Introduction

This section includes a variety of examples from MYP schools around the world. The examples encourage students to become more “internationally minded” as they investigate issues that relate to their own culture and the cultures of others.

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School-specific objectives for year 1—visual arts (example 1)

Knowledge and understanding
Students will use imagination, observation and invention with materials and media to initiate, develop and resolve visual ideas.

For example, students may:
•  design and make appliqué squares as part of a study of tivaevae quilts in a textile design unit (tivaevae are a form of art often likened to quilting, common in Pacific nations such as the Cook Islands)
•  observe subject matter to gather visual information (for example, make a series of drawings that describe an object from a variety of viewpoints)
•  develop a storyboard for a video sequence based on a collaborative idea or a story
•  make a series of drawings to develop a personal solution to an artistic or design problem.

Application
Students will apply knowledge of elements and principles and use techniques, tools and processes to describe ideas, employing a variety of materials and media.

For example, students may:
•  use colour and shape to design compositions for screen printing
•  use computer programs to design a personal logo
•  use light, dark and contrast to establish mood in a video sequence
•  use drawing media to describe reflective, smooth and textured surfaces
•  use clay or wax to model three-dimensional (3-D) forms.

Reflection and evaluation
Students will describe how selected objects and images communicate meaning.

For example, students may:
•  identify and discuss symbols and their meanings in everyday life (for example, street signs, advertisements, posters, the television weather map)
•  describe how the characteristics, motifs and symbols of Buddhist temples (for example, ornaments, frieze decorations, bells) communicate meaning
•  demonstrate an understanding of symbols and the significance of particular objects during a practical activity (for example, designing a container for a precious object)
•  explore and discuss the symbols of other cultures (for example, characters in Japanese calligraphy).
Artistic awareness and personal engagement

Students will investigate the functions of objects and images in past and present cultures, and will identify the contexts in which they were/are made, viewed and valued.

For example, students may:

- investigate and describe the places, situations, and circumstances in which artworks are made
- describe the functions of particular objects and images (for example, containers, costumes, weapon masks) in ceremonies or festivals
- identify and discuss artworks that are found in public places (for example, in buildings, high-street shops, parks, churches, art galleries)
- compare and discuss the functions of selected old and new objects (for example, accessed through a museum, the Internet, a discussion with family or friends).
School-specific objectives for year 2—visual arts (example 2)

Knowledge and understanding
Students will use established art-making conventions to initiate and develop ideas in response to a variety of motivations.

For example, students may:
• use the work of an artist or group of artists as the basis for developing and resolving an idea
• develop compositional sketches that explore a range of possibilities for finishing a work
• develop their own ideas by discussing the techniques and conventions of a particular painting style
• use weaving processes and procedures to make an object.

Application
Students will apply knowledge of elements and principles and use techniques, tools and processes to compose images and make objects, employing a variety of materials and media.

For example, students may:
• use scale, overlapping and perspective devices to create the illusion of space in two-dimensional (2-D) or video works
• construct mobiles or objects (for example, wind chimes) that respond to air currents
• use computer programs to develop interactive presentations
• develop images or installations that use a combination of media (for example, flax and wood)
• plan and design repeating patterns (for example, kowhaiwhai, tapa designs) for relief prints.

Reflection and evaluation
Students will explore and describe how technologies used to communicate ideas influence meaning.

For example, students may:
• use selected media (for example, paint, clay) to explore how ideas and intentions can be communicated
• compare meaning intended in their work with classmates’ understandings and interpretations
• identify and discuss ways in which meaning is expressed through the mass media (for example, television, the Internet)
• use work in progress to explore how materials or technologies influence meaning
• communicate ideas through moving or static images, using electronic technologies.
Artistic awareness and personal engagement
Students will investigate the functions of objects and images in past and present cultures, and will identify the contexts in which they were/are made, viewed and valued.

For example, students may:

• describe the forms and functions of architecture (for example, churches, shopping malls, pataka, faletele) from selected places or historical periods

• describe the design and function of selected domestic objects in past and present societies

• explain why particular objects and images are viewed as art in some societies or contexts but not in others

• identify and discuss examples of artworks in the outdoors (for example, environmental sculptures).
School-specific objectives for year 3—visual arts (example 3)

Knowledge and understanding
Students will select from a range of established conventions to initiate, develop and resolve ideas in response to a variety of motivations.

For example, students may:
- use objects and images from popular culture to develop and resolve ideas in a collage
- use examples of colonial and post-colonial Hong Kong art to explore subject matter and style
- research the work of a local artist to stimulate their own ideas
- research contemporary Chinese symbols and shapes and their meanings to develop and resolve designs in response to a brief.

Application
Students will apply knowledge of elements and principles and use techniques, tools and processes to organize and communicate ideas in 2-D and 3-D works, employing a variety of materials and media.

For example, students may:
- use appropriate darkroom techniques and processes to develop photographic prints
- use carving or casting processes and techniques to make 3-D forms
- use tonal variation, contrast and proportion to give the illusion of depth on a 2-D surface
- select and use objects according to their scale, weight and balance to develop an idea in sculpture
- use printmaking techniques to develop repeating patterns (for example, a Maori design).

Reflection and evaluation
Students will interpret and describe meaning in selected artworks.

For example, students may:
- analyse the work of an artist from a particular culture to inform a painting or design project (for example, discuss the work of an established Chinese artist who works in a traditional way)
- investigate and describe how different presentations of similar subject matter (for example, a variety of portraits) communicate a range of meanings
- research and identify the materials, forms and functions of contemporary international artworks
- visit a local museum or library to research and discuss early Chinese art.

Artistic awareness and personal engagement
Students will investigate the relationship between the production of artworks and their social context.

For example, students may:
- research selected art styles (for example, impressionism, mixed-media Maori art) to account for their particular practices and methods
- research the impact of particular developments (for example, the printing press, the moving image, the manufacture of paint in tubes) on art and its practice at the time
- investigate and discuss how artworks are made in other societies
- research the work of a contemporary artist to determine how and why they make art.
School-specific objectives for year 3—visual and performing arts (example 4)

Knowledge and understanding
Students will select from a range of established conventions to initiate, develop and resolve ideas in response to a variety of motivations.

For example, students may:
- research the work of a local visual artist, musician, dramatist to stimulate their own ideas
- research contemporary Chinese symbols and shapes (for example, dragon dance, Beijing Opera) and their meanings to develop and resolve designs and production issues in response to a developed personal brief
- use examples of post-dictatorship Argentinian visual artists, musicians and dramatists to explore subject matter and style.

Application
Students will apply knowledge of elements and principles and use techniques, tools and processes to organize and communicate ideas, employing a variety of materials and media.

For example, students may:
- use carving or casting processes and techniques to make 3-D forms
- use printmaking techniques to develop repeating patterns (for example, a Maori design)
- use traditional methods of making South American Indian ceramics to design and make musical instruments for particular ceremonies
- write their own short duet scene between a mother and a teenage child with due regard to theatrical conventions.

Reflection and evaluation
Students will interpret and describe meaning in their own and others’ artworks.

For example, students may:
- investigate and describe different presentations of similar subject matter to communicate a range of meanings (for example, A Leap of Faith dramatic production, visual arts installation of a cardboard box wall depicting each side of an ethnic/political conflict)
- reflect on all and parts of the process of making, in writing and/or orally (for example, a personal totem pole, a monologue about themselves in the future, different interpretations of the first five bars of Beethoven’s fifth symphony)
- visit a local museum, show, gallery or performance to research and discuss cultural influences on the works seen.
**Artistic awareness and personal engagement**

Students will investigate the relationship between the production of artworks and their social context.

For example, students may:

- research the impact of particular developments (for example, the printing press, the moving image, street theatre, hip hop) on art and its practice at the time
- investigate and discuss how artworks are made in other societies and other times (for example, African masks, Japanese drums)
- criticize and accept criticism of particular artworks, productions or performances
- research the work of a contemporary artist, dramatist or musician to determine how and why they make art, drama or music.
School-specific objectives for year 3—visual and performing arts (example 5)

Suggestion for developing a criterion-based arts course for year 3 of the MYP

<table>
<thead>
<tr>
<th>MYP year 3 arts objectives</th>
<th>Visual arts</th>
<th>Performing arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge and understanding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students will select from a range of established conventions to initiate, develop and resolve ideas in response to a variety of motivations.</td>
<td>Students will select from a range of local historical and contemporary artists and sites to initiate, develop and resolve ideas in response to a personal interest or event.</td>
<td>Students will select from a range of contemporary dance forms to initiate, develop and resolve ideas in response to a personal interest or event.</td>
</tr>
<tr>
<td><strong>Example:</strong> Students visit a local arts festival exhibition and research its background and participants.</td>
<td></td>
<td><strong>Example:</strong> Students attend a dance performance and research its choreographer, themes and characters.</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students will apply knowledge of elements and principles and use techniques, tools and processes to organize and communicate ideas, employing a variety of materials and media.</td>
<td>Students will apply knowledge of arts principles and use appropriate media and processes to organize and communicate ideas about developing artworks based on local themes.</td>
<td>Students will apply knowledge of drama conventions and use appropriate performance techniques to organize and communicate ideas about local issues.</td>
</tr>
<tr>
<td><strong>Example:</strong> Students investigate a local issue and develop an artwork based on a chosen media and form as seen in the exhibition.</td>
<td><strong>Example 1:</strong> Students write a script for a solo mime performance. <strong>Example 2:</strong> Students convey a theme or idea based on a local issue, using vocal variations only.</td>
<td><strong>Example:</strong> Students write a short piece of music based on a local idea or theme and develop a performance on a chosen instrument. <strong>Example:</strong> Students develop a sequence of movements around a chosen theme and construct a performance.</td>
</tr>
</tbody>
</table>

Knowledge and understanding:
- Students will select from a range of established conventions to initiate, develop and resolve ideas in response to a variety of motivations.
- Students will select from a range of local historical and contemporary artists and sites to initiate, develop and resolve ideas in response to a personal interest or event.
- Students will select from a range of mime and vocal activities to initiate, develop and resolve ideas in response to a personal interest or event.
- Students will select from a range of instrumental forms to initiate, develop and resolve ideas in response to a personal interest or event.
- Students will select from a range of contemporary dance forms to initiate, develop and resolve ideas in response to a personal interest or event.

Application:
- Students will apply knowledge of elements and principles and use techniques, tools and processes to organize and communicate ideas, employing a variety of materials and media.
- Students will apply knowledge of arts principles and use appropriate media and processes to organize and communicate ideas about developing artworks based on local themes.
- Students will apply knowledge of drama conventions and use appropriate performance techniques to organize and communicate ideas about local issues.
- Students will apply knowledge of musical form and performance techniques to organize and communicate ideas based on popular local musical forms and sounds.
- Students will apply knowledge of dance conventions and use appropriate media and processes to organize and communicate ideas about local issues.
### Reflection and evaluation

Students will interpret and describe meaning in their own and others’ artworks.

| Example: Students write and reflect on the success or otherwise of their artwork’s ability to carry its theme or idea. Students gauge their success with the media used. |
| Example: Students reflect in written or oral form on the success of their and others’ performances in portraying their ideas and themes, and their success in using theatrical conventions. |
| Example: Students reflect on their and others’ performances and the capacity of their composition to convey the ideas and local themes. |
| Example: Students reflect in written or oral form on the success of their and others’ dance performances in portraying their ideas and themes. |

### Artistic awareness and personal engagement

Students will investigate the relationship between the production of artworks and their social context.

| Example: Students collect and describe examples of artworks from local sources that contain techniques and elements they can use to develop their own artwork. Students will describe how their idea portrays local themes and issues. |
| Example: Students record significant pieces of the performance they saw that enhance the development of their theme. Students describe how their ideas for their performance impact on their local environment. |
| Example: Students collect samples of music that reflect the local themes and ideas they are exploring. Students describe how their ideas for their piece impact on their local environment. |
| Example: Students collect samples of local performances and arrange and select elements they could use or adapt. Students describe their theme and its impact on their environment. |
## School-specific assessment criteria for year 3 (example 1)

<table>
<thead>
<tr>
<th>Level 3</th>
<th>Arts assessment criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Knowledge and understanding</td>
</tr>
<tr>
<td>0</td>
<td>You have not reached a standard described by any of the descriptors given below.</td>
</tr>
<tr>
<td>1–2</td>
<td>You have limited theoretical knowledge and understanding of this topic.</td>
</tr>
<tr>
<td></td>
<td>You demonstrate limited abilities, strategies and skills. Your work is of poor quality; it reaches a point of realization and shows some ability in the techniques.</td>
</tr>
<tr>
<td></td>
<td>Your use of feedback and reflection upon themes and processes is limited. You complete a rudimentary evaluation of your level of skills.</td>
</tr>
<tr>
<td></td>
<td>You participate to some extent in the activity associated with the task yet show little interest and personal engagement in the work. You demonstrate little enthusiasm in the work process.</td>
</tr>
<tr>
<td>3–4</td>
<td>You show basic theoretical knowledge and understanding of this topic. You use some subject-specific terminology to show a critical awareness.</td>
</tr>
<tr>
<td></td>
<td>You show a success with basic skills and strategies. Your work reaches a point of realization and shows some ability in the techniques.</td>
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<tr>
<td></td>
<td>You provide an evaluation of your development as well as evaluating the first and main ideas. Some aspects of the evaluation may be unrealistic or incomplete.</td>
</tr>
<tr>
<td></td>
<td>You take part in the activity connected with this task and show some motivation and responsibility in the work.</td>
</tr>
<tr>
<td>5–6</td>
<td>You show an extensive understanding of this topic and apply knowledge to identify some of the complexities of the materials studied.</td>
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<tr>
<td></td>
<td>You use skills and strategies needed to produce creative work, showing reasonable ability in the techniques.</td>
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<tr>
<td></td>
<td>You give a good response to feedback and provide a reflection upon and evaluation of your development and of the process of working.</td>
</tr>
<tr>
<td></td>
<td>You are fully involved in the work. You show a willingness to develop your potential further.</td>
</tr>
<tr>
<td>7–8</td>
<td>You show a thorough understanding of this topic. You use theoretical knowledge and specific notions and words to identify clearly the complexities of the material studied.</td>
</tr>
<tr>
<td>9–10</td>
<td>You are skilled in choosing and using a range of skills and strategies for the realization of the work. Your process reflects ability and creativity.</td>
</tr>
</tbody>
</table>
Assessment task and task-specific rubric for year 1—visual arts (example 1)

Task—creative teapot
Your task is to design and make a teapot using papier-mâché.

• In your developmental workbook (DW) you will need to show evidence of research of the history of teapots and you will need to brainstorm between 16 and 20 ideas for teapot designs. From your ideas select the best 10 to develop in larger, more detailed drawings.
• Select three of your more developed ideas and produce detailed coloured images.
• Design a simple framework to support the construction of your teapot.
• Construct and paint your design according to your drawings.

Special points of interest
• Your developmental drawings should be organized and neat within your DW.
• Your artistic awareness and personal engagement will be assessed during regular class time.

Reflection
• Revise your task sheet to ensure your DW contains all the required drawings and information.
• Write a one-page reflection (300 words). The following guidelines might help you.
  - Has your piece of work turned out as you imagined it in the design stage? Why?
  - Which elements of your initial design worked?
  - Which elements of your original design did not work, and why?
  - Discuss the problems you encountered and the solutions you found.
  - Which factors have influenced the quality of your work?
  - How could your work be improved (skills, time management, materials, approach, engagement, etc)?
## Task-specific rubric

Teachers need to specify what is expected in terms of skills and performance for each descriptor according to the conditions of the task.

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>1–2</th>
<th>3–4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and understanding</td>
<td>You have not achieved level 1.</td>
<td>You are able to demonstrate a limited understanding of the task.</td>
<td>You can demonstrate an understanding of the concepts of the task verbally.</td>
<td>Your work demonstrates that you understand the concepts associated with the task.</td>
<td>You have a broad understanding of the task and the associated concepts, which is evident throughout your work.</td>
<td></td>
</tr>
<tr>
<td>Application</td>
<td>You have not achieved level 1.</td>
<td>You have been able to express your ideas in a limited way.</td>
<td>You have acquired some skills that you are able to apply to the task.</td>
<td>You have developed a level of skill that enables you to express your ideas.</td>
<td>You show a competent level of skill and creativity in your work.</td>
<td>Your work demonstrates a high level of all of the skills taught, and your work is expressive and creative.</td>
</tr>
<tr>
<td>Reflection and evaluation</td>
<td>You have not achieved level 1.</td>
<td>You have a limited ability to reflect on the process and themes of your work.</td>
<td>You are developing an ability to reflect meaningfully on your work.</td>
<td>You are able to evaluate the quality of your work and identify areas for improvement.</td>
<td>You are able to reflect on your work thoroughly, assess the quality accurately and address areas needing improvement.</td>
<td></td>
</tr>
<tr>
<td>Artistic awareness and personal engagement</td>
<td>You have not achieved level 1.</td>
<td>You participate in the task but show little personal engagement.</td>
<td>You participate in the task and show a little self-discipline and personal engagement.</td>
<td>You are involved in the task and demonstrate a willingness to improve your skills.</td>
<td>You demonstrate a high level of interest and personal engagement at all times, and approach your work with enthusiasm and commitment.</td>
<td></td>
</tr>
</tbody>
</table>
Assessment task and task-specific rubric for year 1—performing arts (example 2)

Task—rock ‘n’ roll info poster
Your task is to create an A4 information poster about your chosen artist. The poster needs to feature a brief and relevant biography of important dates. You should also include a picture of the artist. Your other written material should use the two following areas of interaction to guide its content.

Homo faber
Why is this person famous? What was their contribution to the musical movement of rock ‘n’ roll?

Community and service
What was the effect of this person's music on the political scene of 1950s America?

Do not forget to acknowledge all sources and present your work neatly.

Task-specific rubric

<table>
<thead>
<tr>
<th>Grade</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student fails to achieve the minimum targets described above.</td>
</tr>
<tr>
<td>1–2</td>
<td>The project demonstrates a limited understanding of the issues and concepts involved. Some comments about the artist are made, although these may be superficial in nature and not directly linked to the areas of interaction. Little or no subject-specific vocabulary is used, and the work lacks cohesion. Some required information, for example, picture, bibliography may be missing or inaccurate.</td>
</tr>
<tr>
<td>3–4</td>
<td>The project demonstrates a good degree of understanding of the issues and concepts involved. Comments about the artist are relevant and attempts are made to link these to the two areas of interaction. They identify in part the artist’s unique contribution to the musical movement (HF) and his/her music’s effect on the politics of the day using some subject-specific vocabulary. The project may be missing one or more sections of information, or the analysis of the information presented may not be of sufficient depth to allow for a higher grade. There is a picture of the artist. The project features a bibliography that has been sourced and referenced.</td>
</tr>
<tr>
<td>5–6</td>
<td>The whole project has been carefully put together and demonstrates a good degree of understanding of the issues and concepts involved. Comments about the artist are relevant and perceptive and linked to the two areas of interaction. They identify the artist’s unique contribution to the musical movement (HF) and his/her music’s effect on the politics of the day using subject-specific vocabulary accurately and with some confidence. The project is thorough and well presented, and the student has obviously paid attention to the work. There is a well-chosen and edited picture of the artist. The project features a relevant bibliography that has been sourced and referenced.</td>
</tr>
<tr>
<td>7–8</td>
<td>The whole project has been carefully and sensitively put together and demonstrates a thorough understanding of the issues and concepts involved. Comments about the artist are relevant and highly perceptive and directly linked to the two areas of interaction. They clearly identify the artist’s unique contribution to the musical movement (HF) and his/her music’s effect on the politics of the day using subject-specific vocabulary accurately and with confidence. The project is thorough and extremely well presented, and the student has obviously paid care and attention to the work. There is a well-chosen and edited picture of the artist. The project features a concise and relevant bibliography that has been sourced and referenced.</td>
</tr>
</tbody>
</table>
Assessment task and task-specific rubric for year 2—performing arts: music (example 3)

Task—national anthems

Background to the national anthems unit
• This unit provides opportunities for students to explore their own and other people’s cultures. In particular, it requires them to learn to play and sing their own national anthems as many children away from their own countries miss out on these experiences that are part of the home education system.
• The focus is on playing skills, aural and interpretive skills, and recognition of simple musical features.
• Students present research and simple analysis, and mount an authentic performance in the form of an exhibition.
• The areas of interaction as well as reinforcement of the MYP arts creative cycle are central to this unit.

Description of the unit
• Areas of interaction (guiding questions that the students helped to devise after an initial investigation of music and lyrics)
  - Community and service—how do national anthems communicate the values of, and important ideas about, a community?
  - Health and social education—to what extent does knowing and understanding your national anthem contribute to your understanding of your own culture?
• Approaches to learning
  - Emphasis on time planning, goal setting, research skills, ongoing reflection, question generating, asking people for information, oral communication and presentation.
  - Emphasis on musical concepts and skills, annotating a musical score to identify features, and explaining their effects
• Assessment
  - Self-assessment of playing and presentation (videoed)
  - Feedback from audience and peers
  - Formal self- and peer-assessment according to the criteria
  - Teacher assessment according to the criteria

The creative cycle
The teacher identifies specific activities to be carried out for each stage of the creative cycle.
**Investigate:**
Explore, use senses and generate ideas and possibilities

Investigate the MEANING
• what are the main ideas in your anthem?
• what ideas are common to many anthems?

Investigate the CONTEXT
• its origin and history
• how and when it is used

Investigate the MUSICAL FEATURES

**Evaluate:**
Reflect upon the following:
• problems, solutions, improvements.
• your own progress
• AOI guiding questions
• feedback received

**Create:**
Put it together and prepare/develop/rehearse
• practise your anthem until you can play it on your own
• keep a record of your learning in your DW
• think of how can present your anthem as a performance
• present your country’s anthem to an audience in a way that shows the audience not only what the anthem sounds like, but what it is all about

You must play the anthem as part of the presentation

**Plan:**
List your tasks, make a time plan, assign jobs

ORGANIZE your performance of the national anthem
• decide on the task that will be your performance goal
• divide this task into a series of smaller tasks
• list tasks in the order in which you will do them
• make a time plan to get things done
• plan other aspects of your anthem presentation:
  - how will the lyrics be presented?
  - will you use any props, such as flags or pictures?
  - will you involve anyone else?
Objectives
Questions devised by the teacher to help students understand what is expected of them for each criterion and guide their performance and reflection.

Criterion A  Knowledge and understanding
• How thorough is your investigation?*
• What technical terms do you use and understand?
• Do you explain the meaning and context of the song?
• Have you considered how the areas of interaction relate to this topic and to your performance?

Criterion B  Application—performance
• How effective is the performance?*
• How well did you follow the creative cycle when you developed it?
• How well does it achieve its aim to demonstrate the anthem to an audience?

Criterion C  Reflection and evaluation
• Does your DW record your planning, ideas and reasoning?
• Have you reflected on what went well, how to improve, and how well you achieved your goal?

Criterion D  Artistic awareness and personal engagement
• How much effort did you put in to the development of your work?
• How interested were you? How motivated were you?
• Did you allow extra time to practise and ensure a polished outcome?
• Did you work with enthusiasm and initiative?
• Were you organized, self-disciplined and responsible throughout the project?

*See the task-specific rubric.
## Task-specific rubric

### Criterion A  Knowledge and understanding

<table>
<thead>
<tr>
<th></th>
<th>1–2</th>
<th>3–4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>How thorough is your investigation?</strong></td>
<td>Not thorough; you only cover a few points.</td>
<td>Some relevant information; you cover several points.</td>
<td>Plenty of relevant information; you cover many points.</td>
<td>Relevant and interesting information; you cover many points in depth.</td>
<td></td>
</tr>
<tr>
<td><strong>What technical terms do you use and understand?</strong></td>
<td>You use only a few technical terms.</td>
<td>You use some technical terms.</td>
<td>You use appropriate technical terms.</td>
<td>You use many appropriate technical terms.</td>
<td></td>
</tr>
<tr>
<td><strong>Do you explain the meaning and context of the song?</strong></td>
<td>Basic descriptions; you attempt little explaining or interpreting.</td>
<td>Simple descriptions with a few details; you attempt some explaining and interpreting.</td>
<td>You move freely from description to interpretation.</td>
<td>You interpret, make connections, ask good questions and give opinions.</td>
<td></td>
</tr>
<tr>
<td><strong>Have you considered how the areas of interaction relate to this topic and to your performance?</strong></td>
<td>You contribute very few ideas of your own.</td>
<td>You contribute some comments about the areas of interaction.</td>
<td>You mention bigger questions and issues, including the areas of interaction.</td>
<td>You exhibit deep thinking about bigger questions, including the areas of interaction.</td>
<td></td>
</tr>
</tbody>
</table>
**Criterion B  Application-performance**

<table>
<thead>
<tr>
<th>How effective is the performance?</th>
<th>1–2</th>
<th>3–4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Limited; unable to perform the anthem properly.</td>
<td>Simple level; some accurate playing/singing. Easy or medium level of difficulty only.</td>
<td>Playing/singing is reasonably well done; very few problems. Medium or difficult level.</td>
<td>Playing/singing is correct with hardly any little problems. Medium or difficult level.</td>
<td>Playing/singing 100 per cent accurate. Medium or difficult level.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How well did you follow the creative cycle when you developed it?</th>
<th>1–2</th>
<th>3–4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>The process was disorganized and ineffective.</td>
<td>You generally followed a process that helped you get ready.</td>
<td>Adequate process for you to be ready.</td>
<td>Well-organized process; ready.</td>
<td>You have used the creative cycle to develop the performance mainly by yourself.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How well does it achieve its aim to demonstrate the anthem to an audience?</th>
<th>1–2</th>
<th>3–4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not enough skill to demonstrate the anthem properly.</td>
<td>A basic-level performance in front of an audience.</td>
<td>Performance quite good; you demonstrate and explain the anthem in a clear and competent way.</td>
<td>Performance works and has been developed with thought and attention to detail.</td>
<td>You perform and communicate just like a professional.</td>
<td></td>
</tr>
</tbody>
</table>

**Criterion C  Reflection and evaluation**

<table>
<thead>
<tr>
<th>Does your DW record your planning, ideas and reasons?</th>
<th>1–2</th>
<th>3–4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardly anything there; hardly any process.</td>
<td>Some reasons there; some description of what you did.</td>
<td>You describe what you did.</td>
<td>You describe thoroughly what you did.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Have you reflected on what went well, how to improve, how well you achieved your goal?</th>
<th>1–2</th>
<th>3–4</th>
<th>5–6</th>
<th>7–8</th>
<th>9–10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardly any reflection; hardly any evaluation of how the performance went.</td>
<td>Some reflection on how well the process worked; some evaluation of how well the performance turned out.</td>
<td>You reflect on how well the process worked; you evaluate how well the performance turned out; you say what would have improved it.</td>
<td>You reflect thoughtfully on how the process worked; you evaluate realistically how well the performance turned out; you comment on improvements; you make connections.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Criterion D</td>
<td>Artistic awareness and personal engagement</td>
<td></td>
<td></td>
<td></td>
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</tr>
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<td></td>
<td>1–2</td>
<td>3–4</td>
<td>5–6</td>
<td>7–8</td>
<td>9–10</td>
</tr>
<tr>
<td>How much effort?</td>
<td>Poor; a disappointment; not enough interest and commitment to get a decent job done; it didn’t work.</td>
<td>Adequate; you did the job okay but could have done a lot more; it worked—just.</td>
<td>Good enough for a public performance; you didn’t let anybody down and put in enough effort for the audience to enjoy the performance; it worked.</td>
<td>High level; impressive; you challenged yourself and took risks so the end result would be better; you guaranteed a great job.</td>
<td></td>
</tr>
<tr>
<td>How interested are you?</td>
<td>Commitment: for example, extra time to practise and polish?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good interactions: confidence and enthusiasm?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Self-discipline?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Assessment task and task-specific rubric for year 3—performing arts (example 4)

**Task—murder mystery**

In groups, create a “murder mystery” play to perform to an audience. Follow the genre but develop characters that are well rounded and original. Use a variety of techniques and devices to keep the audience engaged and on edge. Work will be performed to an audience and assessed using the rubric below.

**The creative cycle**

- **Investigate**—brainstorm the key features of the genre, how to create tension and suspense on stage.
- **Plan**—devise stock characters, a plot, narrative structure and dialogue; rehearse.
- **Create**—rehearse and perform the murder mystery.
- **Evaluate**—reflect upon oral and written feedback on the process; peer criticism.

**Task-specific rubric**

<table>
<thead>
<tr>
<th></th>
<th>A Knowledge and understanding</th>
<th>B Application</th>
<th>C Reflection and evaluation</th>
<th>D Artistic awareness and personal engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach a standard described by any of the descriptors given below.</td>
<td>The student had to be led at all times and had no input into shaping and revising the work. The student’s performance was basic, and s/he was unable to communicate his/her role with any degree of effectiveness.</td>
<td>The student did not complete the written work set. The work attempted was narrative rather than reflective.</td>
<td>The student did not work as part of the group. While the student participated to some extent in the activities of the class, s/he showed little interest and personal engagement in the work.</td>
</tr>
<tr>
<td>1</td>
<td>The student showed no understanding of the genre and was unable to state the key features.</td>
<td>The student had some attempts to state the structure or some key features. S/he made some attempts to bring these features into the planning of the presentation.</td>
<td>The student attempted to maintain the DW but failed to complete most of the written assignments set. His/her peer criticism and personal response writing provided little reflection or evaluation of his/her development and the process of working. Most feedback was narrative in style and included few or superficial details of improvements that could be made.</td>
<td>The student did not work as part of the group at all times. The student demonstrated a level of interest and personal engagement in the work, and showed enthusiasm.</td>
</tr>
<tr>
<td>3</td>
<td>The student showed some understanding of the genre. S/he was able to state the structure and most key features as well as discuss the need for stock characters. S/he brought these features into the planning of the presentation.</td>
<td>The student helped in the shaping and revising of the devised work. S/he was organized, and helped to develop solutions to problems. The student performed with some confidence and had some understanding of the style of the performance.</td>
<td>The student maintained the DW and completed most of the written assignments set. His/her peer criticism and personal response writing provided reflection and evaluation of his/her development and the process of working. Most feedback included analysis of the quality of work produced and details of improvements that could be made.</td>
<td>The student worked as part of the group. The student demonstrated a level of interest and personal engagement in the work, and showed enthusiasm.</td>
</tr>
<tr>
<td>4</td>
<td>The student showed a thorough understanding of the genre. S/he was able to clearly state the structure and key features as well as discuss the need for stock characters. S/he was influential in bringing these features into the planning of the presentation.</td>
<td>The student was an extremely dynamic member of the group and instrumental in the shaping and revising of the devised work. S/he was highly organized, and developed extremely inventive and creative solutions to problems. The student performed with flair and had a clear understanding of the style of the performance as well as sound engagement with the audience.</td>
<td>The student maintained the DW and completed all the written assignments set to a high standard. His/her peer criticism and personal response writing was extremely thoughtful and provided a thorough reflection and evaluation of his/her development and the process of working. All feedback included accurate analysis of the quality of work produced and details of improvements that could be made.</td>
<td>The student worked as part of the group with a high degree of commitment. At all times, the student demonstrated a high level of interest and personal engagement in the work, and showed initiative, enthusiasm and commitment.</td>
</tr>
</tbody>
</table>
Assessment task and task-specific rubric for year 3—performing arts (example 5)

**Task—so, you wanna be a pop star?**
Loud music, great clothes … adoring fans and stadiums concerts … recording contracts and the MTV Awards … It’s something we all dream about, but most of us never come anywhere near the reality that is the rock industry, except when we listen to the radio or buy CDs.

This is your chance to find out a little bit more about music, and learn the skills that could set you on your path to fame and fortune …

In the course of this unit, you will achieve the following.

- Learn about the social and cultural history of rock and pop music.
- Learn to play at least three chords on both keyboard and the guitar.
- As a class, compose and arrange an original pop song.
- Maintain an instrumental and/or vocal part in a group.
- Perform the pop song you have created.
- Give a research presentation on the pop artist(s) of your choice.

**And/or**

- Discuss with the class your own personal “Top Three”.
- Undertake oral analysis of the form and structure of a piece of pop music.

Just think, this could be where it all begins for you … good luck!
**Teacher:** Subject: MYP year: Time line: Unit guiding question:

| Music (song writing) | 3 | 8 weeks | In what ways does a video enhance the meaning and impact of a pop song? |

### Area of content

**What will we teach?**

- The construction of various pop songs.
- Chord structures; melodic compositions; lyric writing; arranging and performance skills.
- Video making; recording techniques.

### Areas of interaction

**How will we teach it?**

- *Homo faber*—pop music as the latest in a line of musical developments; the aesthetics of pop.
- Health and social education—issue-based lyric writing.
- Community and service—performance for an invited audience.

### Learning activities

**How will we teach it?**

- Students study a number of pop songs of differing genres, and analyse the construction and arrangements.
- As a class they decide upon a format and begin to brainstorm lyrics, choose a key to work in and develop a melodic structure under a chord sequence.
- Individual groups develop parts for an arrangement, and then the groups meet again to adjust their work to fit.
- The class record their performance and, if there is time or if it can be fitted in with drama, students design and film a video to go with the song.

### Objectives/skills

**What will students learn?**

- How songs are constructed—the elements of a pop song.
- Skills from previous units are reinforced.
- Group compositional techniques.
- Instrumental skills; arrangement techniques; recording techniques.
- Video storyboarding and filming techniques.

### Assessment

**How will we know what has been learnt?**

- Progress notes in DW (A).
- Final reflection (C).
- Work in class (D).
- Final performance (B).
## Task-specific rubric

**Criterion A  Knowledge and understanding**

<table>
<thead>
<tr>
<th>Level</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach a standard described by any of the descriptors given below.</td>
</tr>
<tr>
<td>1–2</td>
<td>The student shows little evidence of understanding and knowledge in terms of the project in hand. S/he attempts to write about the process, but uses little or no subject-specific vocabulary. S/he has failed to make discoveries and connections between the various elements of the task, and has made few practical contributions to the development of the song.</td>
</tr>
<tr>
<td>3</td>
<td>The student shows some evidence of understanding and knowledge in terms of the project in hand. S/he writes using little, or inaccurate, subject-specific vocabulary to describe the process. S/he has made one or two discoveries and connections between the various elements of the task, and has made some practical contributions to the development of the song.</td>
</tr>
<tr>
<td>4–5</td>
<td>The student shows some evidence of understanding and knowledge in terms of the project in hand. S/he is able to write using some subject-specific vocabulary to describe the process. S/he has made some discoveries and connections between the various elements of the task, and has made some practical contributions to the development of the song.</td>
</tr>
<tr>
<td>6–7</td>
<td>The student shows evidence of a degree of understanding and knowledge in terms of the project in hand. S/he is able to write using subject-specific vocabulary to describe the process. S/he has made some discoveries and meaningful connections between the various elements of the task, and has made practical contributions to the development of the song.</td>
</tr>
<tr>
<td>8</td>
<td>The student clearly shows evidence of a high degree of understanding and knowledge in terms of the project in hand. S/he is able to write with clarity using subject-specific vocabulary to describe the process. S/he has obviously made a number of significant discoveries and meaningful connections between the various elements of the task, and has made significant practical contributions to the development of the song.</td>
</tr>
</tbody>
</table>
### Criterion B  Application

<table>
<thead>
<tr>
<th>Level</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach a standard described by any of the descriptors given below.</td>
</tr>
<tr>
<td>1–2</td>
<td>The student attempts to apply theoretical learning to the development of the practical task with limited success. S/he plays the chosen instrument or sings, displaying a limited degree of technical accuracy and musical sensitivity. S/he has made some progress on an instrument during this project. S/he tries his/her best to maintain an independent part within an ensemble, although there is a need for greater discipline during rehearsal and performance.</td>
</tr>
<tr>
<td>3–4</td>
<td>The student attempts to apply theoretical learning to the development of the practical task with some success. S/he plays the chosen instrument or sings, displaying some technical accuracy and musical sensitivity. S/he has made significant progress on a new, or relatively new, instrument during this project. S/he is able to maintain an individual part within an ensemble with some success, although during rehearsal times s/he may show a lack of self-discipline.</td>
</tr>
<tr>
<td>5–6–7</td>
<td>The student confidently applies theoretical learning to the development of the practical task. S/he plays the chosen instrument or sings, displaying a degree of technical accuracy and musical sensitivity. S/he has made significant progress on a new, or relatively new, instrument during this project. S/he is sensitive to the needs of the ensemble and rehearses with discipline as well as performing with some style and maturity.</td>
</tr>
<tr>
<td>8</td>
<td>The student confidently and accurately applies theoretical learning to the development of the practical task. S/he plays the chosen instrument or sings, displaying a good degree of technical accuracy and musical sensitivity. S/he is an accomplished ensemble performer who rehearses with discipline as well as performing with style and maturity.</td>
</tr>
<tr>
<td>9–10</td>
<td>The student confidently and accurately applies theoretical learning to the development of the practical task. S/he plays the chosen instrument or sings, displaying an extremely high degree of technical accuracy and musical sensitivity. S/he is an accomplished ensemble performer who rehearses with a high degree of discipline as well as performing with style, flair and maturity.</td>
</tr>
</tbody>
</table>
**Criterion C  Reflection and evaluation**

<table>
<thead>
<tr>
<th>Level</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach a standard described by any of the descriptors given below.</td>
</tr>
<tr>
<td>1–2</td>
<td>The student completes a rudimentary evaluation of his/her skill level. The student’s use of feedback when rehearsing and his/her reflections on the processes are minimal.</td>
</tr>
<tr>
<td>3–4</td>
<td>The student provides an evaluation of his/her development, although some aspects of it may be unrealistic or incomplete. The student finds it difficult to take feedback from teacher and peers into consideration when rehearsing.</td>
</tr>
<tr>
<td>5–6</td>
<td>The student provides an evaluation of his/her development and the process of working. This evaluation includes an appraisal of the quality of work produced and an identification of areas for improvement. The student takes feedback from teacher and peers into consideration when rehearsing.</td>
</tr>
<tr>
<td>7–8</td>
<td>The student provides a thorough reflection of his/her development and the process of working. The evaluation includes an accurate analysis of the quality of produced work (gig review) and details of improvements that could be made. During rehearsals, the student gives a considered response to feedback from both teacher and peers.</td>
</tr>
</tbody>
</table>

**Criterion D  Artistic awareness and personal engagement**

<table>
<thead>
<tr>
<th>Level</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The student does not reach a standard described by any of the descriptors given below.</td>
</tr>
<tr>
<td>1–2</td>
<td>The student participates to some extent in activity associated with the task yet shows little interest and personal engagement in the work.</td>
</tr>
<tr>
<td>3–4</td>
<td>The student participates in activity associated with the task and shows some self-discipline and motivation in the work.</td>
</tr>
<tr>
<td>5–6</td>
<td>The student is fully engaged in the work, and shows initiative and a willingness to develop his/her potential further.</td>
</tr>
<tr>
<td>7–8</td>
<td>The student demonstrates a high level of interest and personal engagement in the work, and shows initiative, enthusiasm and commitment.</td>
</tr>
</tbody>
</table>