



International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Middle Years Programme

Arts guide

For use from January or September 2009





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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.

IB learners strive to be:

Inquirers	They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.
Knowledgeable	They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.
Thinkers	They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.
Communicators	They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.
Principled	They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.
Open-minded	They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.
Caring	They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.
Risk-takers	They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.
Balanced	They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.
Reflective	They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

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How to use this guide

This guide is for use from January or September 2009, depending on the start of the school year, and for first use in final assessment in December 2009 (southern hemisphere) and June 2010 (northern hemisphere).

This document provides the framework for teaching and learning in the arts in the Middle Years Programme (MYP) and should be read and used in conjunction with the document *MYP: From principles into practice* (August 2008).

Introduction to MYP arts

The arts enable us to have an experience we can have from no other source and through such an experience to discover the range and variety of what we are capable of feeling.

Eisner, E. 2002. *The Arts and the Creation of Mind*.

The arts are a universal form of human expression and a unique way of knowing that engage us in affective, imaginative and productive activity. Learning through the arts helps us to explore, shape and communicate our sense of identity and understanding of the world, while providing opportunities to develop self-confidence, resilience and adaptability.

In the MYP, the arts should challenge students to consider authentic issues and develop their skills beyond superficiality and imitation. Students are provided with opportunities to function as artists, as well as learners of the arts. To be an artist one has to be curious, and by developing curiosity about themselves, others and the world, students become effective learners, inquirers and creative problem solvers. In the MYP, students are guided to create, perform and present art in ways that engage and convey their own feelings, experiences and ideas. The IB learner profile should infuse teaching and learning in the arts.

The MYP areas of interaction are contexts for inquiry that guide and focus students' exploration of the world and the arts. They can expand students' abilities to learn in varied ways and enable them to apply their learning strategies and academic skills across subjects and situations. Ongoing reflection, along with self-evaluation and peer evaluation, allows students to identify their progress and organize their learning for themselves.

In the MYP, development in the arts is not seen as a linear process, and students should be allowed to have varied entry points to their understanding in the arts, whether through observation, experimentation, reflection on existing artwork, practice and development of techniques, or through the simple need to express an idea. A more complete understanding of the art form will develop when the overall art experience of students includes hands-on application of skills, reflection and observation of the context and culture of the art form, as well as a clear reflection of their own ongoing artistic development.

MYP arts values the process of creating artwork as much as the finished product; the two elements combined tell us what students have experienced, learned and attempted to convey. In this way, the educational value of any artwork is seen by placing it within the context of its creation.

Involvement with the arts can contribute to an inquiring and empathetic world view, stimulate imaginations, challenge perceptions, develop thinking and analytical skills, enrich emotional, cultural and spiritual lives, uplift and entertain: this is the goal of MYP arts.

The following sections of this guide will help teachers devise and structure their MYP arts courses.

- Aims and objectives
- Requirements
- Developing the curriculum (including the developmental workbook and areas of interaction)
- Arts-specific guidance
- Assessment (including moderation and monitoring of assessment).

This guide provides specific guidance for the following performing arts: dance, music and drama and the following visual arts: film and visual arts (painting, drawing and photography for example) in the MYP. Should a school choose to offer an arts subject that does not fall into these categories, the MYP arts requirements should still be used to develop the arts curriculum in the school.

The IB arts continuum

MYP arts builds on experiences in the arts that students have gained during their time in the IB Primary Years Programme (PYP). Knowledge, conceptual understanding and skills will have been developed through transdisciplinary units of inquiry or independent arts inquiry. Students continuing onto the Diploma Programme (DP) will have a foundation in at least one art form and will have developed an inquiring, reflective approach to their work as well as a deeper understanding of the role of the arts in society and the world, and in their own lives. Reflection, evaluation, artistic self-expression, collaboration and communication are intrinsic to the beliefs and values held in PYP, MYP and DP arts.

Aims and objectives

Aims

The aims of any MYP subject and of the personal project state in a general way what the teacher may expect to teach and what the student may expect to experience or learn. In addition, they suggest how the student may be changed by the learning experience.

The aims of the teaching and study of MYP arts are for students to:

- understand how the arts play a role in developing and expressing personal and cultural identities
- appreciate how the arts innovate and communicate across time and culture
- become informed and reflective practitioners of the arts
- experience the process of making art in a variety of situations
- explore, express and communicate ideas
- become more effective learners, inquirers and thinkers
- develop self-confidence and self-awareness through art experiences
- appreciate lifelong learning in and enjoyment of the arts.

Objectives

The objectives of any MYP subject and of the personal project 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.

As shown in figure 1, the arts objectives interrelate with each other and form the basis of the student's experience in the arts. Personal engagement surrounds the student at the centre and connects directly with each of the other objectives.

These objectives relate directly to the assessment criteria found in the "Arts assessment criteria" section.

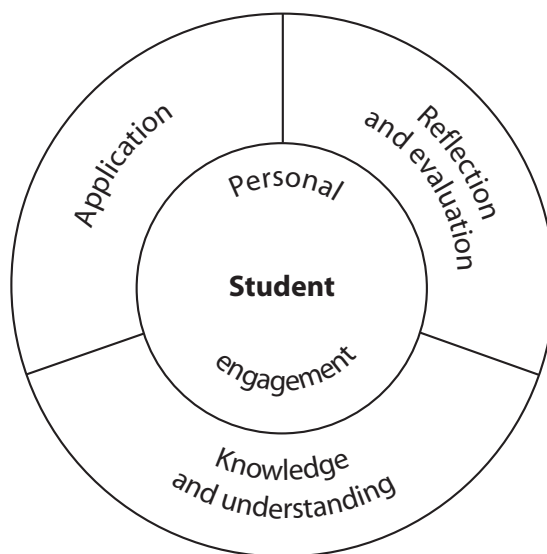


Figure 1
MYP arts objectives

Each objective is elaborated by several bullet-pointed strands. All strands in each objective should be met in each year of the programme, at the appropriate level.

A Knowledge and understanding

This objective focuses on building knowledge and understanding of both the art form and artistic processes. It should inform the student's practice as a young artist and allow him or her to appraise other artworks. The learning a student experiences will impact on his or her own art-making and expression of personal interpretations in **objective B**.

At the end of the course, students should be able to:

- demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts
- demonstrate knowledge and understanding of the elements of the art form studied, including specialized language, concepts and processes
- communicate a critical understanding of the art form studied in the context of their own artwork.

B Application

This objective focuses on the practical application of the student's skills to the creation of artwork. This should be strongly informed by knowledge and understanding developed in relation to objective A.

The student should investigate and experiment with his or her artistic processes through the planning, creation, performance and presentation of artwork, developing an initial idea or theme to a point of realization.

These processes should allow the student to develop and experiment with skills and techniques, as well as explore, express and communicate artistic intentions. These intentions should involve the investigation of alternative ways of using their knowledge, understanding and skills, and may evolve during the course of the student's work.

At the end of the course, students should be able to:

- develop an idea, theme or personal interpretation to a point of realization, expressing and communicating their artistic intentions
- apply skills, techniques and processes to create, perform and/or present art.

C Reflection and evaluation

This objective focuses on the way that a student gradually comes to feel and think like an artist.

Ongoing reflection should be more than just a record of what was done. Reflecting critically requires the student to question and justify the choices that he or she has made and to develop an objective evaluation of his or her own work. The student should show a growing insight into his or her own artistic development.

The student is encouraged to seek feedback from others and to consider how this feedback might inform his or her work as it develops. Constructive feedback can help a student to confirm, clarify or modify his or her artistic process or intent.

Objective C is concerned **solely** with the student's reflections and evaluations in relation to his or her own work. Appraisal of the work of others is addressed in objective A, although this may lead a student to reflect on his or her own work subsequently.

At the end of the course, students should be able to:

- reflect critically on their own artistic development and processes at different stages of their work
- evaluate their work
- use feedback to inform their own artistic development and processes.

D Personal engagement

The main focus of this objective is the development of the attitudes essential to engage with the artistic processes and the art form studied.

The student should develop the personal and interpersonal skills that will enable him or her to initiate, to explore, to negotiate with others and to take informed risks during his or her artistic experience.

The student should develop his or her ability to interact with other students in a supportive and sensitive way.

It is also anticipated that students will become increasingly mindful of their own and other cultures and use their experiences to advance their artistic development.

At the end of the course, students should be able to:

- show commitment in using their own artistic processes
- demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
- support, encourage and work with their peers in a positive way
- be receptive to art practices and artworks from various cultures, including their own.

Requirements

All MYP arts courses must ensure that:

- students engage in structured learning in accordance with the aims and objectives, in **both** a visual art and in a performing art, over the five years of the programme (whichever art form students are studying in year 5 of the programme, it is expected that they will have engaged in structured learning in that art form in earlier years of the programme)
- students' work is assessed using the published MYP arts assessment criteria for final assessment in the final year of the programme (criteria A and B will need to be clarified for the task or unit—see the "Arts assessment criteria" section for further information)
- criterion-related assessment is used to assess student work in years 1–4 using interim objectives and criteria that have been adapted from the final objectives and criteria in this guide (for more information, see the "Assessment" section in the document *MYP: From principles into practice*, August 2008)
- students use a developmental workbook in all years of the programme
- the areas of interaction are a central element of arts curriculum planning, teaching and learning
- a minimum teaching time of 50 hours per year applies to the arts subject group.

Notes

Schools that are offering the MYP through programme flexibility, agreed with the appropriate regional office, are still required to engage students in structured learning in both a visual art and a performing art over the years of the programme offered.

Schools that have implemented curriculum flexibility for the arts in year 4 of the programme, following approval by their regional office, will need to ensure they meet the above requirements and final year objectives by the end of year 4 of the programme.

The ratio of visual arts and performing arts offered to students will need to be determined by each school according to their specific circumstances, although a balance between visual and performing arts is desirable.

Structured learning implies progression of learning in an art form or forms. Schools might choose a modular approach where various art forms are studied at different stages of an academic year, or specialization in art forms may take place in specific years of the programme. It is expected that a coherent arts course, where the MYP arts aims and objectives are always used as the goal, will be produced by the school, and teachers of various arts subjects will need to work in collaboration.

It is expected that students studying an art form in year 5 of the MYP will have engaged in structured learning in the art form in earlier years of the programme. Students transferring from other schools might be exceptions to this.

It is essential that schools allow teachers the number of teaching hours necessary to meet the requirements of the arts course. Although the prescribed minimum teaching time in any given year for each subject group is 50 teaching hours, the IB recognizes that, in practice, more than 50 teaching hours per year will be necessary, not only to meet the programme requirements over the five years, but also to allow for the sustained, concurrent teaching of subjects that enables interdisciplinary study. **It is important to highlight that any individual arts subject is likely to require at least the minimum number of teaching hours in order to meet the final aims and objectives, particularly in years 4 and 5 of the programme.**

Guidance regarding performance-based courses

While MYP arts provides a framework for course design rather than prescribed content, schools must fulfill the requirements of the subject group. Courses that focus **only** on preparing students for performance events through instruction, practice and rehearsal are therefore unlikely to meet the objectives. The practical aspects of dance, music and drama are encouraged, along with attention to the guided development of each student as they learn the skills and behaviours that artists employ. However, these cannot be the only emphasis of an MYP arts course. The need to address all four objectives in a balanced way and the principle of having the student at the centre of his or her own learning will both challenge and enrich the performance-based course. The starting point for planning should be the student's learning against all four objectives and it is recommended that schools with performance-based courses review their provisions and ensure they are able to support fully the requirements of the subject area.

Extra-curricular art courses

Schools sometimes supplement the art experiences of their students by offering courses outside of school hours or concerts and productions. While this would benefit a student's overall experience, these activities are seen as additional to the structured learning stated in the requirements, unless they are clearly a part of the MYP arts course in the school, address all of the objectives in a balanced way, and involve all students.

Developing the curriculum

Introduction

All MYP subjects, including arts, provide a curricular framework with set final aims and objectives. Schools are responsible for developing and structuring their arts courses so that they provide opportunities for students to meet the final aims and objectives effectively by the end of the programme (five years). The circumstances specific to individual schools will determine the organization of the arts within the school and the variety of arts subjects a school is able to offer. Whether schools are offering a range of arts subjects across the five years of the programme or one visual and one performing art, teachers need to consider their students' whole art experiences as they move through the programme, with a view to providing students with the learning experiences that will prepare them to meet the final objectives of the programme. This document includes guidance for dance, music, drama, film and visual arts: where schools decide to offer several of these arts to students in the final year of the programme, it is assumed that they will be working towards the final objectives in each separate arts subject they are experiencing, unless the course is an integrated arts course.

Schools may wish their students to receive IB-validated grades in the final year of the programme. This is a process that is organized by the MYP coordinator for the school, following the instructions in the *MYP coordinator's handbook*. Should a school be offering an arts course that is not detailed in this guide, the MYP coordinator should contact the IB by email at myp@ibo.org for advice. In all cases the MYP arts requirements will apply.

The MYP requires schools to facilitate and promote collaborative planning for the purpose of curriculum planning, review and reflection. Those staff responsible for teaching and learning in the arts will need to determine the subject content for each year of the programme. The objectives will guide teachers in making decisions about the choice of content and learning experiences offered to students, including the types of assessment that are appropriate for the students' particular stage of development.

In developing the curriculum for the different levels of the programme, teachers are encouraged to plan increasingly complex units of work that will both highlight the connections between the objectives and cover the scope of the objectives themselves. A unit of work will generally involve the exploration of all four objectives. Teachers are encouraged to address all of the strands of each objective in a complex unit, although individual aspects of the unit may concentrate on a specific strand or strands of an objective.

Discrete tasks or smaller units of work might, in turn, concentrate on specific strands of an objective. However, there must be a wider context to such learning overall.

It should be noted that all strands of all objectives must be developed in each year of the programme, at the appropriate level. In planning the arts curriculum, teachers will need to deconstruct the objectives so that they build during years 1–4 towards the highest level in the final year of the programme, providing for continuity and progression in all the strands in each objective.

In the final year of the programme, the curriculum should provide students with the **opportunity** to achieve the highest descriptor levels in the assessment criteria and should meet all strands of the objectives across the year.

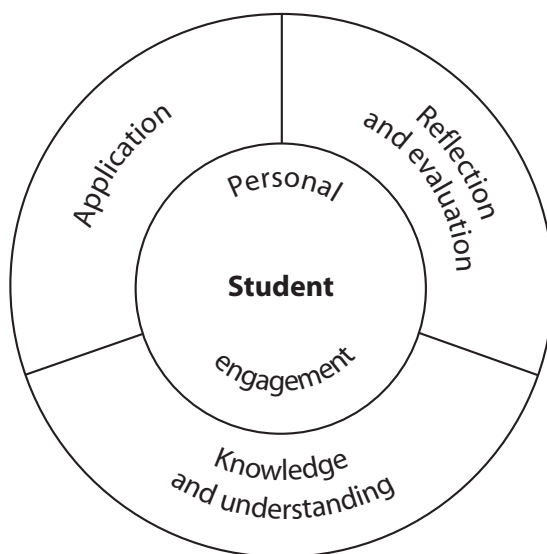
When planning a unit of work in MYP arts, the following points must be considered.

- At least one area of interaction provides a context for learning.
- The developmental workbook is used by all students.
- Students are given clear information about how their work will be assessed, including which objectives are being developed.
- Differentiated teaching and learning methods are planned and used.
- Where students are engaged in collaborative work, the contribution of each student should be recorded and students must be assessed on an individual basis; evidence of their individual development and the exploration of their ideas must be present in their developmental workbook.
- Interdisciplinary teaching is explored and used where appropriate.

The document, *MYP: From principles into practice* (August 2008), provides detailed information on organizing the written, assessed and taught curriculum, including the use of interim objectives, modified assessment criteria and the planning of units of work.

The developmental workbook

The following sections provide suggested ways of using the developmental workbook in relation to each objective.



Personal engagement

The developmental workbook is a tool that allows students to manage the processes of their own arts experience and artistic development. Personal ownership and engagement is key to students developing a responsible and creative approach to documenting their own artistic processes as part of this development.

The intended use of the developmental workbook is to encourage and record experimentation and critical thinking. It provides an opportunity for both written and non-verbal reflection. The form that it takes will vary from one art form to another; teachers and students can explore different possibilities that suit the arts subject and their personal requirements. Some teachers may choose to use the same developmental workbook across several arts subjects with their students, which may contribute to students seeing the transference of processes across arts subjects. Teachers should feel free to provide greater guidance in the earlier years of the programme provided that this guidance does not prevent the students from taking personal ownership and responsibility for their workbooks.

Students must use the developmental workbook throughout the five years of the programme.

Knowledge and understanding

The developmental workbook will:

- contain evidence of how ideas and issues are investigated and developed by the student to become the impetus for producing work that has validity within an arts context
- include references and acknowledgments to sources of information and inspiration
- show the use of specialized language or recording techniques appropriate to the art form studied.

Reflection and evaluation

The developmental workbook will:

- serve as a stimulus for dialogue between the student and others that both fosters and records feedback
- include critical reflections that inform the process of making, and identify discoveries, insights and changes to original intention
- include evaluations on the capacity of the art experience to meet the students' artistic intentions or goals, showing strengths and weaknesses of both the process of making and of completed artwork.

Application

The developmental workbook will:

- include records or evidence of the process of making artwork
- include experiments that test appropriateness of approach regarding techniques and materials
- include work, measures or approaches that allow students to observe their own development of skills across time.

Care must be taken to ensure that the developmental workbook is not just a diary of events but rather an evolving reflection on the artistic process, accomplishments and journey of the student artist. Students could also be encouraged to include notes or artifacts about arts they have experienced out of school, for example, gallery visits, performances and productions they have seen or been part of, all of which contribute to their understanding of the arts subject in its wider context.

Addressing the areas of interaction

The areas of interaction provide contexts through which teachers and students consider teaching and learning, approach the disciplines, and establish connections across disciplines. They are organizing elements that strengthen and extend student awareness and understanding through meaningful exploration of real-life issues. All teachers share the responsibility of using the areas of interaction as a focus for their units of work.

The process of inquiring into the subject content through the different perspectives or contexts of the areas of interaction enables students to develop a deeper understanding of the subject as well as the dimensions of the areas of interaction. Through this inquiry cycle of understanding and awareness, reflection and action, students engage in reflection and metacognition, which can lead them from academic knowledge to thoughtful action, helping to develop positive attitudes and a sense of personal and social responsibility.

The document *MYP: From principles into practice* (August 2008), section “The areas of interaction”, provides further information relating to the dimensions of each area of interaction, the inquiry cycle, planning units of work, and focusing relevant content through these areas of interaction.

There are five areas of interaction:

- approaches to learning (ATL)
- community and service
- health and social education
- environments
- human ingenuity (formerly *homo faber*).

The following sections on the areas of interaction provide sample questions that might be used as **MYP unit questions** or **inquiry cycle questions**, depending on the content being taught. These particular questions are “content free”, and when devising their own questions, teachers can relate them to the specific content that is being explored in a unit of work. The use of “art” or “arts” in the questions refers to any art form.

It is important to note that the areas of interaction are ways of looking at content: some of the examples that follow could easily fit into more than one area of interaction perspective, and also have the potential to be explored through subjects other than the arts.

The contexts that frame the content curriculum in arts must be natural and meaningful. Often when designing a unit of work, the context for the content will emerge naturally. To provide meaningful learning experiences, teachers should ensure that the MYP unit question gives students scope for inquiry into the issues and themes within the content. The area of interaction will then give direction to teacher-directed and student-initiated inquiry.

Please note that any reference to “I” in the areas of interaction questions could also be interpreted as “we” where this is more appropriate to the social ethos of the school or location.

Approaches to learning

How do I learn best?

How do I know?

How do I communicate my understanding?

Approaches to learning (ATL) are central to all MYP subject groups and the personal project. Through ATL, schools provide students with the tools to enable them to take responsibility for their own learning. This involves articulating, organizing and teaching the skills, attitudes and practices that students require to become successful learners.

The MYP has identified seven groups of skills that encompass ATL: organization, collaboration, communication, information literacy, reflection, thinking, and transfer. The school community will need to spend time defining the ATL attitudes, skills and practices that they consider important within these groups, for both individual subject groups and across subject groups.

Sample questions

- What should we learn in the arts and who decides this?
- What can the arts tell me about the world?
- What does learning in the arts mean?
- What skills are specific to the arts?
- What does it mean to be artistic?

- What does it mean to have ingenuity?
- How do we evaluate art?
 - How do I evaluate my work? The work of others?
 - In what way does evaluating the work of others help their work or my work?
- What is the value of reflection when creating artwork?
- How does learning through the arts help me with learning in other subjects?
- What skills and knowledge can I take from other subjects and use in my art or my learning in art?
- What skills can I use to organize my artwork?
 - What have I learned in other subjects that can help?
- How do I reflect on my work?
- How does reflection help me?
- In what ways can the developmental workbook be used as an approach to learning about art?
- What are effective ways of working with my classmates?
 - What will I do differently in the next unit of work?
- What will I do to improve a specific skill?
- How do I plan and organize my work effectively?
 - What will I do differently in the next unit of work?
- How will I use what I have learned in art in other subjects?

Community and service

How do we live in relation to each other?

How can I contribute to the community?

How can I help others?

The emphasis of community and service is on developing community awareness and a sense of belonging and responsibility towards the community so that students become engaged and feel empowered to act in response to the needs of others.

Community and service starts in the classroom and extends beyond it, requiring students to discover the social reality of self, others and communities. This, in turn, may initiate involvement and service in the communities in which they live. Reflection on the needs of others and the development of students' ability to participate in and respond to these needs both contribute to the development of caring and responsible learners.

Students will explore the nature of past and present communities through art, as well as their place in their own communities. Incorporating community and service into the study of the arts encourages responsible citizenship as students deepen their knowledge and understanding of the world around them.

Sample questions

- How does art communicate across time and cultures?
- What use is art in the community and for the community?
- Do communities need art?
- Does a community shape art?
- How can art be used to help a community and individuals?

- To what extent do people and communities change through art experiences?
- How are artists viewed by the community?
- How are communities viewed by artists?
- What have I learned about art and the community?
- What would the world be like without art?
- How can I improve my community through art (school and wider community)?
- In what way could my community be improved by art?

Health and social education

How do I think and act?

How am I changing?

How can I look after myself and others?

This area of interaction is about how humanity is affected by a range of social issues (including health). It includes an appreciation of these effects in various cultural settings and at different times. It is concerned with physical, social and emotional health and intelligence—key aspects of development leading to a complete and balanced lifestyle.

Sample questions

- How do the arts communicate emotion?
- What does art have to say about life, joy and suffering?
- Does art help us to make sense of joy, suffering, society and societies? In what way?
- How does art impact on society? On individuals? On me?
 - How does art communicate the health of a society and nation?
 - How are artists viewed by society?
 - Is art a luxury or a necessity?
- Can the arts be used to influence people?
 - How can an individual's behaviour be influenced by art?
 - How does gender affect art and perceptions of art?
- To what extent do people change through art experiences?
- In what way does art allow me to express myself?
- How can I use art to look after myself and others?
- Can I create a work to communicate with others?
- What behaviours or attitudes will I seek to change in myself through what I have learned in art?

Environments

What are our environments?

What resources do we have or need?

What are my responsibilities?

This area of interaction considers environments to mean the totality of conditions surrounding us, natural and human-made. It focuses on the wider place of human beings in the world and how we create and affect our environments. It encourages students to question, to develop positive and responsible attitudes, and to gain the motivation, skills and commitment to contribute to their environments.

Sample questions

- What role have artists played in building our understanding or appreciation of the environment?
- What power do artists have today to communicate environmental issues to the world?
- In what way(s) do artists use the natural world for inspiration?
- In what way does the environment affect people as artists?
- In what way does (the) environment affect art?
- In what way does art affect the environment?
 - Can art change an environment?
 - How is art different in different geographical locations?
- How do I decide on the environment in which to present my art?
- How can my art impact on the school environment?
 - Can my art improve the school environment?
- What realistic changes can I make that will impact positively on my environments?
- What do I want to change?

Human ingenuity (formerly *homo faber*)

Why and how do we create?

What are the consequences?

Human ingenuity looks at human contributions in the world both in their particular context and as part of a continuing process. It stresses the way humans can initiate change, whether for good or bad, and examines the consequences. This area also emphasizes both the importance of researching the developments made by people across place, time and cultures, and the importance of taking time to reflect on these developments.

Sample questions

- Where does art come from?
- What is art?
- How can art initiate change?
- What would the world be like without art?
- In what way(s) has humankind developed art?
- In what way has art influenced knowledge?
- In what way has knowledge influenced art?

- How has art evolved over time?
- Who are the art pioneers in my time? What makes them pioneers?
- To what extent do people change through art experiences?
- When does a person become an artist? What makes a person an artist?
- How important are the arts for personal development?
- How important a role do the arts play in human communication?
- Can art be unethical?
- How have my own views of art changed with regard to ...?
- How is art developing in my time and culture?
- What can I create in response to personal ideas or feelings?

Arts-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.

For further guidance on curriculum planning in the MYP, teachers should refer to the accompanying document to this guide, *MYP: From principles into practice* (August 2008).

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 attitudes that can be addressed through the objectives, and the information is not prescriptive.

What might students know and understand in dance?

- The role that dance plays in society, and a cultural and historical awareness of this
- Different dance styles, techniques, choreographers, dancers and developments in the world of dance
- Changes in dance through time and across cultures
- How to prepare the body for dance and the relationship between human anatomy and dance movement
- 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
- How to carry out investigative research from a dance perspective

What might students apply in dance?

- Knowledge, techniques and skills to show the use of an inspiration or stimuli to create a movement composition, highlighting a clear theme and development of a motif
- Key elements of dance choreography leading to the creation of a well-linked movement sequence
- Transference of research into an art concept
- 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 time line of rehearsals and meeting these deadlines, technical elements and costumes

How might students of dance reflect and evaluate?

- Through an ongoing record of their development and learning in dance:
 - reflecting on their experiences
 - recording their achievements and challenges and how this has influenced their own practice and understanding
 - through seeking and using feedback and incorporating this into their work
 - by including the influences and experiences gained in all objectives
- In written, audio and/or visual form depending on the context and purpose

How might students demonstrate personal engagement in dance?

- By engaging and experimenting with the artistic processes involved in “making dance”
- By initiating, exploring and developing projects that are rewarding and challenging
- By developing self-motivation, initiative and a willingness to take informed risks
- By supporting, encouraging and working with their peers in a positive and productive way
- By developing a sensitivity to art practices and artworks from their own and 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 attitudes that can be addressed through the objectives, and the information is not prescriptive.

What might students know and understand in music?

- The role that music plays in society, and a cultural and historical awareness of this
- 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
- Elements that influence music such as rhythm, melody, harmony, texture, pitch, timbre, instrumentation, form, structure, genre and style
- Concepts associated with presenting music such as practice, rehearsal, performance, direction, composing and arranging
- Methods of recording and communicating musical ideas such as various notation systems
- Terminology that will help students to communicate their knowledge and understanding and to articulate their aesthetic response and critical awareness

What might students apply in music?

- Their ability to develop and carry out performances
- Skills to create their own music, finding ways to capture it in performance, notation, recording or presentation
- Active listening skills
- Knowledge and understanding to take on roles such as performer, producer, manager, musical director, composer or conductor
- An ability to experiment with sound sources, improvisation, practice and rehearsal routines
- The techniques and processes needed to make music

How might students of music reflect and evaluate?

- Through an ongoing record of their development and learning in music:
 - reflecting on their experiences
 - recording their achievements and challenges and how this has influenced their own practice and understanding
 - through seeking and using feedback and incorporating this into their work
 - by including influences and experiences gained in all objectives
- In written, audio and/or visual form depending on the context and purpose

How might students demonstrate personal engagement in music?

- By engaging and experimenting with the artistic processes involved in “making music”
- By initiating, exploring and developing projects that are rewarding and challenging
- By developing self-motivation, initiative and a willingness to take informed risks
- By supporting, encouraging and working with their peers in a positive and productive way
- By developing a sensitivity to art practices and artworks from their own and various 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 attitudes that can be addressed through the objectives, and the information is not prescriptive.

What might students know and understand in drama?

- The role that drama plays in society, and a cultural and historical awareness of this
- Theatre from a variety of performance practices, genres, movements or styles
- The context and conditions from which drama emerges
- 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
- The language of drama, the production elements, and how they interplay in developing and communicating ideas and feelings through drama
- The elements of drama such as space, voice, characterization and dramatic tension
- The skills and techniques necessary to create and interpret drama themselves

What might students apply in drama?

- Skills to investigate stimuli, themes and issues through drama
- The various artistic processes involved in “making drama”, that is, the processes involved in transforming a performance concept into live action
- The various planning processes and methods of structuring the actual “making of drama” such as brainstorming, storyboards, scripts, rehearsal schedules and techniques
- Knowledge and understanding to take on roles such as performer, producer, manager or director
- The production elements to translate ideas into dramatic form, for example, dramatic writing, direction, costume, lighting, scenery, use of masks, sound and so on
- The skills to perform and/or present an “act of drama”, either formally or informally, in a given space, at a given time, for a given audience
- The various processes involved in transforming a performance concept into live action

How might students of drama reflect and evaluate?

- Through an ongoing record of their development and learning in drama:
 - reflecting on their experiences, over time and in the moment
 - recording their achievements and challenges and how this has influenced their own practice and understanding
 - through seeking and using feedback and incorporating this into their work
 - by including the influences and experiences gained in all objectives
- In written, audio and/or visual form depending on the context and purpose

How might students demonstrate personal engagement in drama?

- By engaging and experimenting with the artistic processes involved in “making drama”
- By initiating, exploring and developing projects that are rewarding and challenging
- By developing self-motivation, initiative and a willingness to take informed risks
- By supporting, encouraging and working with their peers in a positive and productive way
- By developing a sensitivity to art practices and artworks from their own and various cultures

Guidance for film

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

Objectives in a film context: Examples

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

What might students know and understand in film?

- The role that film plays in society, and a cultural and historical awareness of this
- The roles that key directors and film-makers have played in the evolution of film
- The relationship between film-maker and audience
- How screen language can be used to express ideas
- The importance of planning and clear communication through script and storyboarding in the artistic processes of producing film
- How appropriate production processes and technology can be used to investigate a theme
- Basic photographic components that contribute to composition of the image
- How soundtracks and diegetic and non-diegetic sounds are an integral component of the total film experience
- How technique can manipulate an audience
- The complexities of the editing dynamic
- The ability to appraise the work of other film-makers (or other directors)
- Terminology that will help students to communicate their knowledge and understanding and to articulate their aesthetic response and critical awareness

What might students apply in film?

- The planning processes for making film, for example, treatments, storyboards, scripts, shot logs
- 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
- Research and experimentation leading to the application of different techniques
- The ability to solve production problems while confidently taking risks in the decision-making process
- The ability to work effectively within a prescribed timeline

How might students of film reflect and evaluate?

- Through an ongoing record of their development and learning in film:
 - reflecting on their experiences
 - recording their achievements and challenges and how this has influenced their own practice and understanding
 - through seeking and using feedback and incorporating this into their work
 - by including the influences and experiences gained in all objectives

- In written, audio and/or visual form depending on the context and purpose

How might students demonstrate personal engagement in film?

- By engaging in all the production phases and experimenting with the artistic procedures in the film-making process
- By initiating, exploring and developing projects that are rewarding and challenging
- By developing self-motivation, initiative and a willingness to take informed risks
- By supporting, encouraging and working with their peers in a positive and productive way, for example, working with others through the production process
- By developing a sensitivity to art practices and artworks from their own and various cultures

Copyright statement for film

Student work must contain no copyright material.

Students must not break copyright laws in their work: these laws must have a role in the selection and/or creation of any audio or visual material that students use.

Access to copyright-free music can be obtained via the 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 arts

The visual arts have contributed to all cultures and societies throughout time. Experience in a wide range of visual arts activities adds a creative and cultural dimension to student development that will benefit them for the rest of their life. 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 arts 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 arts. The process of making ideas a reality using the skills and practices of visual arts is an integral part of the substance of the MYP arts curriculum.

Objectives in a visual arts context: Examples

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

What might students know and understand in visual arts?

- The role visual arts play in society, and a cultural and historical awareness of this
- Art styles, movements, artists' practices, and specific artworks
- Use of stimuli or a personal concern that can be interpreted using an art form, style or genre
- Technical skills, skills of observation and practical aspects of visual arts that allow students to incorporate ideas into their own work
- 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
- Terminology that will help students to communicate their knowledge and understanding and to articulate their aesthetic response and critical awareness

What might students apply in visual arts?

- Technical skills to create artwork
- Creative approaches to art-making
- Skills to investigate and respond to art styles, art movements, artists' practices and specific artworks
- Knowledge of visual communication to influence the thoughts or opinions of others
- Knowledge of existing visual art practice(s) to influence and shape their artwork

How might students of visual arts reflect and evaluate?

- Through an ongoing record of their development and learning in visual arts:
 - reflecting on their experiences
 - recording their achievements and challenges and how this has influenced their own practice and understanding
 - through seeking and using feedback and incorporating this into their work
 - by including the influences and experiences gained in all objectives
- In written, audio and/or visual form depending on the context and purpose

How might students demonstrate personal engagement in visual arts?

- By engaging and experimenting with the artistic processes involved in "making visual art"
- By initiating, exploring and developing projects that are rewarding and challenging
- By developing self-motivation, initiative and a willingness to take informed risks
- By supporting, encouraging and working with their peers in a positive and productive way
- By developing a sensitivity to art practices and artworks from their own and various cultures

Assessment in the MYP

There is no external assessment provided by the IB for the MYP and therefore no formal externally set or marked examinations. All assessment in the MYP is carried out by teachers in participating schools and relies on their professional expertise in making qualitative judgments, as they do every day in the classroom. In line with the general IB assessment philosophy, a norm-referenced approach to assessment is not appropriate to the MYP. Instead, MYP schools must follow a criterion-related approach. This means that students' work must be assessed against defined assessment criteria and not against the work of other students.

It is expected that the procedures for assessment and the MYP assessment criteria are shared with both students and parents as an aid to the learning process.

Using the assessment criteria

The assessment criteria published in this guide correspond to the objectives of this subject group. The achievement levels described have been written with year 5 final assessment in mind.

All schools **must** use the assessment criteria published in this guide for final assessment, although local or national requirements may involve other assessment models and criteria as well.

In years 1–4, schools will probably wish to adapt the expected achievement levels for each criterion according to the progression of learning organized by them. Schools may add other criteria and report on these internally to parents and students.

Clarifying published criteria in year 5

During the final year of the programme, the final assessment criteria as published in each subject-group guide must be used when awarding levels. However, specific expectations of students for a given task must still be defined.

Teachers will need to clarify the expectations of any given task with direct reference to the published assessment criteria. For example, in arts, teachers would need to clarify exactly what the “elements of the art form studied” means in the context of 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 task sheet that explains the expectations.

It is important that teachers specify the expected outcomes at the beginning of each task so that students are aware of what is required.

When clarifying expectations, teachers must ensure that they do not alter the standard expected in the published criteria, nor introduce new strands. When awarding levels in year 5, teachers should always use the published criteria.

Please also see the “Arts: Moderation” section for guidance on what is required as part of background information.

The “best-fit” approach

The descriptors for each criterion are hierarchical. When assessing a student’s work, teachers should read the descriptors (starting with level 0) until they reach a descriptor that describes an achievement level that the work being assessed has **not** attained. The work is therefore best described by the preceding descriptor.

Where it is not clearly evident which level descriptor should apply, teachers must use their judgment to select the descriptor that best matches the student’s work overall. The “best-fit” approach allows teachers to select the achievement level that best describes the piece of work being assessed.

If the work is a strong example of achievement in a band, the teacher should give it the higher achievement level in the band. If the work is a weak example of achievement in that band, the teacher should give it the lower achievement level in the band.

Further guidance

Only whole numbers should be recorded; partial levels, fractions and decimals are not acceptable.

The levels attributed to the descriptors must not be considered as marks or percentages, nor should it be assumed that there are arithmetical relationships between descriptors. For example, a level 4 performance is not necessarily twice as good as a level 2 performance.

Teachers should not think in terms of a pass or fail boundary for each criterion, or make comparisons with, or conversions to, the IB 1–7 grade scale, but should concentrate on identifying the appropriate descriptor for each assessment criterion.

The highest descriptors do not imply faultless performance, but should be achievable by students aged 16. Teachers should therefore not hesitate to use the highest and lowest levels if they are appropriate descriptors for the work being assessed.

A student who attains a high achievement level for one criterion will not necessarily reach high achievement levels for the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria.

Teachers should not assume that the results of a group of students being assessed will follow any particular distribution plan.

Further information on MYP assessment can be found in the document *MYP: From principles into practice* (August 2008) in the section “Assessment”.

Arts assessment criteria

Please note that the assessment criteria in this guide are for first use in **final assessment** in 2009 for southern hemisphere schools and 2010 for northern hemisphere schools.

The following assessment criteria have been established by the IB for arts in the MYP. All final assessment in the final year of the MYP must be based on these assessment criteria even if schools are not registering students for IB-validated grades and certification.

Criterion A	Knowledge and understanding	Maximum 8
Criterion B	Application	Maximum 10
Criterion C	Reflection and evaluation	Maximum 8
Criterion D	Personal engagement	Maximum 8

For each assessment criterion, a number of band descriptors are defined. These describe a range of achievement levels with the lowest represented as 0.

The descriptors concentrate on positive achievement, although failure to achieve may be included in the description for the lower levels.

Criterion A: Knowledge and understanding

Maximum: 8

Students should be able to:

- demonstrate knowledge and understanding of the art form studied in relation to societal, cultural, historical and personal contexts
- demonstrate knowledge and understanding of the elements of the art form studied, including specialized language, concepts and processes
- communicate a critical understanding of the art form studied in the context of their own artwork.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	<p>The student shows limited knowledge and understanding of the art form studied in relation to societal or cultural or historical or personal contexts.</p> <p>The student is able to demonstrate limited knowledge and understanding of the elements of the art form studied.</p> <p>The student is able to communicate a limited critical understanding of the art form studied, in the context of his or her own work.</p>
3–4	<p>The student is able to demonstrate satisfactory knowledge and understanding of the art form studied in relation to societal or cultural or historical or personal contexts.</p> <p>The student is able to demonstrate satisfactory knowledge and understanding of the elements of the art form studied.</p> <p>The student is able to communicate satisfactory critical understanding of the art form studied, in the context of his or her own work although some opportunities are not pursued.</p>
5–6	<p>The student is able to demonstrate good knowledge and understanding of the art form studied in relation to societal or cultural or historical or personal contexts.</p> <p>The student is able to demonstrate good knowledge and understanding of the elements of the art form studied.</p> <p>The student is able to communicate a good level of critical understanding of the art form studied, in the context of his or her own work.</p>
7–8	<p>The student is able to demonstrate excellent knowledge and understanding of the art form studied in relation to societal or cultural or historical or personal contexts.</p> <p>The student is able to demonstrate excellent knowledge and understanding of the elements of the art form studied.</p> <p>The student is able to communicate a well-developed critical understanding of the art form studied, in the context of his or her own work.</p>

Notes

- For moderation and monitoring of assessment requirements, all **three** strands of the objective must be met **across** the work submitted although not necessarily in each task.
- The tasks used for assessment for criterion A will vary according to the outcomes of the unit of work or inquiry. **Examples of forms of tasks** might include a research piece or investigation; an oral presentation including presentation notes and any supporting visuals or music; a statement of artistic intent looking at contextual research, skills developed, themes investigated; an appraisal of other artists' work; a comparison or analysis of art practices in the context of the themes being investigated; a test that includes extended writing and so on.
- This assessment criterion needs to be **clarified** for students according to the outcomes for the unit of work or task, providing them with details of what they need to show or attain at different levels for tasks assessed using criterion A.

It is important that these details are also included in the background information folder for moderation or monitoring samples of assessed work.

Criterion B: Application

Maximum: 10

Students should be able to:

- develop an idea, a theme or a personal interpretation to a point of realization, expressing and communicating their artistic intentions
- apply skills, techniques and processes to create, perform and/or present art.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	There is very limited expression and communication of artistic intentions in the student's work, which may not have reached a point of realization. Skills and techniques are applied at a very limited level of proficiency. The student attempts to apply the artistic processes.
3–4	There is limited expression and communication of artistic intentions in the student's work, which has reached a point or partial point of realization. Skills and techniques are applied at a limited level of proficiency. The student attempts to apply the artistic processes.
5–6	The student is able to elaborate an idea, a theme or a personal interpretation to a point of realization. There is satisfactory expression and communication of artistic intentions. Skills and techniques are applied at a satisfactory level of proficiency. The student shows a satisfactory ability to apply the artistic processes involved in creating art.
7–8	The student is able to elaborate an idea, a theme or a personal interpretation to a point of realization. There is evidence of good expression and communication of artistic intentions. Skills and techniques are applied at a good level of proficiency. The student shows a good ability to apply the artistic processes involved in creating art.
9–10	The student is able to elaborate an idea, a theme or a personal interpretation to a point of realization. There is evidence of purposeful expression and effective communication of artistic intentions. Skills and techniques are applied at a high level of proficiency. The student shows an excellent ability to apply the artistic processes involved in creating art.

Notes

- For moderation and monitoring of assessment requirements, **both** strands must be met in each task submitted.
- **Evidence of process work for criterion B** will include extracts from the developmental workbook showing work from the beginning of the process to a certain point of realization, and materials and artifacts that relate to the work such as diagrams, photos, texts, visual influences. Reflection and evaluation assessed using criterion C will link directly to work produced in relation to criterion B and should be placed together in the student's folder.
- This assessment criterion needs to be **clarified** for students according to the outcomes for the unit of work or task, providing them with details of what they need to show or attain at different levels for tasks assessed using criterion B.

It is important that these details are also included in the background information folder for moderation or monitoring samples of assessed work.

Criterion C: Reflection and evaluation

Maximum: 8

Students should be able to:

- reflect critically on their own artistic development and processes at different stages of their work
- evaluate their work
- use feedback to inform their own artistic development and processes.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	The student records his or her artistic development and processes with little reflection. The student carries out a limited evaluation of his or her work, with guidance .
3–4	The student reflects on his or her artistic development and processes. The student carries out a satisfactory evaluation of his or her work. Some aspects of the evaluation may be unrealistic or incomplete. The student attempts to use feedback in his or her artistic development and processes, with guidance .
5–6	The student reflects critically on his or her artistic development and processes at different stages of his or her work . The student carries out a good evaluation of his or her work. The evaluation includes an appraisal of the quality of work produced and an identification of some areas of improvement. The student uses feedback in his or her artistic development with little guidance , which informs his or her own artistic development and processes.
7–8	The student reflects critically and in depth on his or her artistic development and processes at different stages of his or her work . The student carries out an excellent evaluation of his or her work. This shows a considered appraisal of the quality of work produced and details of improvements that could be made. The student intentionally uses feedback in his or her artistic development, which shows an appropriate consideration of his or her artistic processes.

Notes

- For moderation and monitoring of assessment requirements, all **three** strands must be met in each task submitted.
- The purpose of this criterion is to focus students' attention on their own creative work and their development in the art form. Students need to be guided in their evaluation of their strengths and weaknesses and their development in the subject. This includes their analysis of the process of working, discussion of themes and issues raised by the work, and responses to feedback from the teacher and from other students. Reflection and evaluation should be an ongoing process in MYP arts, so feedback and responses to it, as well as self-appraisal, need to be recorded in the developmental workbook. When compiling samples for moderation or monitoring of assessment, teachers are asked to include examples of both ongoing and retrospective reflection and evaluation for criterion C.
- Reflections on, appraisals and critiques of the work of other artists should be assessed using criterion A.

Criterion D: Personal engagement

Maximum: 8

Students should be able to:

- show commitment in using their own artistic processes
- demonstrate curiosity, self-motivation, initiative and a willingness to take informed risks
- support, encourage and work with their peers in a positive way
- be receptive to art practices and artworks from various cultures, including their own.

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below.
1–2	<p>The student shows limited commitment in using his or her own artistic processes.</p> <p>The student demonstrates limited curiosity, self-motivation, initiative and a willingness to take informed risks.</p> <p>The student works with his or her peers in a positive way, with encouragement.</p> <p>The student is rarely receptive to art practices and artworks from various cultures, including his or her own.</p>
3–4	<p>The student shows satisfactory commitment in using his or her own artistic processes.</p> <p>The student demonstrates satisfactory curiosity, self-motivation, initiative and a willingness to take informed risks.</p> <p>The student supports, encourages and works with his or her peers in a positive way, with encouragement.</p> <p>The student is occasionally receptive to art practices and artworks from various cultures, including his or her own.</p>
5–6	<p>The student shows good commitment in using his or her own artistic processes.</p> <p>The student generally demonstrates curiosity, self-motivation, initiative and a willingness to take informed risks.</p> <p>The student supports, encourages and works with his or her peers in a positive way, with little encouragement.</p> <p>The student is generally receptive to art practices and artworks from various cultures, including his or her own.</p>

Achievement level	Level descriptor
7–8	<p>The student shows excellent commitment in using his or her own artistic processes.</p> <p>The student actively demonstrates curiosity, self-motivation, initiative and a willingness to take informed risks.</p> <p>The student actively supports, encourages and works with his or her peers in a positive way.</p> <p>The student is actively receptive to art practices and artworks from various cultures, including his or her own.</p>

Notes

- For moderation and monitoring of assessment requirements, the level provided should relate to the work submitted in the sample and teacher comments should be included in each student's folder. The comments should highlight the specific strands that have been met during the completion of the work.

Determining the final grade

This section explains the process by which a student's overall achievement level (in terms of the assessment criteria) is converted to a single grade.

1. Collecting the information

Teachers will use assessment tasks to make judgments of their students' performance against the assessment criteria at intervals during the final year in the subject. Many of the assessment tasks will allow judgments of levels to be made with regard to more than one criterion.

For the purposes of final assessment, teachers **must** ensure that wherever possible, for each student, they make **several judgments against each criterion**. MYP arts has **four** criteria and so **at least eight** judgments (two per criterion) must be made for each student in the final year for the purposes of final assessment. However, as more-complex tasks will allow students to be assessed against several criteria, final assessment may rest on a limited number of tasks.

Important: If more than one teacher is involved in one subject for a single year group, the school must ensure **internal standardization** is used to provide a common system for the application of the assessment criteria to each student. In joint assessment, internal standardization is best achieved by:

- the use of common assessment tasks
- shared assessment between the teachers
- regular contact between the teachers.

In certain schools, students may be grouped according to ability within the same subject. In such cases, the teachers' final assessment of student performance across all groups must be based on a **consistent application of the assessment criteria to all students**. A different standard should not be applied to different groups.

2. Making a final judgment for each criterion

When the judgments on the various tasks have been made, teachers will be in a position to establish a final profile of achievement for each student by determining the **single most appropriate level for each criterion**. Where the judgments for a criterion differ for specific assessment tasks, the teacher must decide which level best represents the student's final standard of achievement.

Important: Teachers should not average the levels gained in year 5 for any given criterion. Students can develop academically right up to the end of the programme, and teachers must make a professional judgment (that is also supported by work completed) as to which level best corresponds to a student's general level of performance for each of the criteria towards the end of the programme.

3. Determining the final criterion levels total

The final levels for each criterion must then be added together to give a **final criterion levels total** for arts for each student. In arts, students have the opportunity to gain a maximum level of 8 for criteria A, C and D and 10 for criterion B. Therefore the maximum final criterion levels total for arts will be 34. The final criterion levels total is the total that will be submitted to the IB via IBIS (IB information system) for those schools that have registered students to receive IB-validated grades.

4. Determining the final grade for arts

Grade boundaries must be applied to the criterion levels totals to decide the final grade for each student.

Please see the *MYP coordinator's handbook* for the table of grade boundaries for arts.

All MYP subjects receive final grades in the range from 1 (lowest) to 7 (highest) on the IB record of achievement, where students have been registered for IB-validated grades. The general MYP grade descriptors describe the achievement required for the award of the subject grade. After using the conversion table to determine a student's final arts grade, teachers should check the general grade descriptor table to ensure that the description equally reflects the student's achievement.

Schools requiring **IB-validated grades** are required to use **only** the published MYP subject-specific criteria as a basis for the final results that they submit to the IB (both for moderation and as final assessment for certification).

Other schools (those not requiring IB-validated grades) will use the published criteria together with any additional criteria that they have developed independently, and report internally to students and parents. These schools may decide on their own grade boundaries (if using published and additional criteria), or use the boundaries published by the IB.

Arts: Moderation

The following details apply **only** to schools that request **IB-validated grades**.

Purpose of moderation

The external moderation procedure in all MYP subjects and the personal project exists to ensure that students from different schools and different countries receive comparable grades for comparable work, and that the same standards apply from year to year.

All MYP assessment is carried out by the students' own teachers (or by the supervisors in the case of the personal project). The IB moderation procedures ensure that the final judgments made by these teachers all conform to an agreed scale of measurement on common criteria.

To ensure this comparability and conformity, moderation samples submitted to the IB **must** be assessed using the assessment criteria and achievement levels listed in this guide. Criteria A and B will need to be clarified for the task or unit in an appropriate form, as explained in the notes beneath the criteria.

Schools that wish to register their students to receive an IB-validated grade in the final year in an arts subject that is not referred to in this guide should contact the IB for advice about the process, by email to myp@ibo.org.

The submission date for moderation samples is likely to come some time before the end of a school's academic year. Tasks submitted for moderation are not absolutely final tasks. Schools must continue to make further assessments of students' work after moderation samples have been submitted, as these later tasks will also contribute towards the student's final criterion levels total.

For general information on moderation, please see *MYP: From principles into practice* (August 2008), section "Moderation".

Teachers should note that there are three distinct phases to the moderation process.

- Phase 1: Submission of moderation samples
- Phase 2: Submission of criterion levels totals
- Phase 3: Award of MYP grades

Phase 1: Submission of moderation samples

Schools that request IB-validated grades for their students must register these students following the guidelines in the *MYP coordinator's handbook*. This includes students who are only eligible for the record of achievement along with those who are also eligible for the MYP certificate.

Each moderation sample must include **eight folders of students' work** with each folder representing the work of a single student. Only the work of students registered for IB-validated grades should be submitted. If there are fewer than eight students registered, the sample will therefore have fewer than eight folders.

Since June 2006, schools that have had minimal adjustments to their results over a three-year period have been instructed to send only four folders of student work instead of eight in the relevant subjects. "Minimal adjustments" means differences between teachers' and moderators' totals of within plus or minus 3. This does not mean that there will be no changes to final grades, as some students' totals will still cross grade boundaries even though the differences, and therefore the moderation factors applied, are small. Schools are advised via the moderation reports whether they can send four folders the following year. The situation is monitored annually and applies only to the subjects that have been identified in the moderation reports. For further information, please see your MYP coordinator.

Prescribed minimum information

There must be **two** judgments **only** for each arts criterion (A, B, C, D) entered on the moderation coversheet contained in each student folder.

1. Evidence must be submitted from **a unit of work** that has been assessed using all four criteria. The appropriate outcomes for each criterion must be included in the moderation sample.
 - Criterion A: Evidence of work in which the student places his or her own work in the broader context of the art form studied. (See **examples** of forms of task in the notes for criterion A.)
 - Criterion B: Evidence of work that has reached a point of realization **and** process work that has contributed to this work, assessed as a whole. (See **examples** of evidence in "Notes" below.)
 - Criterion C: Student reflection and personal evaluations that relate to his or her artistic processes and development at different stages of his or her work.
 - Criterion D: Comments by the teacher, and student if desired, relating to personal engagement, based on this unit of work.

These pieces of evidence of a student's process and finished work should be grouped together in each student's moderation folder.

2. A **second** judgment for each criterion must be provided. This can be from a second unit of work as above, **or** from discrete tasks. These might be tasks that were not part of a unit of work but were required for the student's artistic development and were assessed using the assessment criteria.

The developmental workbook will contain evidence to support the above and teachers should help students to select the appropriate sections according to the work that is submitted.

Notes

- The work in the moderation sample should be taken from the same unit(s) of work for all students, as far as possible, even when they are discrete tasks. This does not mean that the same outcome is expected for all students, but it is helpful that the background to the unit or task is the same for all student work in the sample.
- Student work submitted for moderation should reflect the types of tasks used for final assessment and must be devised to give students the opportunity to reach the highest descriptors of each criterion.
- In order to help schools with the timing of the preparation of moderation samples, work from the end of year 4 of the programme can be included, provided the final year assessment criteria have been used. The sample must also include work produced in year 5.
- Where students are engaged in collaborative work, they must record their contribution and be assessed on an individual basis; their individual input to the task should be clearly identifiable; evidence of their individual development and the exploration of their ideas must be present in their developmental workbook.
- In law, students retain copyright in work they create themselves, and the school probably retains copyright in the tasks created by teachers. However, when the school submits this work to the IB, students and schools are deemed to be granting the IB a non-exclusive worldwide licence to use the work. Please see the *MYP coordinator's handbook*, sections F1 and F3 for further information on how this work may be used, and section F4 for the "Student claim of exclusive copyright" form if needed.

Examples of evidence for criterion B

These are illustrative examples only and are not prescriptive.

Dance

The student has choreographed a dance sequence using techniques and choreographic devices studied, highlighting a clear theme and motif. The dance sequence is performed by the student or others depending on the focus of the unit. The evidence of the realized work would be photographs taken from live performance and a commentary highlighting sections of motif development or stills from video highlighting key ideas and themes. The process work would include extracts from the developmental workbook, for example, written evidence showing background research into the chosen inspiration, the development of this idea by use of storyboards, flow charts or spider diagrams and annotated choreographies. The level awarded by the teacher for the process and realized work would be supported by the background information folder and specific information in the student's folder. (Visual recordings of performances can be included if appropriate.)

Music

The student has composed a piece of music in a particular form or style(s) that is played by the student or others. Evidence would be audio and/or visual in the form of a score or scores, a recording of the composition being performed, or other suitable representation appropriate to the form of the realized work. The process work would include extracts from the developmental workbook, for example, comments about intent and goals, and possibilities (based on research), plans for developing the composition, ideas about purpose and themes, annotated scores or score drafts, diagrams relating to form, structure and sequence. The level awarded by the teacher for the process and realized work would be supported by the background information folder and specific information in the student's folder.

Drama

The student has performed and/or presented an "act of drama", either formally or informally, in a given space, at a given time, for a given audience. The evidence for the realized work might be an oral or written evaluation by the student detailing the skills, techniques and processes they have developed and applied, the impact of the performance and presentation, and ideas for improvement. The process work would include extracts from the developmental workbook, workshop and rehearsal notes, annotated scripts,

brainstorms, and Mind Maps® exploring a variety of approaches to making drama. A recording of the performance need not be included although photographic stills might be submitted to support the realized work. The level awarded by the teacher for the process and realized work would be supported by the background information folder and specific information in the student's folder, which would include the teacher's initial impressions at the time of performance. (Visual recordings of performances can be included if appropriate.)

Film

The student has developed a one-minute concept film using non-narrative visual language. The evidence of realized work would be a recording of the film in an appropriate format. The process work would include extracts from the developmental workbook, for example, individual brainstorming of a variety of concepts, details of how a decision was made on a concept that could most effectively be communicated with non-narrative visual language, records of experimentation with various shots and sounds that attempt to capture aspects of the concept, and feedback from dialogues with other students. The level awarded by the teacher for the process and realized work would be supported by the background information folder and specific information in the student's folder.

Visual arts

The student has produced a piece of work reflecting a particular form or style that communicates a particular theme or idea and shows the use of appropriate skills and techniques. The evidence of the realized work would be photographs or colour copies of the final piece. The process work would include extracts from the developmental workbook, for example, the planning process for producing the piece, sources of inspiration, details of the development of the initial idea, investigation notes, initial images, and sketches. The level awarded by the teacher for the process and realized work would be supported by the background information folder and specific information in the student's folder.

Practical organization of the moderation sample

- The coversheet *Form F3.1* must be used to record the judgments for each criterion in each student's folder.
- Background information should be compiled in an additional folder to the students' folders. It should document details that will be useful to the moderators:
 - the context and expected outcomes of the unit of work
 - time allocation
 - the degree of teacher support
 - the conditions under which the work was completed
 - information about the application of the assessment criteria.
 - Criteria A and B need to be clarified according to the outcomes for the unit of work or task.
 - It should be stated in the background information which strands of the criteria have been addressed in the tasks.
- Clear and legible copies of work should be submitted in the sample. Original work may be submitted but it is not returned to schools.
- Students are expected to reference sources they use for their work as a matter of course.
- If teachers and students use third-party material as stimuli and/or as part of their tasks, this material must be fully referenced. This will include the title of the source, the author, the publication date, the publisher and, for books only, the ISBN. Examples of third-party material include newspaper and magazine articles, cartoons, videos, movie excerpts, extracts from books, pictures (please check the acknowledgments in the original publication for the original sources), diagrams, graphs, tables, statistics, materials from websites, and so on.

Copyright statement for film**Student work must contain no copyright material.**

Students must not break copyright laws in their work: these laws must have a role in the selection and/or creation of any audio or visual material that students use.

Access to copyright-free music can be obtained via the 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.

Important notes for preparing video evidence (if appropriate for the moderation sample)

- The video recording must be on VHS videotape, DVD or CD-Rom. Mini-cassettes, digital tapes and video-CDs are not accepted.
- Limit the video to two–three minutes per student per task in the sample. In the case that several students are involved, the length of the recording will increase; however, excessively long recordings should be avoided. Appropriate extracts from a longer piece are acceptable.
- Use a **clear method** to identify each of the students in the sample, for example, students introduce themselves prior to the task; include a photograph of the student in their folder; or use credits and title cards.
- The camera must be stable (on a tripod where appropriate) and students must be in focus.

Phase 2: Submission of criterion levels totals

Phase 1 of the moderation process takes place before the end of most schools' academic year. After submitting moderation samples, teachers should continue to assess students' work until **final assessment**.

After final assessment, teachers should use the procedure described in "Determining the final grade" to arrive at a **criterion levels total** for each student registered for certification.

The MYP coordinator will then enter each registered student's criterion levels total on **IBIS**, and submit this to the IB.

Phase 3: Award of MYP grades

Following moderation in each subject, the IB may, where appropriate, apply a moderation factor to the criterion levels totals submitted by a school. Final grades will then be determined by applying grade boundaries to these moderated totals.

Schools will receive notification of the final grades for their students and the IB will also provide a general and a school-specific moderation report for each subject in which students were registered.

The *MYP coordinator's handbook* provides further guidelines on submitting criterion levels totals in each subject.

Arts: Monitoring of assessment

The following details apply to schools **not** requesting IB-validated grades.

Definition

Monitoring of assessment is a service available to IB World Schools offering the MYP, whereby schools can send samples of assessed student work to the IB to receive feedback from an experienced MYP assessor in the form of a report. This service is subject to a fee.

Monitoring of assessment is aimed at providing support and guidance in the implementation and development of the programme with regard to internal assessment procedures and practices. It is not linked to validation of students' grades, and therefore differs from the process of external moderation. Monitoring of assessment is currently limited to assessment conducted in the final three years of the programme.

Samples for monitoring of assessment in arts must be submitted in English, French, Spanish or Chinese, although these may be translations into one of these languages.

Details on registering for monitoring of assessment and fees, as well as the latest updated versions of the coversheets, are available in the *MYP coordinator's handbook*.

Further information on monitoring of assessment can be found in the document *MYP: From principles into practice* (August 2008), in the section "Monitoring of assessment". Brief information follows here.

Purpose

There are three reasons why schools send in a monitoring of assessment sample:

1. as a requirement for the school's programme evaluation visit
2. as a pre-check before sending in samples for moderation
3. to receive guidance on a particular subject.

Choice of tasks for monitoring of assessment

For evaluation visit and general advice

Schools can decide on the types of task they wish to submit for monitoring of assessment for the evaluation visit or for general advice. However, they are recommended to consider the prescribed minimum information detailed in the "Arts: Moderation" section, as this is designed to give an even spread over the arts assessment criteria.

Prior to moderation

If the school is requesting monitoring of assessment in preparation for future moderation, the information in the following list **must** be included in the sample of assessed student work. This is the required minimum information listed in the “Arts: Moderation” section.

1. Evidence must be submitted from **a unit of work** that has been assessed using all four criteria. The appropriate outcomes for each criterion must be included in the monitoring of assessment sample.
 - Criterion A: Evidence of work in which the student places his or her own work in the broader context of the art form studied. (See **examples** of forms of task in the notes for criterion A.)
 - Criterion B: Evidence of work that has reached a point of realization **and** process work that has contributed to this work assessed as a whole. (See **examples** of evidence in the “Arts: Moderation” section.)
 - Criterion C: Student reflection and personal evaluations that relate to his or her artistic processes and development at different stages of his or her work.
 - Criterion D: Comments by the teacher, and student if desired, relating to personal engagement, based on this unit of work.

These pieces of evidence of a student’s process and finished work should be grouped together in each student’s monitoring of assessment folder.

2. A **second** judgment for each criterion must be provided. This can be from a second unit of work as above, **or** from discrete tasks. These might be tasks that were not part of a unit of work but were required for the student’s artistic development and were assessed using the assessment criteria.

The developmental workbook will contain evidence to support the above and teachers should help students to select the appropriate sections according to the work that is submitted.

Please see the “Arts: Moderation” section for further notes and information.

MYP arts glossary

Aesthetics	Aspects of visual appearance relating to beauty; a philosophical approach to what is beautiful.
Appraise	To evaluate, to judge.
Artistic development	Growth in an individual's knowledge, skills, processes and attitudes needed for working with the arts.
Artistic intentions	The intended or planned outcomes or goals for the artwork.
Artistic processes	The infinite number of ways that art is made and presented.
Context	The facts or circumstances that surround an event or situation.
Critical understanding	The student's ability to use researched and subject-specific knowledge in informing and judging their own works and those/that of others.
Developmental workbook	A tool that allows students to manage and record the processes of their own art experience and artistic development.
Elements	The essential components that together define the art form.
Evaluate	To assess the implications and limitations; make judgments about the value of ideas, works, solutions or methods in relation to selected criteria.
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 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.
Reflect	To think about, to consider. It can be in oral or written form but will need to be evident or visible for assessment purposes.
Skill	An ability that has been acquired by training and/or experience.
Societal context	Contexts that might have a social, political, religious or economic focus.
Technique	The form used to show a skill. The particular way a skill is performed.