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.



IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

INQUIRERS
We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE
We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS
We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS
We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED
We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED
We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING
We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS
We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED
We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE
We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

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Purpose of this guide

This guide is for use from September 2014 or January 2015, depending on the start of the school year.

This document provides the framework for teaching and learning in arts in the Middle Years Programme (MYP) and must be read and used in conjunction with the document *MYP: From principles into practice* (May 2014), which includes:

- general information about the programme
- the MYP unit planner, with guidance for developing the curriculum that is relevant for all subject groups
- detailed information about approaches to learning
- advice that supports access and inclusion (including accommodations for students with learning support requirements)
- a statement on academic honesty.

In MYP subject guides, requirements appear in a text box like this one.

Additional resources

Teacher support materials (TSM) are available in the online curriculum centre (http://occ.ibo.org). The TSM for arts contains support for developing the written, taught and assessed curriculum. It provides examples of good practice including course overviews, assessment tasks and markschemes, as well as student work with teacher comments.

An optional process of externally moderated assessment can lead to **IB MYP Results** for arts courses, and these results can contribute to the awarding of an **IB MYP Certificate**. More information is available in the annual publication *Handbook of procedures for the Middle Years Programme*.

A range of publications that support the MYP are available at the IB store (http://store.ibo.org).

Acknowledgments

The IB gratefully acknowledges the generous contributions of IB World Schools and a global community of educators who collaborate in the development of the MYP.

Programme model

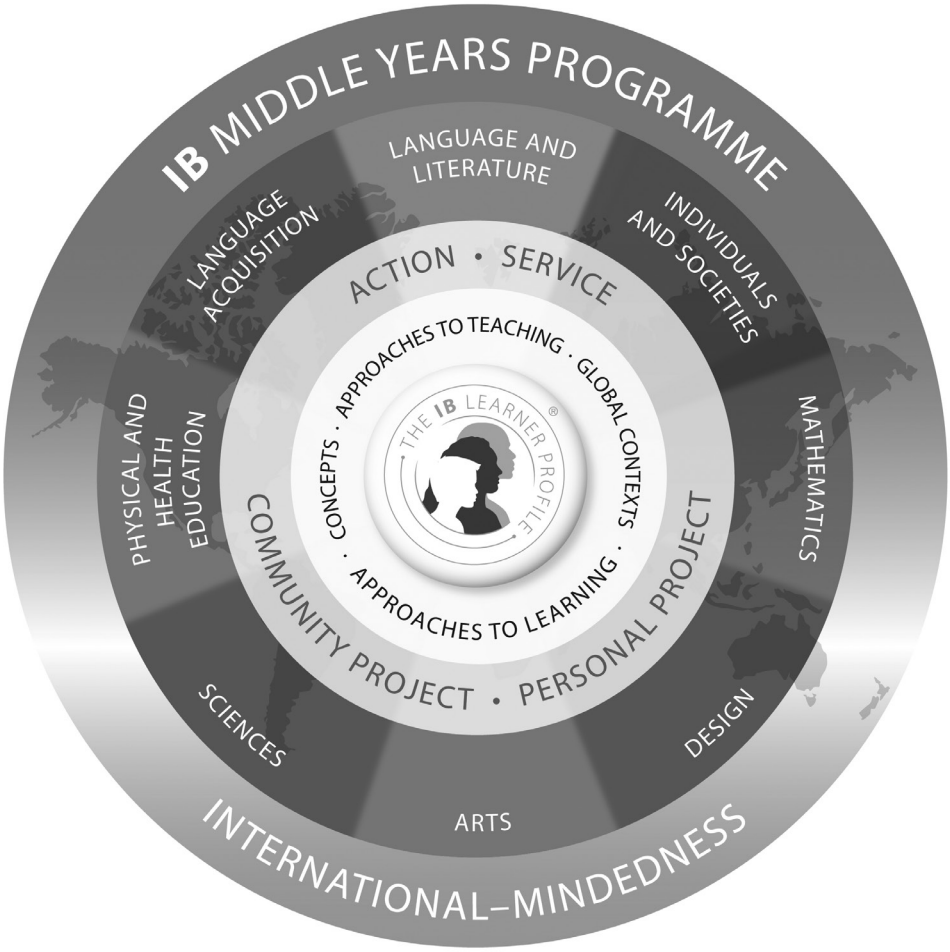

Figure 1
Middle Years Programme model

The MYP is designed for students aged 11 to 16. It provides a framework of learning that encourages students to become creative, critical and reflective thinkers. The MYP emphasizes intellectual challenge, encouraging students to make connections between their studies in traditional subjects and the real world. It fosters the development of skills for communication, intercultural understanding and global engagement—essential qualities for young people who are becoming global leaders.

The MYP is flexible enough to accommodate the demands of most national or local curriculums. It builds upon the knowledge, skills and attitudes developed in the IB Primary Years Programme (PYP) and prepares students to meet the academic challenges of the IB Diploma Programme (DP) and the IB Career-related Certificate (IBCC).

The MYP:

- addresses holistically students' intellectual, social, emotional and physical **well-being**
- provides students opportunities to develop the **knowledge, attitudes and skills** they need in order to manage complexity and take responsible action for the future
- ensures breadth and depth of understanding through study in **eight subject groups**
- requires the study of at least **two languages** to support students in understanding their own cultures and those of others
- empowers students to participate in **service with the community**
- helps to prepare students for **further education**, the **workplace** and a **lifetime of learning**.

Nature of the arts

> The aim of art is to represent not the outward appearance of things, but their inward significance.
>
> Aristotle

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

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

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

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

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

Thinking creatively

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

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

There are many models of creative behaviours; lateral and divergent thinking are clear indicators of creative thought processes.

Thinking creatively involves:

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

Thinking creatively in the arts

> To create one's own world in any of the arts takes courage.
>
> Georgia O'Keeffe

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

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

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

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

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

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

Arts across the IB continuum

> Thinking of education as a preparation for something that happens later can overlook the fact that the first sixteen or eighteen years of a person's life are not a rehearsal. Young people are living their lives now.
>
> Ken Robinson

The IB continuum of international education provides a progression of learning for students aged 3 to 19. In the IB Primary Years Programme (PYP), learning about and through arts is fundamental to the development of the whole child, promoting creativity, critical thinking, problem-solving skills and social interactions. The PYP arts objective strands of "responding" and "creating" encourage students to become more mindful of their own artistic development and the role that arts play in the world. PYP arts provide students with the opportunity to explore their own personal interests, beliefs and values and to engage in a personal artistic journey.

MYP arts aims to build on what students learn and do in the PYP and other student-centred programmes of primary education. MYP arts furthers an inquiry-based approach through similar objectives that encourage students to continue their artistic development and learning. There are no prior formal learning requirements.

MYP arts courses help specifically to prepare students for the study of **visual arts**, **music**, **theatre**, **dance**, **film** and **literature and performance** in the IB Diploma Programme (DP) at either higher or standard levels**.**

Figure 2 shows the IB continuum pathways to DP arts courses.

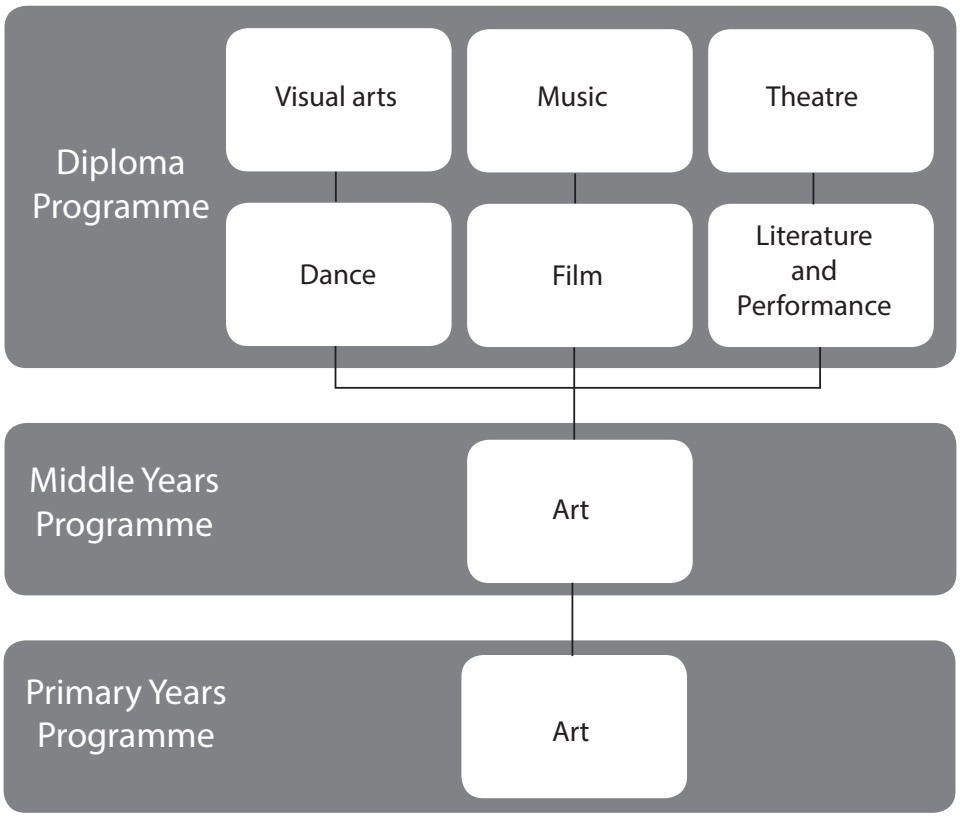

Figure 2
IB continuum pathway to Diploma Programme arts courses

MYP arts also helps to prepare students for overall success in the DP and the IBCC through the use of concepts and contexts, through developing creativity, subject-specific skills and ATL skills.

The knowledge, skills and attitudes that students develop in arts courses provide a meaningful foundation for further study and help to prepare students for careers in any people-oriented field of employment.

Aims

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

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

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

Objectives

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

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

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

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

The objectives for years 1, 3 and 5 of the programme are provided in the guide and their use is mandatory.

These objectives relate directly to the assessment criteria found in the "Assessed curriculum" section of this guide.

A. Knowing and understanding

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

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

i. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology

ii. demonstrate an understanding of the role of the art form in original or displaced contexts

iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

B. Developing skills

The acquisition and development of skills provide the opportunity for active participation in the art form and in the process of creating art. Skill application allows students to develop their artistic ideas to a point of realization. The point of realization could take many forms. However, it is recognized as the moment when the student makes a final commitment to his or her artwork by presenting it to an audience. Skills are evident in both process **and** product.

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

i. demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

C. Thinking creatively

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

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

i. develop a feasible, clear, imaginative and coherent artistic intention

ii. demonstrate a range and depth of creative-thinking behaviours

iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

D. Responding

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

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

i. construct meaning and transfer learning to new settings

ii. create an artistic response that intends to reflect or impact on the world around them

iii. critique the artwork of self and others.

Visualizing the arts objectives

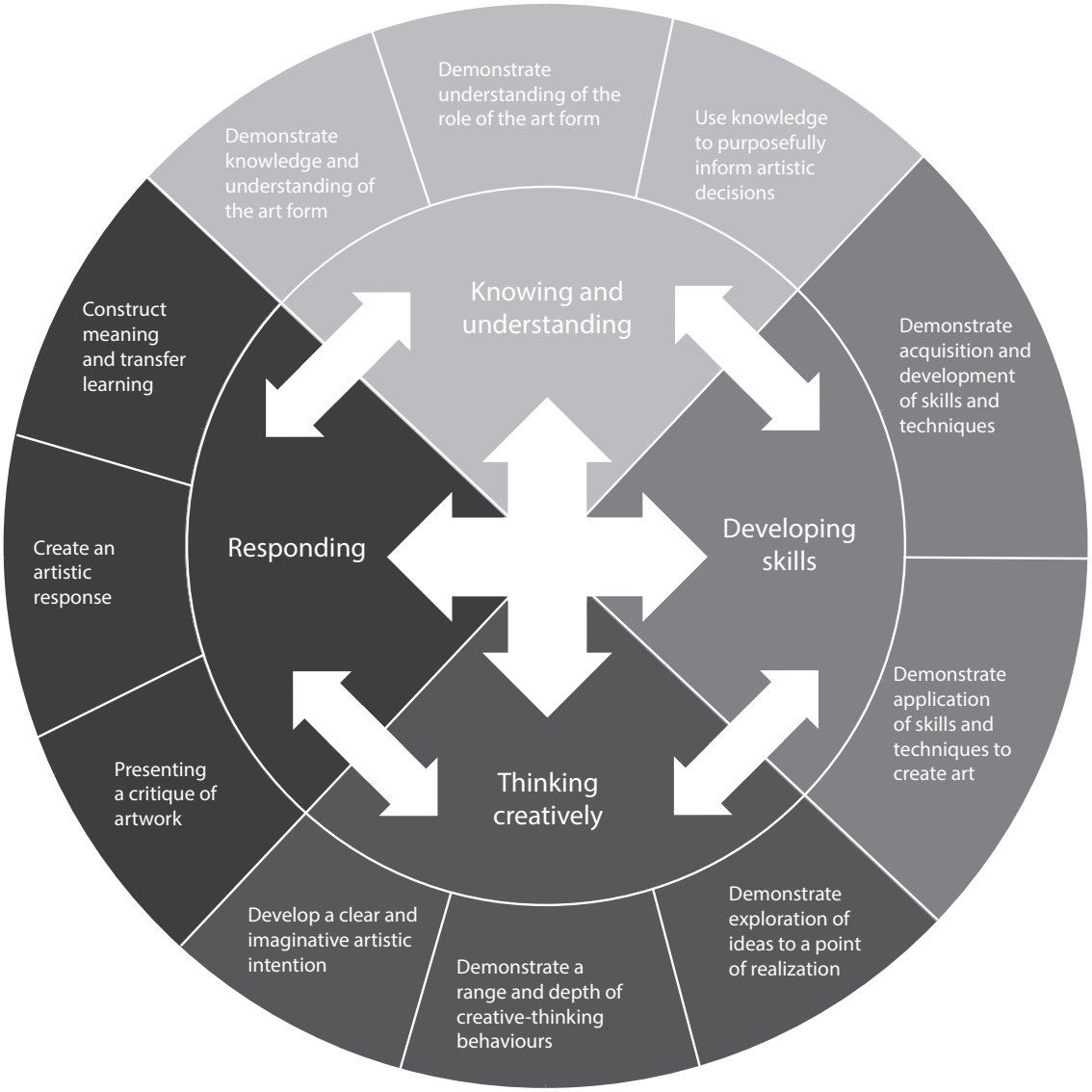

Figure 3
The MYP arts objectives

The visual representation of MYP arts objectives (figure 3) indicates how the objectives can be used when designing units within the arts subject group. There are several ways in which the objectives may be used in the arts.

The four objectives may be introduced separately to allow for a specific focus on one of the objectives. For example, teachers might introduce a skill set at the start of the course, using objective B (developing skills) to lay the foundation for furthering those skills in later units of work. Similarly, perhaps objective C (thinking creatively) needs emphasis in advance of another unit in which this objective plays an important role, so teachers might scaffold the approach to an objective for their students to reach the highest potential in following units.

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

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

Planning a progression of learning

Year 1 In order to reach the aims of arts, students should be able to:	Year 3 In order to reach the aims of arts, students should be able to:	Year 5 In order to reach the aims of arts, students should be able to:
Objective A: Knowing and understanding		
i. demonstrate awareness of the art form studied, including the use of appropriate language ii. demonstrate awareness of the relationship between the art form and its context iii. demonstrate awareness of the links between the knowledge acquired and artwork created.	i. demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language ii. demonstrate knowledge of the role of the art form in original or displaced contexts iii. use acquired knowledge to inform their artwork.	i. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology ii. demonstrate an understanding of the role of the art form in original or displaced contexts iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
Objective B: Developing skills		
i. demonstrate the acquisition and development of the skills and techniques of the art form studied ii. demonstrate the application of skills and techniques to create, perform and/or present art.	i. demonstrate the acquisition and development of the skills and techniques of the art form studied ii. demonstrate the application of skills and techniques to create, perform and/or present art.	i. demonstrate the acquisition and development of the skills and techniques of the art form studied ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Year 1 In order to reach the aims of arts, students should be able to:	Year 3 In order to reach the aims of arts, students should be able to:	Year 5 In order to reach the aims of arts, students should be able to:
Objective C: Thinking creatively		
i. identify an artistic intention ii. identify alternatives and perspectives iii. demonstrate the exploration of ideas.	i. outline a clear and feasible artistic intention ii. outline alternatives, perspectives, and imaginative solutions iii. demonstrate the exploration of ideas through the developmental process to a point of realization.	i. develop a feasible, clear, imaginative and coherent artistic intention ii. demonstrate a range and depth of creative-thinking behaviours iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization.
Objective D: Responding		
i. identify connections between art forms, art and context, or art and prior learning ii. recognize that the world contains inspiration or influence for art iii. evaluate certain elements or principles of artwork.	i. outline connections and transfer learning to new settings ii. create an artistic response inspired by the world around them iii. evaluate the artwork of self and others.	i. construct meaning and transfer learning to new settings ii. create an artistic response that intends to reflect or impact on the world around them iii. critique the artwork of self and others.

Throughout the programme, students should be expected to demonstrate their understanding at increasing levels of sophistication. In the case of arts objective B (developing skills), the objective strands and assessment criterion are the same for all year groups. The increasing levels of sophistication are determined by the skill sets determined by the teacher per unit of study. The expectations of the teacher will need to be made clear to students through task-specific clarifications at the start of the unit. More information can be found in the MYP *Arts teacher support material*.

The third strand of objective D (responding) requires students to provide a critical review or commentary of their own artwork and that of others. In year 1, the assessment criterion strand refers to "elements or principles" of artwork; the definition of the elements and principles of art can be found in the glossary of this guide. In MYP year 5, a critique involves the skills of interpretation, analysis and evaluation. Students may refer to external artworks and productions or to the work of their peers. Oral commentary is accepted as a form of communicating a critique, among others.

The range of assessed skills, techniques, strategies and concepts, as well as the complexity of their application, must increase as students progress through the programme.

Interdisciplinary learning

Interdisciplinary teaching and learning is grounded in individual subject groups and disciplines, but extends disciplinary understanding in ways that are:

- **integrative**—bringing together concepts, methods, or modes of communication from two or more subject groups, disciplines, or established areas of expertise to develop new perspectives, and
- **purposeful**—connecting disciplines to solve real-world problems, create products or address complex issues in ways that would have been unlikely through a single approach.

Interdisciplinary teaching and learning builds a connected curriculum that addresses the developmental needs of students in the MYP. It prepares students for further academic (inter)disciplinary study and for life in an increasingly interconnected world.

The MYP uses concepts and contexts as starting points for meaningful integration and transfer of knowledge across subject groups and disciplines. *Fostering interdisciplinary teaching and learning in MYP schools* (May 2014) contains more information, including a detailed process for planning and recording interdisciplinary units.

> MYP schools are responsible for engaging students in at least one collaboratively planned interdisciplinary unit for each year of the programme.

MYP arts offer many opportunities for interdisciplinary teaching and learning. Possible interdisciplinary units in this subject group could include inquiries into:

- the arts as an expression of culture through history
- the mathematical components of certain artworks
- the biological effects of the arts
- the artistic process in designing and marketing products.

Interdisciplinary learning can take place through large- and small-scale learning engagements. Authentic interdisciplinary learning often requires critical reflection and detailed collaborative planning. However, teachers and students can also make interdisciplinary connections through spontaneous learning experiences and conversations.

> All MYP subject group teachers are responsible for developing meaningful, ongoing opportunities for interdisciplinary teaching and learning.

MYP projects

MYP projects

The MYP community project (for students in years 3 or 4) and MYP personal project (for students in year 5) aim to encourage and enable sustained inquiry within a global context that generates new insights and deeper understanding. In these culminating experiences, students develop confidence as principled, lifelong learners. They grow in their ability to consider their own learning, communicate effectively and take pride in their accomplishments.

Courses in arts help students to develop key approaches to learning (ATL) that lead to success and enjoyment in MYP projects. In this subject group, students have important opportunities to practise ATL skills, especially social skills and self-management skills. Creativity, communication and collaboration are essential aspects of arts.

From their learning experiences in this subject group, students can find inspiration for their projects. Often creative thinking in the arts prompts students to develop new ideas and directions that they might choose to pursue in MYP projects. Developing an artistic skill may inspire students to further their personal accomplishments in a particular field of study.

Arts offers many opportunities for learning through action. Inspiration from arts for community projects and personal projects might include inquiries into:

- the beneficial effects of the arts on the human condition
- designing and leading arts workshops
- writing or directing a production
- learning a musical instrument.

Requirements

Teaching hours

Schools must allocate the teaching hours necessary to meet the requirements of MYP arts.

> The MYP requires at least 50 hours of teaching time for each subject group in each year of the programme.

In practice more time is often necessary to meet subject area aims and objectives and to provide for the sustained, concurrent teaching that enables interdisciplinary study.

For students pursuing IB MYP Results that can contribute to the awarding of the IB MYP Certificate, arts courses should include at least 70 teaching hours in each of the final two years of the programme (MYP year 4 and MYP year 5).

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

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

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

The arts process journal

The process journal is a generic term used to refer to the self-maintained record of progress that students have made through the arts. The media for documenting the process can vary depending on student preferences. It can be written, visual, audio or a combination of these and may include both paper and electronic formats. Students may develop their own format and design, although schools can provide templates or examples in order to support students' work.

Students must show evidence of regular use of the process journal, though not necessarily weekly. Though legibility is important, the recording of critical and creative thinking and reflection is more important than neatness and presentation. All four arts objectives must be evidenced through the arts process journal.

Organizing arts in the school

The MYP recognizes:

- visual art and media as **visual arts**
- drama, music and dance as **performing arts**.

Structure of course	Description	Points to be aware of
Modular	Students study a rotation of modules for a set period of time each (not necessarily a full school year). These modules each focus on a single arts discipline, such as visual art, music or drama. Each module may, or may not, be taught by the same teacher. The arts offered in a modular fashion must provide a range of both visual arts and performing arts, and the total teaching time must meet the required minimum number of hours across the arts offered in each year of the programme.	All four key concepts should be addressed in the MYP arts course, but they may be divided across the disciplines offered. The related concepts should be selected according to the discipline taught. All four objectives must be addressed in each module in the course.
Integrated performing arts/ integrated visual arts	Integrated arts may be a combination of either performing arts disciplines or visual arts disciplines. Schools are not permitted to combine performing and visual arts together into one integrated course.	An integrated course will use the key concepts for the subject group, related concepts from individual disciplines and combine them to develop shared understandings. All four objectives must be addressed within each integrated course.

Structure of course	Description	Points to be aware of
Discrete disciplines • Visual art • Media • Drama • Music • Dance	Schools may offer the arts as discrete disciplines. Each course will continue for the whole academic year. Students may study one or more disciplines each year. Schools must offer both visual and performing arts disciplines over the course of years 1 to 3, followed by a choice of disciplines in years 4 and 5 of the programme.	Each discipline will address the key concepts and related concepts as specified in this guide. All four objectives must be addressed in each discipline.

Schools offering modular or integrated arts courses must ensure that students are able to meet the year 5 arts objectives by the end of the course.

Planning the arts curriculum

IB World Schools are responsible for developing and structuring MYP arts courses that provide opportunities for students to meet the aims and objectives of the programme. Each school's circumstances, including local and national curriculum requirements, determine the organization of arts within the school.

MYP standards and practices require schools to facilitate and promote collaborative planning for the purpose of curriculum development and review.

Arts objectives for years 1 to 5 of the curriculum provide continuity and outline a progression of learning. These objectives guide teachers in making decisions about developmentally appropriate learning experiences, including formative and summative assessments.

As they develop the vertical articulation of arts over the years of the programme, teachers should plan increasingly complex units of work that encompass multiple objectives. However, within these units, discrete tasks or smaller units of work might concentrate on specific objectives or individual strands.

Arts courses offer many opportunities to build interdisciplinary connections across the curriculum. Horizontal articulation for each year of the programme should coordinate teaching and learning across courses in arts, as well as identify shared conceptual understandings and approaches to learning that span multiple subject groups and help to create a coherent learning experience for students throughout the year.

Teaching and learning through inquiry

Inquiry, in the broadest sense, is the process that people use to move to deeper levels of understanding. Inquiry involves speculating, exploring, questioning and connecting. In all IB programmes, inquiry develops curiosity and promotes critical and creative thinking.

The MYP structures sustained inquiry in arts by developing **conceptual understanding** in **global contexts**. Teachers and students develop a **statement of inquiry** and use **inquiry questions** to explore the subject. Through their inquiry, students develop specific interdisciplinary and disciplinary **approaches to learning (ATL)** skills.

Conceptual understanding

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

Concepts have an important place in the structure of knowledge that requires students and teachers to think with increasing complexity as they organize and relate facts and topics.

Concepts express understanding that students take with them into lifelong adventures of learning. They help students to develop principles, generalizations and theories. Students use conceptual understanding as they solve problems, analyse issues, and evaluate decisions that can have an impact on themselves, their communities and the wider world.

> In the MYP, conceptual understanding is framed by prescribed key and related concepts. Teachers must use these concepts to develop the curriculum. Schools may identify and develop additional concepts to meet local circumstances and curriculum requirements.

Key concepts

Key concepts promote the development of a broad curriculum. They represent big ideas that are both relevant within and across disciplines and subjects. Inquiry into key concepts can facilitate connections between and among:

- courses within the arts (intra-disciplinary learning)
- other subject groups (interdisciplinary learning).

Table 1 lists the key concepts to be explored across the MYP. The key concepts contributed by the study of arts are **aesthetics**, **identity**, **change** and **communication**.

Aesthetics	Change	Communication	Communities
Connections	Creativity	Culture	Development
Form	Global interactions	Identity	Logic
Perspective	Relationships	Time, place and space	Systems

Table 1
MYP key concepts

These key concepts provide a framework for arts, informing units of work and helping to organize teaching and learning.

Aesthetics

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

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

Identity

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

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

Change

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

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

Communication

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

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

Other key concepts can also be important in arts. **Creativity**, **culture**, **form**, **perspective**, **relationships**, as well as **time, place and space,** are all key concepts easily applied in arts units of study.

Related concepts

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

Table 2 lists the related concepts for MYP arts.

Related concepts in arts			
Visual arts			
Audience	Expression	Interpretation	Representation
Boundaries	Genre	Narrative	Style
Composition	Innovation	Presentation	Visual culture
Performing arts			
Audience	Expression	Interpretation	Presentation
Boundaries	Genre	Narrative	Role
Composition	Innovation	Play	Structure

Table 2
Related concepts in arts

The appendices contain a glossary of these related concepts for arts.

Global contexts for teaching and learning

Global contexts direct learning towards independent and shared inquiry into our common humanity and shared guardianship of the planet. Using the world as the broadest context for learning, MYP arts can develop meaningful explorations of:

- identities and relationships
- orientation in space and time
- personal and cultural expression
- scientific and technical innovation
- globalization and sustainability
- fairness and development.

> Teachers must identify a global context for teaching and learning, or develop additional contexts that help students explore the relevance of their inquiry (why it matters).

Many inquiries into arts concepts naturally focus on personal and cultural expression. However, courses in this subject group should, over time, offer students multiple opportunities to explore all MYP global contexts in relationship to the aims and objectives of the subject group.

Statements of inquiry

The statement of inquiry is generated by synthesizing the key concept, the related concepts and the global context of the unit. The concepts may be explicit or implicit in the statement but the statement of inquiry should express the depth of conceptual understanding to be developed through the unit. By combining these elements, the conceptual understanding is contextualized and frames the unit. The essence and relevance of the unit will be clear to the teacher and students.

Statements of inquiry set conceptual understanding in a global context in order to frame classroom inquiry and direct purposeful learning. Table 3 shows some possible statements of inquiry for MYP arts units.

Statement of inquiry	Key concept Related concepts Global context	Possible project/study
Many cultures consider balance and harmony found in nature to be the cornerstones of aesthetics.	• Aesthetics • Composition • Personal and cultural expression	• World music • Arts appreciation • Study of nature • Indigenous arts
Symbols and conventions used to convey meaning to audiences are influenced by time and space.	• Aesthetics • Audience • Orientation in space and time	• Design/scenography • Direction • Playwriting/interpreting script • Ritual • Graffiti
Developments in technology can manipulate artists' identity.	• Identity • Visual culture • Scientific and technical innovation	• Popular culture • Media representation • The development of art and art distribution through technology • Consumer art • Popularization of art
The process of artistic creation can lead to self-discovery.	• Identity • Innovation • Identities and relationships	• Self-portraits • Characterization • Improvisation • Free expression
Social media has the potential for global influence and can be a vehicle for change.	• Change • Boundaries • Fairness and development	• Artistic choices in a public arts forum • Propaganda • Advertising • Social messaging

Statement of inquiry	Key concept Related concepts Global context	Possible project/study
"Craftsmanship", medium and tools must change along with the times to stay relevant in society.	• Change • Presentation • Globalization and sustainability	• Exploration of various arts medium and materials • Various forms of craftsmanship • Arts across the world • Arts through the ages
Pattern and repetition can communicate motion.	• Communication • Composition • Personal and cultural expression	• Movement in art • Physical theatre • Repetition and representation sports art • Tessellations and mosaic
Iconic representations express a recurring sentiment through time and space.	• Communication • Representation • Orientation in space and time	• Imagery icons in visual art and media • Symbology • Stock characters • Formulaic storylines

Table 3
Example statements of inquiry

Inquiry questions

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

Table 4 shows some possible inquiry questions for MYP arts units.

Factual questions: Exploring facts and topics	Conceptual questions: Analysing big ideas	Debatable questions: Evaluating perspectives and developing theories
• What artists can be considered influential in modern time? • How has the art form changed over time? • What conventions or elements can be identified as specific to the genre?	• To what extent does the identity of the artist impact the artwork? • In what ways can the arts influence or even change a society? • What is the relationship between arts and audiences?	• When is process more important than product? • Is everyone an artist? • When does art become labelled as provocative?

Table 4
Examples of factual, conceptual and debatable questions

Approaches to learning

All MYP units of work offer opportunities for students to develop and practise ATL skills. ATL skills provide valuable support for students working to meet the subject group's aims and objectives.

ATL skills are grouped into five categories that span the IB continuum of international education. IB programmes identify discrete skills in each category that can be introduced, practised and consolidated in the classroom and beyond.

While ATL skills are relevant across all MYP subject groups, teachers may also identify ATL skill indicators especially relevant for, or unique to, a particular subject group or course.

Table 5 suggests some of the indicators that can be important in arts.

Skill category	Skill indicator
Thinking skills	Map the creative thought process in the arts process journal to generate new ideas and questions.
Social skills	Work collaboratively in a production team with assigned roles and responsibilities.
Communication skills	Listen actively and endorse the views or opinions of others.
Self-management skills	Plan the rehearsal schedule for a performance or plan the time needed to create an exhibition.
Research skills	Create mood boards, sketches and/or storyboards, which translate an idea to practice.

Table 5
Examples of arts-specific skill indicators

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

Table 6 lists some specific ATL skills that students can demonstrate through performances of understanding in arts.

Approaches to learning
Thinking (critical thinking): identify problems and develop aims, goals and objectives in designing a storyboard
Research (media literacy): use a variety of technologies and media platforms to source information, including social media and online networks

Table 6
Examples of arts demonstrations of ATL skills

Subject-specific guidance

How to use the guidance sections

- The information in each guidance section is not prescriptive and is not intended to limit teachers in the development of their arts courses.
- The specific content of an MYP arts course will differ according to the local or national conditions in which an individual school is working.
- Teachers should develop their courses using the MYP arts aims and objectives as their prime points of reference.

Guidance for dance

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

Objectives in a dance context: Examples

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

What might students know and understand in dance?

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

What skills might students develop in dance?

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

How might students think creatively in dance?

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

How might students respond to, or through, dance?

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

Guidance for music

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

Objectives in a music context: Examples

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

What might students know and understand in music?

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

What skills might students develop in music?

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

How might students think creatively in music?

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

How might students respond to, or through, music?

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

Guidance for drama

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

Objectives in a drama context: Examples

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

What might students know and understand in drama?

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

What skills might students develop in drama?

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

How might students think creatively in drama?

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

How might students respond to, or through, drama?

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

Guidance for media

Through learning about media and how to create media, students have the chance to understand better the power of media as a tool for expression and investigation. Imagery in film and media tells a story that immediately crosses cultural boundaries to speak in a universal language. Media also allows students to develop planning and organizational skills within a highly motivating context.

Objectives in a media context: Examples

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

What might students know and understand in media?

- The role that that key directors and film-makers in media play in society, and a cultural and historical awareness of this
- The relationship between media and audience
- How screen language can be used to express ideas

What skills might students develop in media?

- Skills and techniques in scripting, cinematography, sound recording and editing to create film
- The skills to work independently and collaboratively in defined roles and responsibilities
- How soundtracks and diegetic and non-diegetic sounds are an integral component of the total media experience

How might students think creatively in media?

- Through the planning processes for making media (for example, treatments, storyboards, scripts, shot logs)
- By engaging in all the production phases and experimenting with the artistic procedures in the media-making process
- Through developing their own personal signature styles in creating media

How might students respond to, or through, media?

- By initiating, exploring and developing projects in response to current affairs
- By experimenting with various styles and genres in representation of an issue
- By critiquing the work of various film-makers or other media makers

Copyright statement for media

Student work must contain no copyrighted material.

Students must respect intellectual property: copyright laws may restrict students' selection, creation or use of material.

In many cases, access to copyright-free music is available from internet or national bodies. If feasible and appropriate, audio work might also involve collaboration with local musicians or other students to help create original material for a soundtrack as part of a creative dialogue.

Guidance for visual art

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

Objectives in a visual art context: Examples

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

What might students know and understand in visual art?

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

What skills might students develop in visual art?

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

How might students think creatively in visual art?

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

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

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

How to use the arts process journal

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

Some teachers may choose to use the same arts process journal across several arts subjects with their students, a practice that may contribute to students' ability to see the transference of processes across arts disciplines. Teachers should provide greater guidance in the earlier years of the programme as needed—provided this guidance does not prevent students from taking personal ownership and responsibility for their journals.

Care must be taken to ensure that the arts process journal is not just a diary of events, neither is it a formalized portfolio of best works; rather it is an evolving record of the artistic intentions, processes, accomplishments and journey of the student artist.

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

The arts process journal

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

Formats

- Electronic/digital, non-interactive: document, filmed or recorded
- Interactive website, blog, wiki, portfolio, podcast
- Embedded reference material (for example, on essay formats submitted electronically)
- Paper version

In the use of electronic/digital media, students are advised to keep hard copies of their work as potential backup.

Structure

- One process journal may be shared by all arts disciplines, or one per individual arts discipline—depending on the structure of the arts in a school—and used in all years of the MYP arts course.
- A process journal may be used each year or may follow a student through several years of the programme.

Uses

- A working, living document that shows evolution of thoughts and ideas over time
- A tool for reflecting and supporting assessment of all strands of all criteria

- Evidence used for assessment of all four objectives of MYP arts
- A place to generate questions, investigate and incorporate selected, edited and/or annotated research
- A place to practise, experiment and document process
- A place to document creative thinking

Contents

- Artistic intention—initial and developing
- Notation of ideas: written, musical, visual, aural, oral, etc
- Time planning, action plans, envisaging and expressing possible alternatives
- Notes or artifacts from inspirational visits outside the classroom to exhibitions, performances, etc
- Notes, Mind Maps®, colour boards, mood boards, sketches, photos, links, etc
- Outline of student process and development
- Feedback consideration of self and others
- Bibliographies

Effective use of information and communication technology in arts

Information and communication technology (ICT) involves the use of computers, its applications and communication facilities in teaching and learning activities. Therefore, the use of ICT goes beyond MYP arts and extends to all the teaching and learning in all subjects across the curriculum. The effective use of ICT is an ATL skill and, as such, schools must ensure that a whole-school approach is in place to allow students to develop information technology literacy and become competent users of computers.

Depending upon the school's resources, ICT should be used whenever appropriate:

- as a means of expanding students' knowledge of the world in which they live
- as a channel for developing concepts and skills
- as a powerful communication tool.

ICT is most appropriately used in arts classrooms for the digital recording of a process or product. For example, a student might use his or her mobile phone camera to record evidence of a particular rehearsal or verbal reflection on a piece of work—he or she should then make use of ICT facilities to edit this recording for inclusion in his or her arts process journal. Alternatively students may record their product as a work in progress, which could then be uploaded onto a forum through which they might receive feedback from their peers. The arts process journal might take the form of a blog, providing easy access for the students' teacher and for accessing their abilities to express themselves through the digital medium as opposed to solely through written forms. More examples can be found in the "Arts process journal" section and in the teacher support material (TSM) that accompanies this guide.

Alignment of objectives and criteria

In the MYP, assessment is closely aligned with the written and taught curriculum. Each strand from MYP arts has a corresponding strand in the assessment criteria for this subject group. Figure 4 illustrates this alignment and the increasingly complex demands for student performance at higher levels of achievement.

Objective A : Knowing and understanding

At the end of year 5, students should be able to:

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

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** knowledge of the art form studied, including concepts, processes, and **limited** use of appropriate language ii. demonstrates **limited** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **limited** use of acquired knowledge to inform his or her artwork.
3–4	The student: i. demonstrates **adequate** knowledge of the art form studied, including concepts, processes, and **adequate** use of appropriate language ii. demonstrates **adequate** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **adequate** use of acquired knowledge to inform his or her artwork.
5–6	The student: i. demonstrates **substantial** knowledge of the art form studied, including concepts, processes, and **substantial** use of appropriate language ii. demonstrates **substantial** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **substantial** use of acquired knowledge to inform his or her artwork.
7–8	The student: i. demonstrates **excellent** knowledge of the art form studied, including concepts, processes, and **excellent** use of appropriate language ii. demonstrates **excellent** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **excellent** use of acquired knowledge to inform his or her artwork.

Figure 4
Arts objectives and criteria alignment

Assessment criteria overview

Assessment for arts courses in all years of the programme is criterion-related, based on four equally weighted assessment criteria:

Criterion A	Knowing and understanding	**Maximum 8**
Criterion B	Developing skills	**Maximum 8**
Criterion C	Thinking creatively	**Maximum 8**
Criterion D	Responding	**Maximum 8**

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

In the MYP, subject group objectives correspond to assessment criteria. Each criterion has nine possible levels of achievement (0–8), divided into four bands that generally represent limited (1–2); adequate (3–4); substantial (5–6); and excellent (7–8) performance. Each band has its own unique descriptor that teachers use to make "best-fit" judgments about students' progress and achievement.

This guide provides the **required assessment criteria** for years 1, 3 and 5 of MYP arts. In response to national or local requirements, schools may add criteria and use additional models of assessment. Schools must use the appropriate assessment criteria as published in this guide to report students' final achievement in the programme.

Task-specific clarifications

The assessment criteria as published in this guide must be used when determining students' levels of achievement for each criterion. However, specific expectations for each task must still be defined.

The MYP arts objective and assessment criterion B (developing skills) is the same for all year groups. The increase in sophistication of skills is determined by the skill set developed through each unit, over the years of study. It is expected that teachers plan carefully the skills they expect students to master over each year of the programme in the MYP arts.

It is expected that, in any unit of study, students acquire new skills alongside those they have previously mastered. This also allows for students with little or no prior knowledge in the arts to excel. The acquisition of skills must be formatively assessed periodically to allow the teacher to monitor the progress a student has made in acquiring skills for summative assessment in the unit. It is important that teachers specify the expected skills and outcomes at the beginning of each unit so that students are aware of what is required for summative assessment.

Teachers need to clarify exactly what the "skills and techniques of the art form studied" means in a given assessment task. This might be in the form of:

- a task-specific clarification of the criteria, using the published criteria but with some wording changed to match the task
- an oral discussion of the expectations
- a checklist of skills addressed in the unit.

Arts assessment criteria: Year 1

Criterion A: Knowing and understanding

Maximum: 8

At the end of year 1, students should be able to:

i. demonstrate awareness of the art form studied, including the use of appropriate language

ii. demonstrate awareness of the relationship between the art form and its context

iii. demonstrate awareness of the links between the knowledge acquired and artwork created.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** awareness of the art form studied, including **limited** use of appropriate language ii. demonstrates **limited** awareness of the relationship between the art form and its context iii. demonstrates **limited** awareness of the links between the knowledge acquired and artwork created.
3–4	The student: i. demonstrates **adequate** awareness of the art form studied, including **adequate** use of appropriate language ii. demonstrates **adequate** awareness of the relationship between the art form and its context iii. demonstrates **adequate** awareness of the links between the knowledge acquired and artwork created.
5–6	The student: i. demonstrates **substantial** awareness of the art form studied, including **substantial** use of appropriate language ii. demonstrates **substantial** awareness of the relationship between the art form and its context iii. demonstrates **substantial** awareness of the links between the knowledge acquired and artwork created.

Achievement level	Level descriptor
7–8	The student: i. demonstrates **excellent** awareness of the art form studied, including **excellent** use of appropriate language ii. demonstrates **excellent** awareness of the relationship between the art form and its context iii. demonstrates **excellent** awareness of the links between the knowledge acquired and artwork created.

Criterion B: Developing skills

Maximum: 8

At the end of year 1, students should be able to:

i. demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **limited** application of skills and techniques to create, perform and/or present art.
3–4	The student: i. demonstrates **adequate** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **adequate** application of skills and techniques to create, perform and/or present art.
5–6	The student: i. demonstrates **substantial** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **substantial** application of skills and techniques to create, perform and/or present art.
7–8	The student: i. demonstrates **excellent** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **excellent** application of skills and techniques to create, perform and/or present art.

Criterion C: Thinking creatively

Maximum: 8

At the end of year 1, students should be able to:

i. identify an artistic intention

ii. identify alternatives and perspectives

iii. demonstrate the exploration of ideas.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. identifies a **limited** artistic intention ii. identifies **limited** alternatives and perspectives iii. demonstrates **limited** exploration of ideas.
3–4	The student: i. identifies an **adequate** artistic intention ii. identifies **adequate** alternatives and perspectives iii. demonstrates **adequate** exploration of ideas.
5–6	The student: i. identifies a **substantial** artistic intention ii. identifies **substantial** alternatives and perspectives iii. demonstrates **substantial** exploration of ideas.
7–8	The student: i. identifies an **excellent** artistic intention ii. identifies **excellent** alternatives and perspectives iii. demonstrates **excellent** exploration of ideas.

Criterion D: Responding

Maximum: 8

At the end of year 1, students should be able to:

i. identify connections between art forms, art and context, or art and prior learning

ii. recognize that the world contains inspiration or influence for art

iii. evaluate certain elements or principles of artwork.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. identifies **limited** connections between art forms, art and context, or art and prior learning ii. demonstrates **limited** recognition that the world contains inspiration or influence for art iii. presents a **limited** evaluation of certain elements of artwork.
3–4	The student: i. identifies **adequate** connections between art forms, art and context, or art and prior learning ii. demonstrates **adequate** recognition that the world contains inspiration or influence for art iii. presents an **adequate** evaluation of certain elements of artwork.
5–6	The student: i. identifies **substantial** connections between art forms, art and context, or art and prior learning ii. demonstrates **substantial** recognition that the world contains inspiration or influence for art iii. presents a **substantial** evaluation of certain elements of artwork.
7–8	The student: i. identifies **excellent** connections between art forms, art and context, or art and prior learning ii. demonstrates **excellent** recognition that the world contains inspiration or influence for art iii. presents an **excellent** evaluation of certain elements or principles of artwork.

Arts assessment criteria: Year 3

Criterion A: Knowing and understanding

Maximum: 8

At the end of year 3, students should be able to:

i. demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language

ii. demonstrate knowledge of the role of the art form in original or displaced contexts

iii. use acquired knowledge to inform their artwork.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** knowledge of the art form studied, including concepts, processes, and **limited** use of appropriate language ii. demonstrates **limited** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **limited** use of acquired knowledge to inform his or her artwork.
3–4	The student: i. demonstrates **adequate** knowledge of the art form studied, including concepts, processes, and **adequate** use of appropriate language ii. demonstrates **adequate** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **adequate** use of acquired knowledge to inform his or her artwork.
5–6	The student: i. demonstrates **substantial** knowledge of the art form studied, including concepts, processes, and **substantial** use of appropriate language ii. demonstrates **substantial** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **substantial** use of acquired knowledge to inform his or her artwork.

Achievement level	Level descriptor
7–8	The student: i. demonstrates **excellent** knowledge of the art form studied, including concepts, processes, and **excellent** use of appropriate language ii. demonstrates **excellent** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **excellent** use of acquired knowledge to inform his or her artwork.

Criterion B: Developing skills

Maximum: 8

At the end of year 3, students should be able to:

i. demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **limited** application of skills and techniques to create, perform and/or present art.
3–4	The student: i. demonstrates **adequate** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **adequate** application of skills and techniques to create, perform and/or present art.
5–6	The student: i. demonstrates **substantial** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **substantial** application of skills and techniques to create, perform and/or present art.
7–8	The student: i. demonstrates **excellent** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **excellent** application of skills and techniques to create, perform and/or present art.

Criterion C: Thinking creatively

Maximum: 8

At the end of year 3, students should be able to:

i. outline a clear and feasible artistic intention

ii. outline alternatives, perspectives, and imaginative solutions

iii. demonstrate the exploration of ideas through the developmental process to a point of realization.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. presents a **limited** outline of an artistic intention, which may lack clarity or feasibility ii. presents a **limited** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **limited** exploration of ideas through the developmental process, which may lack a point of realization.
3–4	The student: i. presents an **adequate** outline of a clear and/or feasible artistic intention ii. presents an **adequate** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **adequate** exploration of ideas through the developmental process to a point of realization.
5–6	The student: i. presents a **substantial** outline of a clear and feasible artistic intention ii. presents a **substantial** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **substantial** exploration of ideas through the developmental process to a point of realization.
7–8	The student: i. presents an **excellent** outline of a clear and feasible artistic intention ii. presents an **excellent** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **excellent** exploration of ideas through the developmental process to a point of realization.

Criterion D: Responding

Maximum: 8

At the end of year 3, students should be able to:

i. outline connections and transfer learning to new settings

ii. create an artistic response inspired by the world around them

iii. evaluate the artwork of self and others.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. presents a **limited** outline of connections and **may** transfer learning to new settings ii. creates a **limited** artistic response that is **possibly** inspired by the world around him or her iii. presents a **limited** evaluation of the artwork of self and others.
3–4	The student: i. presents an **adequate** outline of connections and **occasionally** transfers learning to new settings ii. creates an **adequate** artistic response that is **occasionally** inspired by the world around him or her iii. presents an **adequate** evaluation of the artwork of self and others.
5–6	The student: i. presents a **substantial** outline of connections and **regularly** transfers learning to new settings ii. creates a **substantial** artistic response that is **regularly** inspired by the world around him or her iii. presents a **substantial** evaluation of the artwork of self and others.
7–8	The student: i. presents an **excellent** outline of connections **with depth and insight**, and **effectively** transfers learning to new settings ii. creates an **excellent** artistic response that is **effectively** inspired by the world around him or her iii. presents an **excellent** evaluation of the artwork of self and others.

Arts assessment criteria: Year 5

Criterion A: Knowing and understanding

Maximum: 8

At the end of year 5, students should be able to:

i. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology

ii. demonstrate understanding of the role of the art form in original or displaced contexts

iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** knowledge and understanding of the art form studied, including concepts, processes, and **limited** use of subject-specific terminology ii. demonstrates **limited** understanding of the role of the art form in original or displaced contexts iii. demonstrates **limited** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
3–4	The student: i. demonstrates **adequate** knowledge and understanding of the art form studied, including concepts, processes, and **adequate** use of subject-specific terminology ii. demonstrates **adequate** understanding of the role of the art form in original or displaced contexts iii. demonstrates **adequate** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
5–6	The student: i. demonstrates **substantial** knowledge and understanding of the art form studied, including concepts, processes, and **substantial** use of subject-specific terminology ii. demonstrates **substantial** understanding of the role of the art form in original or displaced contexts iii. demonstrates **substantial** use of acquired knowledge to purposefully inform artistic decisions.

Achievement level	Level descriptor
7–8	The student: i. demonstrates **excellent** knowledge and understanding of the art form studied, including concepts, processes, and **excellent** use of subject-specific terminology ii. demonstrates **excellent** understanding of the role of the art form in original or displaced contexts iii. demonstrates **excellent** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

Criterion B: Developing skills

Maximum: 8

At the end of year 5, students should be able to:

i. demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **limited** application of skills and techniques to create, perform and/or present art.
3–4	The student: i. demonstrates **adequate** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **adequate** application of skills and techniques to create, perform and/or present art.
5–6	The student: i. demonstrates **substantial** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **substantial** application of skills and techniques to create, perform and/or present art.
7–8	The student: i. demonstrates **excellent** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **excellent** application of skills and techniques to create, perform and/or present art.

Criterion C: Thinking creatively

Maximum: 8

At the end of year 5, students should be able to:

i. develop a feasible, clear, imaginative and coherent artistic intention

ii. demonstrate a range and depth of creative-thinking behaviours

iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. develops a **limited** artistic intention that is **rarely** feasible, clear, imaginative **or** coherent ii. demonstrates a **limited** range **or** depth of creative-thinking behaviours iii. demonstrates **limited** exploration of ideas to shape artistic intention that **may reach** a point of realization.
3–4	The student: i. develops an **adequate** artistic intention that is **occasionally** feasible, clear, imaginative **and/or** coherent ii. demonstrates an **adequate** range **and** depth of creative-thinking behaviours iii. demonstrates **adequate** exploration of ideas to shape artistic intention **through to** a point of realization.
5–6	The student: i. develops a **substantial** artistic intention that is **often** feasible, clear, imaginative **and** coherent ii. demonstrates a **substantial** range and depth of creative-thinking behaviours iii. demonstrates **substantial** exploration of ideas to **purposefully** shape artistic intention **through to** a point of realization.
7–8	The student: i. develops an **excellent** artistic intention that is **consistently** feasible, clear, imaginative **and** coherent ii. demonstrates an **excellent** range and depth of creative-thinking behaviours iii. demonstrates **excellent** exploration of ideas to **effectively** shape artistic intention **through to** a point of realization.

Criterion D: Responding

Maximum: 8

At the end of year 5, students should be able to:

i. construct meaning and transfer learning to new settings

ii. create an artistic response that intends to reflect or impact on the world around them

iii. critique the artwork of self and others.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student: i. constructs **limited** meaning and **may** transfer learning to new settings ii. creates a **limited** artistic response that **may** intend to reflect or impact on the world around him or her iii. presents a **limited** critique of the artwork of self and others.
3–4	The student: i. constructs **adequate** meaning and **occasionally** transfers learning to new settings ii. creates an **adequate** artistic response that intends to reflect or impact on the world around him or her iii. presents an **adequate** critique of the artwork of self and others.
5–6	The student: i. constructs **appropriate** meaning and **regularly** transfers learning to new settings ii. creates a **substantial** artistic response that intends to reflect or impact on the world around him or her iii. presents a **substantial** critique of the artwork of self and others.
7–8	The student: i. constructs meaning **with depth and insight** and **effectively** transfers learning to new settings ii. creates an **excellent** artistic response that intends to **effectively** reflect or impact on the world around him or her iii. presents an **excellent** critique of the artwork of self and others.

eAssessment

Students seeking **IB MYP Results** for MYP arts courses complete an ePortfolio in which they can demonstrate their achievement of subject group objectives. The portfolio is marked by the student's teacher(s), following the school's internal standardization of tasks and judgments against the criteria for year 5. Successful results can contribute to students' attainment of the **IB MYP Certificate**.

A process of external moderation assures accurate and consistently applied standards, as set forth in the *Guide to MYP eAssessment*.

Related concepts in arts

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

Related concept	Definition
Presentation	The choice of medium, tool, and exhibition or performance space that contributes to audience understanding of the meaning or purpose of the art piece.
Representation	The description, depiction or portrayal of a person, group, place or item in a particular way or as being of a certain nature. An image or likeness.
Role	The development, adoption and portrayal of a character. The performer has to consider how to communicate the character's psychology, emotions and physicality. This is concerned with examining situations, issues, concepts and texts from the perspective of a role. Different approaches, ideas and texts can be used to create and portray a character. The individual roles of instruments can be harmonic, rhythmic or melodic.
Structure	This refers to the shape, timing and organization of the art and the factors that determine how a piece or performance is shaped. It takes into consideration form, function, narrative, melody, harmony, contrast, focus and the construction of smaller parts to create a whole.
Style	A type of art characteristic of a group of people, person or period of time and belonging to a shared tradition or set of conventions. Art conforming to an established form.
Visual culture	A field of study that generally includes some combination of cultural studies, art history, critical theory, philosophy, and anthropology, by focusing on aspects of culture that rely on visual images.

Arts glossary

Term	Definition
Artistic development	Growth in an individual's knowledge, skills, processes and attitudes needed for working with the arts.
Artistic intention	The intended or planned outcomes or goals for the artwork.
Artistic processes	The infinite number of ways that art is made and presented.
Audience	An individual or group who receive and/or respond to art.
Construct meaning	Create an understanding about something; to infer and interpret facts, an opinion, an idea or an event that has been read, viewed or listened to.
Context	The facts or circumstances that surround an event or situation.
Medium and tool	The materials and implements used in the creation of a piece of art. These may be physical and/or digital.
Personal signature	A feature of the work that is unique to the individual.
Point of realization	The end point in the student's work (final product) in the context of a unit of work or task. The work may not be completely finished, but an end point has been reached in the context in which it has been produced.
Process journal	A tool that allows students to manage and record the processes of their own art experience and artistic development.
Process work	Planning, experimenting, brainstorming, research, visual reflection, written reflection, rough drafts and any other evidence that indicates steps taken throughout the process of working, and choices made towards the realization of the finished artwork.
Product	The artwork that is the end point of the student's work.
Production	The staging of performance work for presentation to an audience. Production elements are set, lights, costume, make-up, sound, and stage management.
Recognize	The ability to identify through patterns or features.
Skill	An ability that has been acquired by training and/or experience.
Specialized language	Terminology and vocabulary specific to a particular art discipline, art form, genre and/or style.
Technique	The form used to show a skill. The particular way a skill is performed.
The elements of art	Line, shape, space, form, colour, texture and value.

Term	Definition
The principles of art	Rhythm, movement, contrast, emphasis, balance, harmony, variety, unity, pattern and proportion.
Transfer	Convey the passing from one place, person or thing to another; transfer learning from one situation to another.

MYP command terms for arts

Term	Definition
Create	The action required to evolve one's thoughts or imaginings into a work, product, outcome or invention
Critique	Provide a critical review or commentary, especially when dealing with works of art or literature.
Demonstrate	Prove or make clear by reasoning or evidence, illustrating with examples or practical application.
Develop	To improve incrementally, elaborate or expand in detail. Evolve to a more advanced or effective state.
Evaluate	Assess the implications and limitations; make judgments about the ideas, works, solutions or methods in relation to selected criteria.
Explore	Undertake a systematic process of discovery.
Formulate	Express precisely and systematically the relevant concept(s) or argument(s).
Identify	Provide an answer from a number of possibilities. Recognize and state briefly a distinguishing fact or feature.
Outline	Give a brief account.
Present	Offer for display, observation, examination or consideration.
Use	Apply knowledge or rules to put theory into practice.

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Online resources

http://www.iep.utm.edu/aestheti/

http://www.creativeeducationfoundation.org/our-process/what-is-cps

http://www.celt.iastate.edu/creativity/elements.html