Arts guide (for use from September 2022/ January 2023)

First eAssessment May 2024/November 2024

Middle Years Programme

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Arts guide (for use from September 2022/January 2023)

First eAssessment May 2024/November 2024

Middle Years Programme
Arts guide (for use from September 2022/January 2023)

First edition published February 2022
Updated May 2022, August 2022, November 2022, April 2023

Second edition published August 2023

IB mission statement

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

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

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

IB learner profile

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

As IB learners we strive to be:

INQUIRERS

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

KNOWLEDGEABLE

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

THINKERS

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

COMMUNICATORS

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

PRINCIPLED

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

OPEN-MINDED

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

CARING

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

RISK-TAKERS

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

BALANCED

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

REFLECTIVE

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

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

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Contents

Purpose of this guide

This guide is for use from September 2022 or January 2023, depending on the start of the school year.

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

- general information about the programme

- the MYP unit planner, with guidance for developing the curriculum that is relevant for all subject groups

- detailed information about approaches to learning (ATL)

- advice that supports access and inclusion (including accommodations for students with learning support requirements)

- a statement on academic integrity.

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

Additional resources

Teacher support material (TSM) is available in the programme resource centre (resources.ibo.org). The TSM for arts contains support for developing the written, taught and assessed curriculum.

An optional process of externally moderated assessment can lead to **IB MYP course results** for arts courses, and these results can contribute to the award of an **IB MYP certificate**. More information is available in the annual publication *Middle Years Programme Assessment procedures* and in the "MYP eAssessment" section on the "MYP arts" page of the programme resource centre.

A range of publications that support the MYP is available at the IB store (store.ibo.org).

Acknowledgments

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

Programme model

Figure 1

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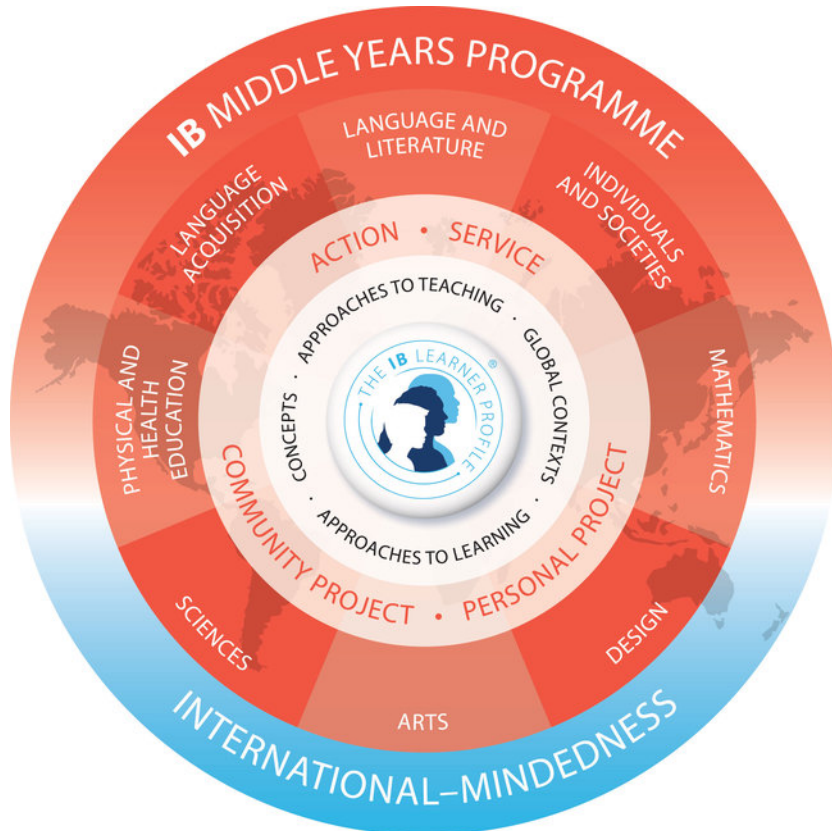
The MYP is designed for students aged 11 to 16. It provides a framework of learning that encourages students to become creative, critical and reflective thinkers. The MYP emphasizes intellectual challenge, encouraging students to make connections between their studies in traditional subjects and the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

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

The MYP:

- addresses holistically students' intellectual, social, emotional and physical **well-being**

- provides students with opportunities to develop the **knowledge, attitudes and skills** they need in order to manage complexity and take responsible action for the future

- ensures breadth and depth of understanding through study in **eight subject groups**

- requires the study of at least **two languages** to support students in understanding their own cultures and those of others
- empowers students to participate in **service with the community**
- helps to prepare students for **further education**, the **workplace** and a **lifetime of learning**.

Nature of the arts

> All great artists draw from the same resource: the human heart, which tells us that we are all more alike than we are unalike.
>
> Maya Angelou

The arts are a defining feature of cultural identity. They provide us with insight into the past, into what is valued in the present and into hopes and aspirations for the future. They are dynamic and fluid, responding to the present while also preserving traditions of the past.

The arts provide us with the means to examine our world and what it is to be human; as universal forms of human expression, the arts enable us to share our experiences, discoveries, understandings and preoccupations. As such, the arts provide opportunities for intercultural exchange and dialogue while also shaping our individual and collective identities.

We turn to the arts in times of uncertainty as well as at times of celebration. Through the study of art practices, artists and artworks in their cultural, historical and social contexts, we can gain insight into the role of the arts in society and also into the concerns and values of a particular culture.

The MYP values the process of creating, performing and presenting artwork, and gives students opportunities to function as artists and to develop as learners. Students learn to use the arts to convey feelings, experiences and ideas about the world, and in doing so they acquire and develop techniques and creative skills. They learn the value of reflection and evaluation as a means of developing their ideas, their skills and their work.

Thinking and working creatively is fundamental to MYP arts, and it can easily become a focus in other subject groups too. Heightened awareness of thinking creatively encourages student-centred learning and develops students' lifelong learning skills. It also prepares them for a world where they may be required to be flexible, innovative and entrepreneurial.

By developing curiosity about themselves, others and the world, students can become effective learners, inquirers and creative problem-solvers. They develop their social, emotional, intellectual and personal skills, building their self-confidence and learning different ways to express and present themselves. Being creative not only empowers students by giving them a voice to share their experiences and ideas, it also enhances their well-being, providing them with a sense of accomplishment and achievement.

The arts encourage students to work, create and learn in collaboration with others, thus developing their ability to work as part of a team; sharing, negotiating and connecting with others. Through collaborating with others, students are able to understand the power of multiple perspectives and the value of diversity.

The arts in the MYP seek to stimulate young imaginations, challenge perceptions and develop creative and analytical skills. Involvement in the arts encourages students to understand the arts in context and the cultural histories of artworks, thus supporting the development of an inquiring and empathetic world view. The arts challenge and enrich personal identity, and build awareness of the aesthetic in a real-world context. Through development of the imagination, students can become more empathetic and compassionate, they can enrich their cultural lives and discover new ways to contribute actively both to their own communities and to the world.

Thinking and working creatively in the arts

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

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

While the acquisition and application of skills is essential to any study of the arts, students should also engage with creative processes that give them the opportunity to grow and flourish as creative learners. A well-designed arts course enables students to develop not only practical skills, but also creative- and critical-thinking strategies. A supportive learning environment makes it easier for students to take risks and experiment creatively as part of their process.

The process of working creatively may include working in collaboration, sharing ideas and perspectives and recognizing the power and potential of diversity. This helps students to develop the skills of negotiation and decision-making, as well as learning to respect the points of view of others.

There is rarely just one way to create art, and the process of creative thought and critical selection of ideas and solutions may take many paths before a student can determine the way of working that best suits them. Students are encouraged to think creatively in the process of creating art without fear of failure. Often, a creative thought process will lead to a better outcome, but there are times when unforeseen circumstances arise, and the outcome does not reflect the creativity of the process. Students should be encouraged and enabled to take creative risks and explore ideas in the process and the creation of the artwork/performance through both conventional and unconventional approaches.

While the practical approaches towards the creative process can often be recorded by the teacher in classroom practice, the internal thought processes and the creativity that occurs outside of the studio or rehearsal space need to be recorded by the student in the arts process journal. For assessment purposes, the creative process is assessed independently of the final outcome, through the artist's intention and the practical exploration of an idea/ideas (criterion B).

Ways of working creatively are often interrelated and bring together a range of skill sets, understandings and approaches. Working creatively in the arts draws on the inquiry–action–reflection cycle, and could include the following aspects.

- **Questioning:** Students can set research questions to shape the investigation stage of the process. Questioning can be demonstrated through class discussion, as well as through students posing questions in their arts process journal that encourage them to consider different perspectives. Students can ask themselves "what if" questions to ensure that they consider different approaches or generate and pose new questions from an original question.

- **Ideation:** As students explore ideas for creating/performing, they may weigh up different ideas and possibilities, and investigate different ways to do things. Ideation can be demonstrated when a student presents an unusual insight, an idea or a perspective. Ideation requires perseverance and a reluctance to simply accept the first or the most obvious idea.

- **Visualizing outcomes:** When students visualize their finished artwork/performance, they may consider the different pathways that can lead to this final outcome, and different outcomes for their ideas or their artwork/performance before making a final decision. Students may demonstrate imagination as they envisage what would happen if they were to employ a particular approach, make a particular adjustment, introduce a particular change. The artistic intention can be used to guide consideration of different options.

- **Considering other perspectives:** This is evident in students' awareness of audience, the identification of a target audience for their artwork/performance and consideration of the impact their work might have on an audience. It is evident when students can step back from their work and consider how it might be experienced by another person; this provides them with distance, which helps them to examine their work afresh. It can also be seen when students approach practical work with a sensitivity to others and an empathetic attitude when working collaboratively, considering others' perspectives and giving feedback or critiquing the work of their peers with compassion and care.

- **Evaluating ideas:** Students employ critical-thinking skills to evaluate ideas or approaches, and their potential, before taking action. This involves considering an idea and reflecting on the extent to which it has value before deciding whether or not to develop it. Evaluating ideas is part of the process of developing and refining artistic intentions.

- **Experimenting:** As students approach their practical work, they may use different exercises, activities and strategies to develop their skills and to practically explore their ideas and material. They may try out different ideas before settling on a final idea, thus demonstrating awareness of the artistic choices they have before they make a decision.

- **Identifying challenges and finding strategies to overcome them:** This is often best evidenced in the arts process journal, where students state the challenges encountered and any feedback received. They present possible solutions before deciding which is the best and most appropriate course of action, having the flexibility and confidence to make changes to their approaches and plans. This process of identifying challenges and finding strategies requires students to continuously reflect on and evaluate their work and their processes.

- **Risk-taking:** This is related to reflection, analysis and evaluation. Students consider possible approaches or actions that may be unusual and/or whose outcomes are unforeseeable. Students decide to take a course of action, having first considered the possible impact and consequences.

Arts across the IB continuum

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

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

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

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

Figure 2 shows the IB continuum pathways in the study of the arts.

Figure 2

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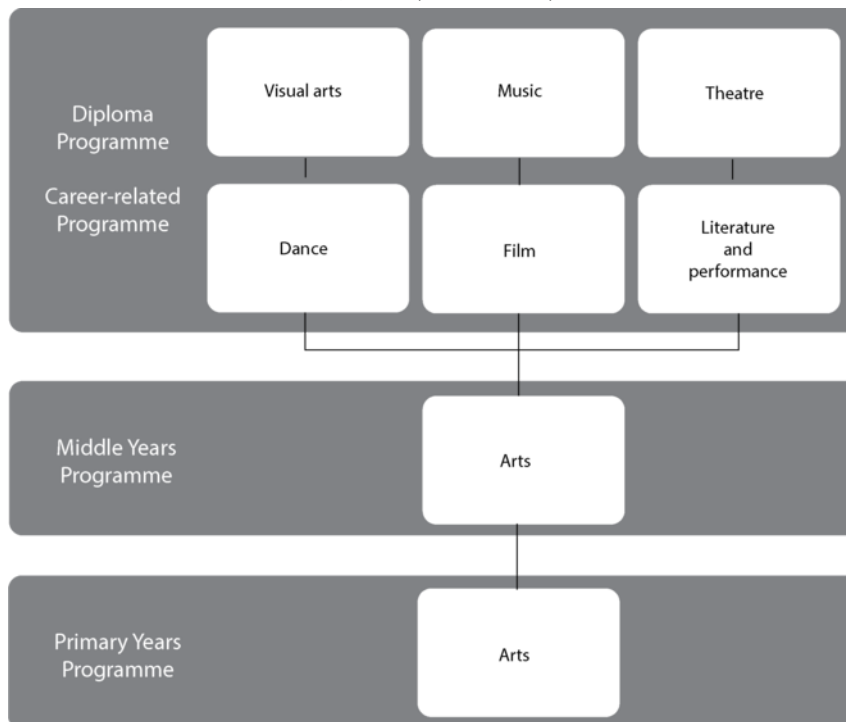
MYP arts also helps to prepare students for overall success in the DP and the CP through the use of concepts and contexts, through developing creativity, subject-specific skills and ATL skills.

The knowledge, skills and attitudes that students develop in arts courses provide a meaningful foundation for further study and help to prepare students for careers in both traditional creative fields, such as set design and fashion, or modern creative fields, such as multimedia and digital design.

Aims

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

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

- enjoy lifelong engagement with the arts
- explore the arts across time, cultures and contexts
- understand the relationship between art and its contexts
- develop the skills necessary to create and to perform art
- express ideas creatively
- reflect on their own development as young artists.

Objectives

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

The objectives of MYP arts encompass the factual, conceptual, procedural and metacognitive dimensions of knowledge, and provide explicit focus on the four areas that lie at the heart of an arts education.

MYP arts objectives	Learning and assessment objectives
Learning about the arts	Objective A: Investigating
Learning through the arts	Objective B: Developing
Creating and/or performing art	Objective C: Creating/Performing
Evaluating one's own art and one's development as an artist	Objective D: Evaluating

Three different levels of each objective have been developed; they have been designed to enable schools to place students either by age (for example, MYP year 1, MYP year 2, and so on) or by stage (Novice, Intermediate, Competent). Schools that choose to place students by stage rather than age may decide to have multi-age classes for MYP arts.

Schools **must** use the objectives provided in this guide for year 1/Novice, year 3/Intermediate and year 5/Competent.

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

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

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

The four objectives can be considered as dynamic, interrelated and integrated elements of an arts process. They can also be used sequentially in the planning of units of work and in the creation/performance of artworks. However, for the purpose of learning and teaching, and in the development of units, the strands do not need to be covered in any particular sequence or order. It is important to note that investigating, for example, is also part of developing, of creating/performing, as well as being key to evaluating.

A Investigating

Through the study of art movements or genres and artworks/performances, students come to understand and appreciate the arts. They use and further develop their research skills to draw on a range of sources, understanding that, in the arts, sources are not limited to texts; they can also include audio and video recordings, images and musical notation. All sources used must be referenced in accordance with the school's academic integrity policy.

Students use and further develop information literacy skills to evaluate and select relevant information about the art movements or genres and artworks/performances. While contextual information should be included, the focus of the investigation is the art genre or movement and artworks/performances, not extensive biographical information about artists. Students learn how to critique the artworks/performances of others and to communicate in subject-specific language or terminology; this will be important in order to access the higher levels in criterion A ii.

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

i.   investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry

ii.   critique an artwork or performance from the chosen movement(s) or genre(s).

B Developing

Development of ideas through practical exploration provides the opportunity for active participation in the art form. Practical exploration requires students to acquire and develop skills/techniques and to experiment with the art form. Evidence of practical exploration cannot be limited to written form; for example, if a student is composing music, evidence should include musical notation and/or audio recordings; if a student is creating a piece of theatre, evidence should include script extracts and/or video recordings. To achieve the higher levels in criterion B i, students must evidence extensive and varied practical exploration and refinement of their idea(s). Students use both practical exploration and knowledge and understanding of art and artworks to purposefully inform artistic decisions.

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

i.   practically explore ideas to inform development of a final artwork or performance

ii.   present a clear artistic intention for the final artwork or performance in line with the statement of inquiry.

C Creating/Performing

The acquisition and development of skills is evident in both process and outcome. Formative assessment supports students' acquisition and development of skills and techniques in the process stage. The students' command of skills and techniques is demonstrated through the creation or performance of a finalized artwork that is summatively assessed.

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

i.   create or perform an artwork.

D Evaluating

MYP arts promote the development and application of reflection and critical-thinking skills so that students become reflective practitioners. Through reflecting on their work and on themselves, students become more aware of their own artistic development and the role that the arts play in their lives and in the world. When evaluating their own artwork or performance, students should consider elements, techniques and context. The arts process journal should be used throughout the process stage to keep a record of reflections that students can refer to when developing the final reflection. Development as an artist includes development of personal skills, such as affective skills and problem-solving skills, as well as development of artistic skills and techniques. Students' reflections should answer the questions: "What have I learned that can be taken forward and applied to other projects?" and "What would I do differently if I did this project again?"

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

i.   appraise their own artwork or performance

ii.   reflect on their development as an artist.

Visualizing the arts objectives

Figure 3

The MYP arts objectives
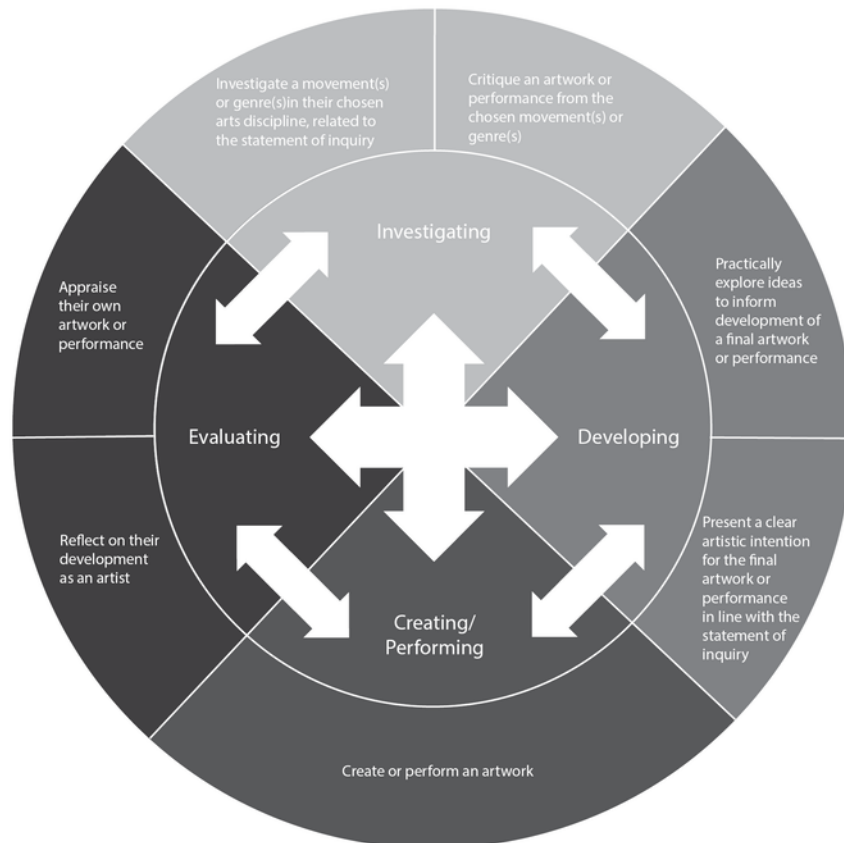
Figure 3 indicates visually how the objectives can be used dynamically when designing units within the arts subject group. The four objectives may be introduced separately to allow for a specific focus on one of the objectives. For example, teachers might choose to focus on objective A (investigating) to introduce a particular genre and provide guidance for writing a critique. Alternatively objectives B (developing) and C (creating/performing) can easily be paired in units to practically explore ideas in order to create or perform an artwork.

In MYP arts, teachers are not required to assess all four criteria in every unit. However, units that assess all four criteria through a range of associated assessment tasks increase efficiency, promote holistic learning, and help to prepare students for MYP eAssessment in the arts.

Planning a progression of learning

Throughout the programme, students should engage with the curriculum and demonstrate their understanding at increasing levels of sophistication.

Year 1/Novice In order to reach the aims of arts, students should be able to do the following.	Year 3/Intermediate In order to reach the aims of arts, students should be able to do the following.	Year 5/Competent In order to reach the aims of arts, students should be able to do the following.
Objective A: Investigating		
Investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry. Describe an artwork or performance from the chosen movement(s) or genre(s).	Investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry. Analyse an artwork or performance from the chosen movement(s) or genre(s).	Investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry Critique an artwork or performance from the chosen movement(s) or genre(s).
Objective B: Developing		
Practically explore ideas to inform development of a final artwork or performance. Present a clear artistic intention for the final artwork or performance in line with the statement of inquiry.		
Objective C: Creating/Performing		
Create or perform an artwork.		
Objective D: Evaluating		
Appraise their own artwork or performance. Reflect on their development as an artist.		

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

In the case of arts objectives, for which objective strands and assessment criteria are the same for all year groups/stages, the increasing levels of sophistication are determined by the skill sets selected by the teacher for each unit of study. The expectations of the teacher will need to be made clear to students through task-specific clarifications at the start of the unit.

In year 5/Competent, objective A (investigating) strand ii requires students to provide a critique of an artwork or performance. A critique involves the skills of interpretation, analysis and evaluation. Oral commentary is accepted as a form of communicating a critique; it does not have to be a written text.

Interdisciplinary learning

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

Interdisciplinary learning and teaching is grounded in individual subjects but extends disciplinary understanding in ways that are:

- **integrative**—bringing together concepts, skills or modes of communication from two or more subject groups, disciplines or established areas of expertise in order to develop new perspectives or understandings

- **purposeful**—connecting disciplines to solve real-world problems, create products or address complex issues in ways that would have been unlikely through a single approach.

Interdisciplinary learning can, and should, take place within subjects; the MYP concepts and global contexts provide the tools for this transfer to take place (though it may not be the central focus of the unit). Interdisciplinary units are another opportunity for this, where developing new conceptual understandings using knowledge from multiple disciplines is the central focus of the unit.

Within interdisciplinary units, the MYP uses concepts and contexts as starting points for meaningful integration and transfer of knowledge across subject groups and disciplines. *Interdisciplinary teaching and learning in the MYP* contains more information, including a detailed process for planning these units, as well as criteria to assess interdisciplinary understanding.

> Schools offering the MYP are responsible for engaging students in at least one collaboratively planned interdisciplinary unit for each year of the programme, integrating disciplines either within or across subject groups.

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

- the mathematical components of certain artworks

- the biological effects of the arts

- the artistic process in designing and marketing products.

Authentic interdisciplinary learning often requires critical reflection and detailed collaborative planning. However, teachers and students can also make interdisciplinary connections through spontaneous learning experiences and conversations.

> All MYP teachers are responsible for developing meaningful ongoing opportunities for interdisciplinary learning and teaching, both within their disciplines and in the context of interdisciplinary units.

MYP projects

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

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

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

The arts offer many opportunities for learning through action. Inspiration from the arts for community projects and personal projects might include inquiries into:

- the beneficial effects of the arts on a particular community
- designing and leading an arts workshop
- writing or directing a production
- learning a musical instrument.

For further information, please refer to the *Personal project guide* (2021) and the *Community project guide* (2021), which can be found in the programme resource centre under "MYP resources".

Requirements

Teaching hours

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

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

This indicates that students must engage in 50 hours of structured learning in the arts in each year of MYP years 1–3, and in years 4 and 5 of the MYP if they opt to continue to study the subject. This requirement may be applied across various disciplines, as long as the number of hours meets the minimum requirement for the subject group. In practice, more time is often necessary to meet subject-group aims and objectives and to provide for the sustained, concurrent teaching that enables interdisciplinary study.

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

It is recommended that students studying an arts discipline in year 5 will have engaged in structured learning in the same arts discipline in earlier years of the programme (students transferring from other schools may be exceptions to this); "structured learning in the same arts discipline" indicates that the students have engaged in a course of the same arts discipline offered as part of the curriculum in the school in a previous year of the MYP.

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

The MYP recognizes the following arts disciplines in which students can receive IB-validated grades.

- Dance
- Music
- Theatre
- Media arts
- Visual art

The arts process journal

The arts process journal is a generic term used to refer to the self-maintained record of progress that students make throughout their study of the arts. The medium for documenting the process can vary depending on student and teacher preferences.

- The arts process journal can be written, visual, audio or a combination of these, and may include both paper and electronic formats.
- Students may develop their own format and design, although schools can provide templates or examples to support students' work.
- A separate arts process journal can be used for each individual arts discipline or one arts process journal can be used for all arts disciplines.

- A separate arts process journal can be used for each year of the programme or students can keep the same journal for several years.

Students must use the arts process journal in all MYP arts courses.

Students must show evidence of regular use of the arts process journal, though not necessarily weekly. While legibility is important, the recording of critical and creative thinking and reflection is more important than neatness and presentation.

Uses of the arts process journal

The arts process journal can be used as:

- a place to record learning and learning experiences
- a working, living document that shows the evolution of thoughts and ideas over time
- a tool for reflecting and supporting assessment of all strands of all criteria
- evidence for assessment purposes
- a place to generate questions, investigate and incorporate selected, edited and/or annotated research
- a place to practise, experiment and document process
- a place to document creative thinking.

Suggestions for contents of the arts process journal

Please note that this is not an exhaustive list. The process journal could include the following contents.

- Artistic intentions—initial and developing
- Bibliographies
- Creative ideas
- Creative processes
- Critiques
- Development of ideas through practical exploration
- Feedback received and action taken in response to feedback from peers, teacher, audiences, professionals
- Investigations into art forms and art practices
- Iterations and rehearsals
- Notation of ideas: written, musical, visual, aural, oral, and so on
- Notes or artifacts from inspirational visits outside the classroom to exhibitions, performances, screenings, and so on
- Notes, mind maps®, colour boards, mood boards, sketches, photos, links, and so on
- Ongoing evaluations of their own work and its development
- Presentations
- Evidence of problem-solving
- Records of artistic processes and development
- Records of artwork, creations, performances
- Reflections, personal challenges and successes
- Research into artists and art forms
- Responses to the artwork of others
- Storyboards

Students are advised to keep copies of any journal extracts that they may wish to submit for assessment purposes.

Planning the arts curriculum

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

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

Arts objectives for year 1/Novice, year 3/Intermediate and year 5/Competent provide continuity and outline a progression of learning. These objectives guide teachers in making decisions about developmentally appropriate learning experiences, including formative and summative assessments.

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

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

Organizing the arts in the school

A rich arts course is an essential part of a broad and balanced MYP curriculum. Through structured learning in various art forms over the course of years 1–3, students have the greatest exposure to visual and performing art forms and can best explore a variety of skills. Modes of performance through visual arts and performing arts offer students various opportunities to express emotion, idea and opinion through entirely separate skill sets; therefore, it is **strongly recommended** that students engage in both a visual (for example, visual arts, media arts) and a performing art (for example, dance, theatre, music). If, however, the school context is such that it is not possible to provide high-quality, coherent courses in both a visual and a performing art, then schools may opt to provide only a visual art or only a performing art.

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

The MYP recognizes the following arts disciplines in which students can receive IB-validated grades.

- **Visual arts:** Visual art and media arts (which can be taught separately or together as integrated visual arts).

- **Performing arts:** Theatre, music and dance (which can be taught separately or in various combinations as integrated performing arts).

Schools often face complicated demands for resources and timetabling or scheduling. The pathways in the table below represent only some of the ways in which MYP arts can be organized. These examples represent various applications of key principles of IB curriculum design.

- **Balance:** Students **must** study MYP arts as one of eight subject groups required in MYP years 1–3. The programme is designed to enable students to progress into MYP years 4 and 5.

- **Breadth:** Students **should** have opportunities to explore many arts disciplines in order to introduce them to the wealth of artistic practices, processes and works.

- **Depth:** Students **should** be able to pursue sustained learning in at least one arts discipline so that they can develop deeper understandings, enhance their skills over time and be able to meet the highest achievement levels for MYP arts criteria in the final year of their MYP experience.

Structure of course	Description
Combined subject groups in MYP years 1–3	In MYP years 1–3, if local circumstances impose scheduling constraints that prevent the programme's designed implementation, schools can combine learning and teaching for a subject group into one or more other regularly timetabled/scheduled subject groups. Any subject group that is not taught independently must continue to meet MYP requirements.
Intermittent course (For example, the arts subject group is offered for the first semester and the design subject group for the second semester)	In MYP years 1–3, it is permissible to alternate the arts subject group with one other subject group, provided that each subject group meets the required minimum 50 teaching hours.
Modular arts course (For example, a variety of arts disciplines per semester, trimester, quarter or term)	Students may study a consecutive variety of arts disciplines for a set time per discipline. Each module focuses on a single arts discipline, such as dance, media arts, music, theatre or visual art. Modules may be taught by the same teacher or different teachers. The total hours in the subject group must meet the minimum requirement of 50 hours. When reporting grades, it is a school choice whether to report the student achievement levels for individual arts disciplines or for the arts as a subject group.
Integrated arts courses	Integrated arts courses could consist of integrated visual arts disciplines, integrated performing arts disciplines or integrated visual arts and performing arts disciplines.
Discrete arts disciplines • Dance • Music • Theatre • Media arts • Visual art	Students may engage in the arts through the study of discrete disciplines. Students may study one or more discipline each year.

Schools that finish in MYP year 5/Competent should always ensure that students are able to meet the year 5 arts objectives by the end of the course.

Potential MYP arts pathways

In MYP years 1–3, the MYP arts subject group must meet the minimum requirement of 50 hours of teaching time each year. If students opt for IB validation through eAssessment (ePortfolio) in MYP arts, the IB recommends a minimum of 140 hours of teaching time over the final two years of the programme (70 hours in both MYP years 4 and 5).

If schools offer the courses listed below as "not recommended" or "not possible", they may receive a matter to be addressed at programme authorization or evaluation.

Intermittent courses (including arts and one other subject group)

MYP year 1	MYP year 2	MYP year 3	MYP year 4	MYP year 5	
Intermittent course	Intermittent course	Intermittent course	Choice of MYP arts discipline(s)	Continuation of the choice	**Preferred**, as students have sufficient opportunity to experience sustained learning in an

MYP year 1	MYP year 2	MYP year 3	MYP year 4	MYP year 5	
			offered previously	selected in MYP year 4	arts discipline or in more than one arts discipline.
Intermittent course	Intermittent course	Intermittent course			**Possible** in schools that do not offer MYP years 4 and 5, and in schools that opt for subject group flexibility in MYP years 4 and 5.
Intermittent course	Intermittent course	Intermittent course	Intermittent course	Intermittent course	**Not recommended**, as students rarely have sufficient opportunity to reach the highest achievement levels of the year 5 assessment criteria owing to the lack of sustained learning.
Arts subject group only	Design subject group only	Physical and Health Education subject (PHE) group only			**Not possible**, as in MYP years 1–3, all eight subject groups must be offered each year to meet programme requirements.

Modular arts courses

Modular arts courses offer students a variety of arts disciplines, each for a set period of time (semester, trimester, quarter or term, depending on the school). As a subject group, the arts must meet the minimum requirement of 50 hours of teaching time each year.

The following table shows examples of some modular arts pathways.

MYP year 1	MYP year 2	MYP year 3	MYP year 4	MYP year 5	
Modular arts course	Modular arts course	Modular arts course	Choice of MYP arts discipline(s) offered previously	Continuation of the choice selected in MYP year 4	**Preferred**, as students have sufficient opportunity to experience sustained learning in discrete arts.
Modular arts course	Modular arts course	Modular arts course	Integrated arts course	Continuation of the integrated arts course selected in MYP year 4	**Possible**, as this offers students the opportunity to experience many arts disciplines, but a modular course does not prepare students well for the interdisciplinarity of integrated arts.
Modular arts course	Modular arts course	Modular arts course			**Possible**, as this meets programme requirements for MYP years 1–3. (Schools can opt for subject group flexibility in MYP years 4 and 5, in which case they can decide not to offer the arts.)
Modular arts course	Modular arts course	Modular arts course	Modular arts course	Modular arts course	**Not recommended**, as students may not have sufficient opportunity to reach the highest achievement levels of the year 5 assessment criteria.

MYP year 1	MYP year 2	MYP year 3	MYP year 4	MYP year 5	
Modular arts course	Modular arts course	Design or PHE subject group (no MYP arts course)			**Not possible**, as this does not meet programme requirements for MYP years 1–3.

Integrated arts courses and/or discrete arts disciplines

Across the MYP, schools may offer integrated arts courses and/or discrete arts disciplines. As a subject group, the arts must meet the minimum requirement of 50 hours of teaching time each year.

The following table shows examples of some arts pathways.

MYP year 1	MYP year 2	MYP year 3	MYP year 4	MYP year 5	
Integrated visual arts **and** integrated performing arts	Integrated visual arts **and** integrated performing arts	Integrated visual arts **and** integrated performing arts	Integrated visual arts **and/or** integrated performing arts	Continuation of the choice selected in MYP year 4	**Preferred**, as students have sufficient opportunity to experience sustained learning in visual and performing arts.
A single integrated arts course that includes both visual arts and performing arts disciplines	A single integrated arts course that includes both visual arts and performing arts disciplines	A single integrated arts course that includes both visual arts and performing arts disciplines	A single integrated arts course that includes both visual arts and performing arts disciplines	A single integrated arts course that includes both visual arts and performing arts disciplines	**Preferred**, as students have sufficient opportunity to experience sustained learning in visual and performing arts.
Integrated visual arts **and** integrated performing arts	Integrated visual arts **and** integrated performing arts	Integrated visual arts **and** integrated performing arts	Discrete arts discipline(s)	Continuation of the choice selected in MYP year 4	**Preferred**, as students have sufficient opportunity to experience sustained learning in visual and performing arts.
Integrated visual arts **or** integrated performing arts	Integrated visual arts **or** integrated performing arts	Integrated visual arts **or** integrated performing arts	Integrated visual arts **or** integrated performing arts	Integrated visual arts **or** integrated performing arts	**Possible**, as this offers sustained learning, but it does not offer students the opportunity to experience both visual and performing arts.
Multiple visual arts and performing arts discrete disciplines	Multiple visual arts and performing arts discrete disciplines	Multiple visual arts and performing arts discrete disciplines	A choice of discipline(s) offered in MYP years 1–3	Continuation of the choice selected in MYP year 4	**Preferred**, as students have sufficient opportunity to experience sustained learning in visual and performing arts.
One visual art and one performing art as	Continuing the disciplines	Continuing the disciplines	A choice of **either/both** discrete discipline(s)	Continuation of the choice selected in MYP year 4	**Possible**, as students are exposed to both visual and performing arts, although this limits students to the study of only two arts disciplines.

MYP year 1	MYP year 2	MYP year 3	MYP year 4	MYP year 5	
discrete disciplines	from MYP year 1	from MYP year 1	offered in MYP years 1–3		
Visual art Theatre	Music (band) Media arts	Music (orchestra) Dance	A choice of any of the disciplines studied	Continuation of the choice selected in MYP year 4	**Possible**, as students can experience many arts disciplines, but less than ideal since there is no sustained learning in MYP years 1–3.
One arts discipline	Continuing the discipline from MYP year 1	Continuing the discipline from MYP year 1	Continuing the discipline from MYP year 1	Continuing the discipline from MYP year 1	**Possible**, as students experience sustained learning, but less than ideal since this limits students to the study of only one arts discipline.

Note: Classes may be made of mixed-grade level students. When planning for this, schools should ensure students have adequate exposure and progression through the arts course(s).

Learning and teaching through inquiry

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

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

Conceptual understanding

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

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

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

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

Key concepts

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

- courses within the arts subject group (intra-disiciplinary learning)
- other subject groups (interdisiciplinary learning).

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

Table 1

MYP key concepts

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

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

Aesthetics

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

The concept of aesthetics is perceived differently around the world and across cultures. In the arts, aesthetics may begin with the formal study of the elements of art and beauty but should also include diverse cultural perspectives.

Change

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

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

Communication

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

Communication is often regarded in the arts as a message between the artist and an audience, or between performers. Without intended communication the arts become solely self-expressive. An artistic intention is the artist's communication of the intended impact of the artwork/performance on an audience. Communication is also key to collaboration, to presenting and negotiating ideas and to giving feedback. Communication in the arts can occur through a variety of media—through artifacts, the body, image, movement, sound, text, visuals and voice.

Identity

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

In the arts, we often explore the self and self-discovery through the concept of identity; however, identity may also be related to the identification of a genre, style, movement, particular artist or place. The arts often give us insights into the identity of a culture or a period of time, providing us with an idea of how a culture identifies itself and of the characteristics and values of a culture.

Other key concepts can also be important in arts, such as **culture**, **form**, **perspective**, **relationships** and **time, place and space**.

Related concepts

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

Table 2 lists the related concepts for MYP arts. Teachers are not limited to the related concepts listed in this chart and may choose others when planning units, including from other subject groups.

Table 2

Related concepts in arts

Related concepts in arts			
Visual arts			
Audience	Boundaries	Composition	Expression

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

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

Global contexts for learning and teaching

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

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

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

Many inquiries into arts concepts naturally focus on personal and cultural expression. However, teachers are encouraged to design their courses to offer students opportunities to explore other MYP global contexts in relation to the aims and objectives of the subject group.

Statements of inquiry

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

Table 3

Example statements of inquiry

Statement of inquiry	Key concept Related concept(s) Global context and exploration	Possible project/study
Ingenious experimentation can give rise to unique and beautiful creations.	• Aesthetics • Composition(s) • Scientific and technical innovation: An exploration into adaptation and ingenuity	Mixed media visual arts Music arranging Experimental choreography Directorial decisions in theatre/film
Artistry can make communication with an audience more effective.	• Communication • Audience	Stage design Film music Illustration

Statement of inquiry	Key concept Related concept(s) Global context and exploration	Possible project/study
	• Personal and cultural expression: An exploration into artistry	
New genres may emerge when innovations are adopted by others.	• Change (transformation) • Genre • Innovation • Orientation in space and time: An exploration of the interconnectedness of individuals	Any genre(s)
Different styles of expression can facilitate self-discovery and enhance wellbeing.	• Identity • Expression • Identities and relationships: An exploration of health and well-being	Self-portraits Improvisation Mindful art
Different styles can reflect the perception of beauty shared by people of a particular era and/or culture.	• Aesthetics • Interpretation • Orientation in space and time: An exploration of eras and/or peoples	Arts appreciation Studies of nature Study of any era(s)/culture(s) in the arts discipline
Compositions can raise awareness and lead to increased community engagement and change.	• Change • Expression • Fairness and development: Social entrepreneurs	Protest songs Propaganda Theatre for change Street art

Inquiry questions

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

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

Table 4

Examples of factual, conceptual and debatable questions

Factual questions: Remembering facts and topics	Conceptual questions: Analysing big ideas	Debatable questions: Evaluating perspectives and developing theories
What is the relationship between identity and aesthetics? How do the arts help us express our identity?	How can learning about someone's artistic preference help you understand their identity better?	To what extent is art more powerful than words? Is all art created with an audience in mind?

Factual questions: Remembering facts and topics	Conceptual questions: Analysing big ideas	Debatable questions: Evaluating perspectives and developing theories
What have we learned about our past world from artists' work?	When might art be the best way to communicate? Does art have a role in raising awareness, preventing problems and/or solving issues?	To what extent are the arts a catalyst for positive social change?

Approaches to learning

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

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

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

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

Table 5

Examples of arts-specific skill indicators

Category	Skill indicator
Thinking skills	Map the creative thought process in the arts process journal to generate new ideas and questions.
Social skills	Work collaboratively in a production team with assigned roles and responsibilities.
Communication skills	Give and receive meaningful feedback.
Self-management skills	Plan the development of an artwork, prepare for a performance or plan the time needed to create an exhibition.
Research skills	Locate, organize, analyse, evaluate, synthesize and ethically use information from a variety of sources and media (including digital social media and online networks) to investigate art and the artworks/performances/practices of artists.

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

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

Table 6

Examples of demonstrations of ATL skills in arts

Approaches to learning
Affective (resilience): Learn from mistakes and failures in practical explorations to move a project forward.

Approaches to learning
Thinking (creative thinking): Create original works and ideas; use existing works and ideas in new ways.

Subject-specific guidance

How to use the guidance sections

- The information in each guidance section is not prescriptive and is not intended to limit teachers in the development of their arts courses. It is designed to give a sense of the possibilities for each subject.

- Teachers should develop their courses using the MYP arts aims and objectives as their prime points of reference.

- The specific content of an MYP arts course will differ according to the local or national context in which the school is working.

- The following subject-specific examples show only the type of content, skills and processes that might be addressed through the objectives.

- The subject-specific examples are not prescriptive nor exhaustive; it should be adapted to make it age- and level- appropriate.

Guidance for dance

Dance within the MYP is a practical subject that develops students' understanding of dance as an art form, as well as giving students the opportunity to develop as artists themselves. It encourages the exploration of dance and dance practices from different times and cultures, as well as developing students' dance skills, giving them the opportunity to choreograph, rehearse and perform dance. It develops students' ability to reflect on, evaluate and critique artwork and their own development as young artists.

Objectives in a dance course

Examples

These are examples only of the type of content, skills and processes that might be addressed through the objectives.

What might students investigate in dance?
Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:

- different dance techniques, traditions, practices, choreographers, dancers and developments in dance in their contexts
- components of choreography, such as variety, contrast, repetition, canon, unison, mirroring and space
- how subject-specific terminology facilitates effective communication about dance
- production elements (use of space, costume, lights, set, sound)
- methods of recording and communicating choreography and dance ideas in the arts process journal.

How might students develop their ideas through dance and finalize an artistic intention?
Students might:

- experiment with form, physical control and kinaesthetic skills (such as balance, body memory, coordination) as a means to explore and express ideas effectively
- practically explore ideas, for example, through trying out discrete dance steps or routines
- practically explore production elements to communicate ideas

- finalize an artistic intention in line with the statement of inquiry. (The artistic intention should justify artistic choices, such as choice of techniques, style, interpretation, movements, space, and so on.)

How might students create or perform dance?
Students might create or perform dance by:

- generating and applying movement routines

- rehearsing and performing an existing dance piece

- rehearsing and performing their own dance piece

- applying production skills to the staging of a dance piece.

How might students evaluate their own artwork or performance and their development as a young artist in dance?
Students might:

- consider the extent to which their creation/performance achieved their artistic intention

- consider the impact of the performance on the audience

- reflect on their acquisition and development of dance techniques

- reflect on their development of ATL skills.

Guidance for media arts

Media arts is created through the use of technology. The term *media arts* generally refers to all forms of time-related artworks that are created by recording spoken word or moving images. A time-related artwork is a work that changes and "moves"; for the purposes of MYP arts study, media arts encompasses the study of film, digital media, radio and television. Media arts within the MYP is a practical subject that develops students' understanding of media arts, as well as giving them the opportunity to develop as artists themselves. It encourages the exploration of approaches, practices and products.

Objectives in a media arts course

Examples
These are examples only of the type of content, skills and processes that might be addressed through the objectives.

What might students investigate in media arts?
Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:

- different media arts techniques, traditions, practices, styles and processes in their contexts

- the impact of media arts on an audience and the relationship between artwork and audience

- how subject-specific terminology aids communication about media arts

- production elements (location/space, costume, lights, set, sound) and editing processes.

How might students develop their ideas through media arts and finalize an artistic intention?
Students might:

- experiment with a variety of media arts forms, strategies and practices to explore ideas

- experiment with technology, techniques and media arts elements to communicate ideas effectively

- practically explore ideas, for example, by trying out a range of image and sound design and editing software, as well as different time-based formats to develop ideas

- finalize an artistic intention in line with the statement of inquiry. (The artistic intention should justify artistic choices, such as choice of technology, format, techniques, style, and so on.)

How might students create media arts?

Students might:

- apply skills and techniques in cinematography, directing, editing, sound design and technology

- screen or present their artwork to an audience.

How might students evaluate their own artwork or performance and their development as a young artist in media arts?

Students might:

- consider the extent to which their creation achieved their artistic intention

- consider the impact of the artwork on the audience

- reflect on their acquisition and development of production techniques

- reflect on their development of ATL skills.

Guidance for music

Music within the MYP is a practical subject that develops students' understanding of music as an art form, as well as giving them the opportunity to develop as artists themselves. It encourages the exploration of music and music practices from different times and cultures. It develops students' creative and musical skills, enabling them to create, rehearse and perform music. It develops students' ability to reflect on, evaluate and critique music and their development as young artists.

Objectives in a music course

Examples

These are examples only of the type of content, skills and processes that might be addressed through the objectives.

What might students investigate in music?

Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:

- different music techniques, traditions, practices, and styles in their contexts

- methods of recording and communicating musical ideas in their arts process journal

- how subject-specific terminology aids communication about music

- music theory, the work(s) of musicians and composers.

How might students develop their ideas through music and finalize an artistic intention?

Students might:

- experiment with form and artistic processes to explore ideas

- experiment with techniques and musical elements as a means to communicate ideas effectively

- practically explore ideas, for example, through trying out motifs, instrumentation, rhythm, technology, styles, and so on

- finalize an artistic intention in line with the statement of inquiry. (The artistic intention should justify artistic choices, such as choice of techniques, style, interpretation.)

How might students create/perform music?

Students might:

- use technology to manipulate and perform music they have created

- rehearse and perform their own or an existing composition

- perform their music to an audience, either live or through recordings.

How might students evaluate their own artwork or performance and their development as a young artist in music?

Students might:

- consider the extent to which their creation/performance achieved their artistic intention

- consider the impact of the performance on the audience

- reflect on their acquisition and development of music skills and techniques

- reflect on their development of ATL skills.

Guidance for theatre

Theatre within the MYP is a practical subject that develops students' understanding of theatre as an art form, as well as giving students the opportunity to function as artists themselves. It encourages the exploration of theatre and theatre practices from different times and cultures. It develops students' creative and theatre skills, enabling them to create, rehearse and perform pieces of theatre. It develops students' ability to reflect on, evaluate and critique their own work and their development as young artists.

Objectives in a theatre course

Examples

These are examples only of the type of content, skills and processes that might be addressed through the objectives.

What might students investigate in theatre?

Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:

- theatre traditions and theatre practices in their contexts

- the practices, or approaches, and artworks of artists and theatre companies

- how subject-specific terminology aids communication about theatre

- methods of recording and communicating ideas about theatre and theatre-making (creating, directing, designing, performing) in the arts process journal

- performance and production elements, and how they work together to communicate ideas and feelings and impact an audience.

How might students develop their ideas through theatre and finalize an artistic intention?

Students might:

- experiment with different theatre processes, styles and methods to explore and communicate ideas

- experiment with design and production skills (use of space, costume, lighting, set and sound)

- practically explore ideas, for example, through trying out theatre-specific skills (movement, gesture, voice, expression, delivery)

- finalize an artistic intention in line with the statement of inquiry. (The artistic intention should justify artistic choices, such as choice of techniques, style, interpretation.)

How might students create/perform theatre?

Students might:

- rehearse and perform their own or an existing piece of theatre

- apply their theatre skills (as creators, directors, designers, performers)

- use the production elements of costume, light, set, sound, use of space.

How might students evaluate their own artwork or performance and their development as a young artist in theatre?

Students might:

- consider the extent to which their creation/performance achieved their artistic intention

- consider the impact of the performance on the audience

- reflect on their acquisition and development of theatre techniques

- reflect on their development of ATL skills.

Guidance for visual arts

Visual arts within the MYP is a practical subject that develops students' creative and artistic skills, enabling them to create and present their work. It encourages the exploration of visual art and art practices from different times and cultures. Visual arts develop students' understanding of the visual arts, as well as giving them the opportunity to function as artists themselves. It develops students' ability to reflect on, evaluate and critique their own work and their development as young artists.

Objectives in a visual arts course

Examples

These are examples only of the type of content, skills and processes that might be addressed through the objectives.

What might students investigate in visual arts?

Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:

- styles, techniques, traditions, artists' practices and specific artworks in their contexts

- methods of recording and communicating ideas about art in the arts process journal

- how subject-specific terminology aids communication in, and of, investigations, processes and ideas

- the processes, techniques and forms of art-making

- the language of visual communication.

How might students develop their ideas through visual arts and finalize an artistic intention?

Students might:

- experiment with chosen art-making forms, strategies and practices to explore ideas

- practically explore ideas, for example, by experimenting with a range of materials, techniques, styles and visual arts elements to develop their ideas

- finalize an artistic intention in line with the statement of inquiry. (The artistic intention should justify artistic choices, such as materials, techniques, styles and visual arts elements.)

How might students create in visual arts?

Students might:

- apply specific skills to the creation of artwork(s)

- use a variety of methods, techniques and practices to create art.

How might students evaluate their own artwork or performance and their development as a young artist in visual arts?

Students might:

- consider the extent to which their creation achieved their artistic intention

- consider the impact of the creation on the audience

- reflect on their acquisition and development of visual arts techniques

• reflect on their development of ATL skills.

Guidance for dance, music and theatre courses that focus primarily on performance

In some schools, the performing arts are delivered through courses that focus on performance, for example, band or choir programmes working towards a concert, dance programmes working towards a dance production, theatre programmes working towards a theatre production. The MYP arts objectives and assessment criteria can be delivered through performance-based programmes if the following are considered in the planning.

• The MYP conceptual framework

• The student at the centre of learning and teaching

• The inquiry cycle

• The MYP arts aims, objectives and assessment criteria

With this in mind, teachers should engage students with the choice of production or repertoire for a performance and:

• ensure that there are opportunities for students to investigate the context, style and form of the artworks that are being worked on/performed

• ensure that students consider the intentions/purpose of the artworks and what the artworks are trying to express

• find ways for students to actively participate in the development of both their own skills and of the performance in general

• encourage students to work both independently and collaboratively in the preparation of the performance

• offer opportunities for students to reflect on and evaluate their development and the development of the performance.

In their planning of performance-focused courses, teachers must also ensure that they are using the key concepts, related concepts and global contexts when working with their students to prepare and present a performance. They must consider ATL skills, the arts objectives and criteria, and address all sections of a unit planner.

It is important to remember that creativity, and developing conceptual understandings and the attributes of the IB learner profile are as important as the development of performance skills and the finalized product.

Effective use of information and communication technology in arts

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

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

• a means of expanding students' knowledge of the world in which they live

• a channel for developing concepts and skills

• a powerful communication tool.

Digital and technological developments have had an enormous impact on the arts, both in terms of how art is created and the way it is presented, distributed and shared. Such developments have also enhanced the

potential and possibilities of creation, providing new methods, new media and approaches, and impacting how students **create** art. Computers and digital devices have become effective tools for creativity, experimentation and the exploration of ideas. They offer a variety of tools and resources to help students to **develop** their arts skills, try out ideas and make modifications.

As a tool for learning and teaching, ICT can be used in arts classrooms to **investigate** and research into the arts and arts practice across time and space. It offers students the opportunity to access contemporary arts practice, and contemporary and historical artworks and artists, both locally and internationally.

Access to the digital world also gives students the opportunity to provide feedback and critique the work of others, as well as capturing responses to their own work, helping them to **evaluate** both individual pieces of art or performances and their development as young artists.

ICT offers useful tools for capturing finished work and work in progress, as well as offering platforms where a range of artwork, responses, experiments, research and ideas can be kept in a variety of formats. It therefore provides useful tools and spaces for the arts process journal. ICT could be used for parts or all of the arts process journal; for example, it might take the form of a blog, providing easy access for the students' teacher and for accessing their abilities to express themselves through the digital medium as opposed to solely through written forms.

New technological developments make it easier for students to both engage with, and contribute to, arts; many students are familiar with, and proficient in the use of, technology and its potential. Technology, however, is developing all the time, so it is important to be prepared to learn and experiment alongside students, in a spirit of discovery, in order to take full advantage of digital thinking and practice and the way it can both contribute to, and develop, learning and teaching in the arts.

ICT can support students with learning support requirements. Adaptive technologies can enable students with severe learning disabilities to become active learners in the classroom alongside their peers.

For more information about adaptive technologies and learning support requirements, please refer to *Learning diversity and inclusion in IB programmes* under "Approaches to teaching" in the "Cross-programme resource" section of the programme resource centre.

Copyright statement

Digital technology gives students access to more information, but they may need more support in accessing and using this ethically. Students must respect intellectual property: copyright laws may restrict students' selection, creation or use of material.

Assessed curriculum

Alignment of objectives and assessment criteria

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

Figure 4

Arts objectives and criteria alignment

Criterion A:
Investigating

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

i. investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry

ii. critique an artwork or performance from the chosen movement(s) or genre(s).

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. provides **limited** information that is **not always related** to the statement of inquiry ii. **outlines** features of an artwork or performance including **two from elements, techniques and context**.
3–4	The student: i. provides **mostly relevant** information that is **related** to the statement of inquiry ii. **describes** features of an artwork or performance including **two from elements, techniques and context**.
5–6	The student: i. provides **relevant** information that is **related** to the statement of inquiry ii. **analyses** features of an artwork or performance **including elements, techniques and context**.
7–8	The student: i. provides **comprehensive, relevant** information that is **related** to the statement of inquiry ii. **critiques** an artwork or performance **including elements, techniques and context**.

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

Criterion A	Investigating	Maximum 8
Criterion B	Developing	Maximum 8
Criterion C	Creating/Performing	Maximum 8

Criterion D	Evaluating	Maximum 8

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

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

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

While classes can be made of mixed grade level groups, individual students should progress through the course from novice to competent. Depending on how a school plans for their students progression, they might have students moving between the stages at different grade levels. For example, one progression might have students moving from novice to intermediate between MYP 1 and 2, whereas another school's progression might have students making this step between MYP 2 and 3. Students should progress from novice, to intermediate, to competent, with all students seeking IB MYP course results in MYP 5 working at competent level.

The "Subject-specific guidance" section of this guide provides suggestions of how students might meet each of the objectives in each arts subject. It is recommended that the assessment criteria be read in conjunction with the subject-specific guidance.

Task-specific clarifications

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

The MYP arts objective and assessment criterion C (creating/performing) is the same for all MYP years/ stages. The increase in sophistication of skills and techniques used to create or perform art is determined by the skills and techniques developed through each unit, over the years/stages of the course. It is expected that teachers plan carefully the skills and techniques they expect students to master over each year of the programme in the MYP arts.

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

Teachers need to clarify exactly what the skills and techniques are in an 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
- a discussion, or ongoing discussions, of the expectations
- a checklist of skills and techniques addressed in the unit.

Arts assessment criteria: Year 1/Novice

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

The MYP arts objective and assessment criterion C (creating/performing) is the same for all MYP years/ stages. The increase in sophistication of skills and techniques used to create or perform art is determined by the skills and techniques developed through each unit, over the years/stages of the course. It is expected that teachers plan carefully the skills and techniques they expect students to master over each year of the programme in the MYP arts.

For each achievement level of each criterion, possible characteristics are provided to further support teachers in determining a level of achievement. The possible characteristics should be used as an overall general description and should be interpreted according to the year/stage of the student. For example, a piece of work that might be considered "thoughtful" or "thorough" at year 1/Novice stage would not meet the expectations for a "thoughtful" or "thorough" piece of work at year 3/Intermediate stage.

Criterion A: Investigating

Maximum: 8

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

i.   investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry

ii.   describe an artwork or performance from the chosen movement(s) or genre(s).

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. provides **minimal or irrelevant** information that is not related to the statement of inquiry ii. **identifies** features of an artwork or performance including **some elements or techniques**.	Basic Incomplete
3–4	The student: i. provides **basic** information that is not always related to the statement of inquiry ii. **identifies** features of an artwork or performance including **two from elements, techniques or context**.	Adequate Acceptable
5–6	The student: i. provides **mostly** relevant information that is related to the statement of inquiry ii. **outlines** features of an artwork or performance including **two from elements, techniques or context**.	Coherent Clear
7–8	The student:	Focused Detailed

Achievement level	Level descriptor	Possible characteristics
	i. provides **relevant** information that is related to the statement of inquiry ii. **describes** features of an artwork or performance including **two from elements, techniques or context**.	

Command term	Definition
Identify	Recognize and state briefly a distinguishing fact or feature.
Outline	Give a brief account or summary.
Describe	Give a detailed account or picture of a situation, event, pattern or process.

Note: The information shared should not be focused on biographical information about the artists studied.

For strand ii, students should include two features in total from elements, technique and context. They might choose one element and one technique, or any other combination, or they might choose two elements, two techniques or two contexts.

Criterion B: Developing

Maximum: 8

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

i. practically explore ideas to inform development of a final artwork or performance

ii. present a clear artistic intention for the final artwork or performance in line with the statement of inquiry.

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. demonstrates **limited** practical exploration of an idea or ideas ii. **states** some artistic choices but the artistic intention is **unclear**.	Ineffective Incomplete
3–4	The student: i. demonstrates **sufficient** practical exploration of an idea or ideas ii. presents a **clear** artistic intention and **states** artistic choices.	Adequate Reasonable
5–6	The student: i. demonstrates **substantial** practical exploration of an idea or ideas ii. presents a **clear** artistic intention **in line with the statement of inquiry** and states artistic choices.	Focused Considered
7–8	The student: i. demonstrates **substantial and varied** practical exploration of an idea or ideas	Imaginative Thoughtful

Achievement level	Level descriptor	Possible characteristics
	ii. presents a **clear** artistic intention **in line with the statement of inquiry** and **describes** artistic choices.	

Command term	Definition
State	Give a specific name, value or other brief answer without explanation or calculation.
Present	Offer for display, observation, examination or consideration.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.

Criterion C: Creating/Performing

Maximum: 8

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

i.   create or perform an artwork. (Please see the note below regarding progression of skills for this criterion.)

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. demonstrates **limited** skills and techniques through the creation or performance of a finalized work.	Basic Undeveloped
3–4	The student: i. demonstrates **satisfactory** use of skills and techniques through the creation or performance of a finalized work.	Adequate Reasonable
5–6	The student: i. demonstrates **mostly effective** use of skills and techniques through the creation or performance of a finalized work.	Substantial Assured
7–8	The student: i. demonstrates **consistently effective** use of skills and techniques through the creation or performance of a finalized work.	Honed Accomplished

Command term	Definition
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.

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

Criterion D: Evaluating

Maximum: 8

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

i.   appraise their own artwork or performance

ii.   reflect on their development as an artist.

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. **identifies** some elements of their own artwork or performance ii. **makes** a brief observation about their development as an artist.	Incomplete Superficial
3–4	The student: i. **outlines** some elements of their own artwork or performance ii. **identifies** some aspects of their development as an artist.	Adequate Reasonable
5–6	The student: i. **describes** their own artwork or performance ii. **outlines** their development as an artist.	Effective Considered
7–8	The student: i. **analyses** their own artwork or performance ii. **describes** their development as an artist.	Thoughtful Thorough

Command term	Definition
Identify	Recognize and state briefly a distinguishing fact or feature.
Outline	Give a brief account or summary.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Analyse	Break down in order to bring out the essential elements or structure. (To identify parts and relationships, and interpret information to reach conclusions.)

Arts assessment criteria: Year 3/Intermediate

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

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

The MYP arts objective and assessment criterion C (creating/performing) is the same for all MYP years/stages. The increase in sophistication of skills is determined by the skill set developed through each unit over the years of the course. It is expected that teachers plan carefully the skills they expect students to master over each year of the programme in the MYP arts.

For each band of each criterion, possible characteristics are provided to further support teachers in determining a level of achievement. The possible characteristics should be used as an overall general description and should be interpreted according to the year/stage of the student. For example, a piece of work that might be considered "thoughtful" or "thorough" at year 1/Novice stage would not meet the expectations for a "thoughtful" or "thorough" piece of work at year 3/Intermediate stage.

Criterion A: Investigating

Maximum: 8

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

i.   investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry

ii.   analyse an artwork or performance from the chosen movement(s) or genre(s).

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. provides **limited** information that is **not always related** to the statement of inquiry ii. **identifies** features of an artwork or performance including **two from elements, techniques or context**.	Basic Incomplete
3–4	The student: i. provides **mostly relevant** information that is **related** to the statement of inquiry ii. **outlines** features of an artwork or performance including **two from elements, techniques or context**.	Adequate Acceptable
5–6	The student: i. provides **relevant** information that is **related** to the statement of inquiry	Detailed Focused

Achievement level	Level descriptor	Possible characteristics
	ii. **describes** features of an artwork or performance including **two from elements, techniques or context**.	
7–8	The student: i. provides **comprehensive**, **relevant** information that is **related** to the statement of inquiry ii. **analyses** features of an artwork or performance **including elements, techniques and context**.	Thorough Perceptive

Command term	Definition
Identify	Recognize and state briefly a distinguishing fact or feature.
Outline	Give a brief account or summary.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Analyse	Break down in order to bring out the essential elements or structure. (To identify parts and relationships, and interpret information to reach conclusions.)

Note: The information shared should not be focused on biographical information about the artists studied.

For strand ii in levels 1–6, students should include two features in total from elements, technique and context. They might choose one element and one technique, or any other combination, or they might choose two elements, two techniques or two contexts. In levels 7–8, students should include at least one element, one technique and one context.

Criterion B: Developing

Maximum: 8

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

i.   practically explore ideas to inform development of a final artwork or performance

ii.   present a clear artistic intention for the final artwork or performance in line with the statement of inquiry.

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. demonstrates **limited** practical exploration of an idea or ideas ii. presents a clear artistic intention and **states** artistic choices.	Basic Incomplete
3–4	The student: i. demonstrates **sufficient** practical exploration of an idea or ideas ii. presents a clear artistic intention **in line with the statement of inquiry** and **states** artistic choices.	Adequate Reasonable
5–6	The student:	Focused Considered

Achievement level	Level descriptor	Possible characteristics
	i. demonstrates **substantial** practical exploration of an idea or ideas ii. presents a clear artistic intention **in line with the statement of inquiry** and **describes** artistic choices.	
7–8	The student: i. **demonstrates** extensive and varied practical exploration of an idea or ideas ii. presents a clear artistic intention **in line with the statement of inquiry** and **explains** artistic choices.	Imaginative Thoughtful

Command term	Definition
State	Give a specific name, value or other brief answer without explanation or calculation.
Present	Offer for display, observation, examination or consideration.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.
Explain	Give a detailed account including reasons or causes.

Criterion C: Creating/Performing

Maximum: 8

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

i. create or perform an artwork. (Please see the note below regarding progression of skills for this criterion.)

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. demonstrates **limited** skills and techniques through the creation or performance of a finalized work.	Basic Undeveloped
3–4	The student: i. demonstrates **satisfactory** use of skills and techniques through the creation or performance of a finalized work.	Adequate Reasonable
5–6	The student: i. demonstrates **mostly effective** use of skills and techniques through the creation or performance of a finalized work.	Substantial Assured
7–8	The student: i. demonstrates **consistently effective** use of skills and techniques through the creation or performance of a finalized work.	Honed Accomplished

Command term	Definition
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.

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

Criterion D: Evaluating

Maximum: 8

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

i.   appraise their own artwork or performance

ii.   reflect on their development as an artist.

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. **outlines** some elements of their own artwork or performance ii. **identifies** some aspects of their development as an artist.	Incomplete Superficial
3–4	The student: i. **describes** their own artwork or performance ii. **outlines** their development as an artist.	Adequate Reasonable
5–6	The student: i. **analyses** their own artwork or performance ii. **describes** their development as an artist.	Effective Considered
7–8	The student: i. **evaluates** their own artwork or performance ii. **analyses** their development as an artist.	Thoughtful Balanced

Command term	Definition
Identify	Recognize and state briefly a distinguishing fact or feature.
Outline	Give a brief account or summary.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Analyse	Break down in order to bring out the essential elements or structure. (To identify parts and relationships, and interpret information to reach conclusions.)
Evaluate	Make an appraisal by weighing up the strengths and limitations.

Arts assessment criteria: Year 5/Competent

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

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

The MYP arts objective and assessment criterion C (creating/performing) is the same for all MYP years/ stages. The increase in sophistication of skills is determined by the skill set developed through each unit over the years of the course. It is expected that teachers plan carefully the skills they expect students to master over each year of the programme in the MYP arts.

For each band of each criterion, possible characteristics are provided to further support teachers in determining a level of achievement. The possible characteristics should be used as an overall general description and should be interpreted according to the year/stage of the student. For example, a piece of work that might be considered "thoughtful" or "thorough" at year 1/Novice stage would not meet the expectations for a "thoughtful" or "thorough" piece of work at year 3/Intermediate stage.

Criterion A: Investigating

Maximum: 8

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

i.   investigate a movement(s) or genre(s) in their chosen arts discipline, related to the statement of inquiry

ii.   critique an artwork or performance from the chosen movement(s) or genre(s).

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. provides **limited** information that is **not always related** to the statement of inquiry ii. **outlines** features of an artwork or performance including **two from elements, techniques or context**.	Basic Incomplete
3–4	The student: i. provides **mostly relevant** information that is **related** to the statement of inquiry ii. **describes** features of an artwork or performance including **two from elements, techniques or context**.	Adequate Acceptable
5–6	The student: i. provides **relevant** information that is **related** to the statement of inquiry	Focused Detailed

Achievement level	Level descriptor	Possible characteristics
	ii. **analyses** features of an artwork or performance **including elements, techniques and context**.	
7–8	The student: i. provides **comprehensive**, **relevant** information that is **related** to the statement of inquiry ii. **critiques** an artwork or performance **including elements, techniques and context**.	Thorough Perceptive

Command term	Definition
Outline	Give a brief account or summary.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Analyse	Break down in order to bring out the essential elements or structure. (To identify parts and relationships, and interpret information to reach conclusions.)
Critique	Provide a critical review or commentary, especially when dealing with works of art or literature.

Note: The information shared should not be focused on biographical information about the artists studied.

For strand ii in levels 1–4, students should include two features in total from elements, technique and context. They might choose one element and one technique, or any other combination, or they might choose two elements, two techniques or two contexts. For levels 5–8, students should include at least one element, one technique and one context.

Criterion B: Developing

Maximum: 8

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

i.   practically explore ideas to inform development of a final artwork or performance

ii.   present a clear artistic intention for the final artwork or performance in line with the statement of inquiry.

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. demonstrates **limited** practical exploration of an idea or ideas ii. presents a clear artistic intention **in line with the statement of inquiry** and **states** artistic choices.	Basic Undeveloped
3–4	The student: i. demonstrates **sufficient** practical exploration of an idea or ideas ii. presents a clear artistic intention **in line with the statement of inquiry** and **describes** artistic choices.	Adequate Reasonable
5–6	The student:	Focused

Achievement level	Level descriptor	Possible characteristics
	i. demonstrates **substantial** practical exploration of an idea or ideas ii. presents a clear artistic intention **in line with the statement of inquiry** and **explains** artistic choices.	Thoughtful
7–8	The student: i. demonstrates **extensive and varied** practical exploration of an idea or ideas ii. presents a clear artistic intention **in line with the statement of inquiry** and **justifies** artistic choices.	Imaginative Sophisticated

Command term	Definition
State	Give a specific name, value or other brief answer without explanation or calculation.
Present	Offer for display, observation, examination or consideration.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.
Explain	Give a detailed account including reasons or causes.
Justify	Give valid reasons or evidence to support an answer or conclusion.

Criterion C: Creating/Performing

Maximum: 8

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

i.   create or perform an artwork. (Please see the note below regarding progression of skills for this criterion.)

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. demonstrates **limited** skills and techniques through the creation or performance of a finalized work.	Basic Undeveloped
3–4	The student: i. demonstrates **satisfactory** use of skills and techniques through the creation or performance of a finalized work.	Adequate Reasonable
5–6	The student: i. demonstrates **mostly effective** use of skills and techniques through the creation or performance of a finalized work.	Substantial Assured
7–8	The student: i. demonstrates **consistently effective** use of skills and techniques through the creation or performance of a finalized work.	Honed Accomplished

Command term	Definition
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.

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

Criterion D: Evaluating

Maximum: 8

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

i.   appraise their own artwork or performance

ii.   reflect on their development as an artist.

Achievement level	Level descriptor	Possible characteristics
0	The student **does not** reach a standard described by any of the descriptors below.	
1–2	The student: i. **describes** their own artwork or performance ii. **outlines** their development as an artist.	Basic Superficial
3–4	The student: i. **analyses** their own artwork or performance ii. **describes** their development as an artist.	Adequate Reasonable
5–6	The student: i. **evaluates** their own artwork or performance ii. **analyses** their development as an artist.	Thoughtful Balanced
7–8	The student: i. **thoroughly and perceptively** evaluates their own artwork or performance ii. **discusses** their development as an artist.	Insightful Comprehensive

Command term	Definition
Outline	Give a brief account or summary.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Analyse	Break down in order to bring out the essential elements or structure. (To identify parts and relationships, and interpret information to reach conclusions.)
Evaluate	Make an appraisal by weighing up the strengths and limitations.
Discuss	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.

MYP eAssessment

Please note that eAssessment in the arts is only available at year 5/competent stage. Although schools may decide to offer novice or intermediate stage arts courses to students in the final year of the programme, students seeking IB MYP course results for arts must work at year 5/competent stage.

For each assessment session, the IB publishes a partially completed arts unit planner (including required assessment tasks) that teachers must develop and deliver in their own contexts. The partially completed unit planner provides the summative assessment tasks (which will assess all strands of each criterion) for the session.

Upon publication, the IB partially completed arts unit planner must be developed by the teacher responsible for teaching the unit and managing the summative assessment. Where more than one teacher is involved, this should be done collaboratively.

The completed assessments are presented as an ePortfolio. This is a collection of work submitted to the IB for eAssessment. Students seeking IB MYP course results for arts courses must complete an ePortfolio. This should demonstrate students' achievement of the subject group's objectives.

The resulting portfolio of student work is marked by the student's teacher(s), based on the school's internal standardization of judgments against MYP arts assessment criteria for year 5/Competent stage. Successful results can contribute to students' attainment of the IB MYP certificate.

A process of external moderation assures accurate and consistently applied standards.

The recommended learning and teaching time for the ePortfolio unit is approximately 20 hours.

Using partially completed unit planners

Planning the unit

Teachers develop the partially completed unit planner according to their own local contexts and curriculum requirements. This approach allows a teacher who is restricted to a particular teaching area for the duration of teaching the unit to plan appropriately based on available resources. An example might be that two visual arts classes run simultaneously for MYP year 5: one in a digital studio, and one in a print room. Each teacher can develop the content of their unit to allow for the use of those facilities and the general resources available, as well as from their own background and the cultural context of the school.

> Partially completed unit planners contain the following completed sections, which must remain unchanged in their development by schools (please refer to the partially completed unit planners for the current session).
>
> - Global context
> - Key concept
> - Related concept(s)
> - Statement of inquiry
> - Factual, conceptual and debatable inquiry questions (indicative of additional questions that may be developed and added to by teachers and students)
> - Summative assessment task(s)
> - Evidence of summative assessment tasks for eAssessment

Planning for assessment

It is essential that all summative assessment undertaken by the teacher is set against the criteria for MYP year 5/Competent stage as published in this guide. Submissions must be student work only—background information, including the developed unit planner or task-specific clarifications (used for the benefit of student learning), will not be submitted to the IB.

The work produced for summative assessment must be the student's own work. However, teachers play an important role as students plan for and complete the required tasks. Teachers should ensure that students are familiar with:

- the requirements of the type of work to be internally assessed

- the assessment criteria. (Students must ensure that the work submitted addresses the objectives effectively.)

If a student is not able to complete the work without substantial support, teachers should note the circumstances and nature of support provided in their comments justifying the levels awarded.

Assessment tasks

The following is an example of an ePortfolio summative assessment for MYP arts.

Task 1—Investigating (criterion A): An individual presentation of investigations into an art movement(s) or genre(s) in the chosen arts discipline, related to the statement of inquiry, and a critique of an artwork or performance from the chosen movement(s) or genre(s).

Task 2—Developing (criterion B): A carefully chosen selection of evidence of the student's use of the arts to practically explore ideas, and a clear artistic intention for the final artwork or performance in line with the statement of inquiry.

Task 3—Creating/Performing (criterion C): The presentation of the finalized artwork or performance. It may be necessary for some disciplines to select a portion of the finalized artwork or performance to remain within page or recording limits.

Task 4—Evaluating (criterion D): The student's evaluation of their own artwork or performance, and an analysis of their development as a young artist.

ePortfolio process

Requirements for assessment

Students complete a portfolio of evidence from the body of work undertaken during the unit, responding to the prescribed summative assessment tasks.

Where a prescribed summative assessment task or the learning and teaching context of the school results in students working within groups or collaboratively, students must only be assessed for their individual contribution to the submission. It is essential that the work of each student is clearly identifiable for the assessment process, both to the teacher and to IB examiners.

When selecting evidence for group activities, care must be taken that each student features prominently enough to allow for individual contributions to be assessed. A student's contribution to an activity must be clearly identifiable. The following examples show how this might be achieved.

- **Text evidence:** Students document their personal contribution, ensuring they carefully identify their role in the development and any eventual outcome, paying particular attention to documenting their individual approach, investigation and contribution made to the collaborative process.

- **Video and photographic evidence:** Each student ensures that they are clearly identifiable, for example, by wearing a coloured top that contrasts with other members of the group so that they can be recognized as the focus of assessment.

- **Audio evidence:** Audio evidence is not generally recommended for collaborative or group work because it is not possible to identify each individual contributor.

To allow for the flexibility of assessed work in subjects/disciplines within the arts, this sliding scale establishes the maximum limits of student work submitted as an MYP ePortfolio. Work exceeding the maximum must not be considered in assessment by teachers or examiners.

In order to ensure fairness and to prevent undue influence, teachers' feedback on ePortfolio tasks must only advise students generally on how to approach and complete their work. As a shared standard of good practice, teachers must provide only one round of formal feedback on candidates' work for each task. Once students have submitted the final version of their ePortfolio for school-based assessment, it cannot be retracted or redone.

Submission of the ePortfolio

Table 7 details the maximum submission time and/or page limits for MYP arts ePortfolios. Examiners will not read, watch or listen to student work that exceeds these limits. IB-validated grades are based only on student work presented within the maximum submission limits.

Table 7

Maximum ePortfolio submission limits for arts

Maximum submission limits for the entire MYP arts ePortfolio		
Audio/visual evidence		**Text/image evidence**
0 minutes		30 A4 pages
3 minutes	and	24 A4 pages
6 minutes	and	18 A4 pages
9 minutes	and	12 A4 pages
12 minutes	and	6 A4 pages
15 minutes		0 pages

Title pages and content pages are not required but, if included, they will count towards the stated page limit.

Note: A bibliography is required to acknowledge the work, words or ideas of another person. This should be uploaded as a separate document to the main written work. The bibliography does not contribute to the page count above.

Formative and summative assessments and eAssessment

During the learning and teaching period, teachers support the learning process as usual, providing appropriate formative feedback that guides students in developing and improving their work. It is appropriate to provide general guidance rather than extensive annotations, detailed edits or extended critiques.

When awarding criterion level totals, teachers must base their judgment of student achievement entirely on the completed candidate work that is to be presented for moderation. Reported achievement levels should not be influenced by the teacher's previous experience with the candidate or by work that is not represented in the candidate's ePortfolio.

If more than one teacher is responsible for assessment, an internal standardization process should be used to ensure that all candidates are marked to the same standard. Teachers are encouraged to keep a record of their comments about the candidate's work to explain the levels they have awarded (especially where marginal judgments are made) as they help the examiner support the teacher's judgments. Teacher comments should be uploaded with work that is selected as part of the moderation sample. Once criterion level totals have been submitted for all candidates, IBIS will select which ePortfolios must be uploaded for moderation by the IB. The content of each ePortfolio is limited to the summative assessment task(s)

required by the IB's partially completed unit planner for the relevant session. In order to ensure fairness and to prevent undue influence, work submitted should not include student or school names or codes.

eAssessment and academic integrity

Teachers must ensure that all student work submitted for eAssessment is prepared according to IB requirements. In particular, students and teachers are responsible for understanding all IB academic integrity requirements, especially those relating to authenticity and intellectual property. Teachers must explain clearly to students and parents that all work submitted for school-based assessment—including MYP ePortfolios—must be the candidate's own authentic and individual work. Teachers must use appropriate means to ensure that each candidate's work is, in their professional judgment, authentic. If a candidate does submit work for assessment that is not authentic, the school must follow its internal policy for dealing with academic integrity issues.

Subject-specific grade descriptors

Subject-specific grade descriptors serve as an important reference in the assessment process. Through careful analysis of subject-group criteria and the general grade descriptors, they have been written to capture and describe in a single descriptor the performance of students at each grade for each MYP subject group.

Subject-specific grade descriptors are also the main reference used to select grade boundaries for each discipline in each assessment session. During this process, the grade award team compares student performance against descriptors of achievement at grades 2 and 3, 3 and 4, and 6 and 7 (other boundaries are set at equal intervals between these key transitions). The grade award process is able to compensate for variations in challenge between ePortfolio tasks and in standards applied to marking (both between subjects and for a particular subject across sessions) by setting boundaries for each discipline and examination session, with reference to real student work.

Subject-specific grade descriptors tie eAssessment to criterion-related assessment and to MYP assessment criteria and level descriptors, which put the programme's criterion-related assessment philosophy into practice.

Grade	Descriptor
7	Produces frequently innovative and imaginative artistic intentions that lead to high-quality artistic responses. Communicates comprehensive, nuanced understanding of the art form studied, including concepts, processes and contexts. Consistently demonstrates sophisticated creative-thinking behaviours and exploration of ideas through the creation and critique of the art of self and others. Frequently transfers knowledge and applies skills and techniques, with independence and expertise, to produce work in new settings.
6	Produces occasionally innovative and imaginative artistic intentions that lead to high-quality artistic responses. Communicates extensive understanding of the art form studied, including concepts, processes and contexts. Demonstrates insightful creative-thinking behaviours and exploration of ideas, frequently with sophistication, through the creation and critique of the art of self and others. Transfers knowledge and applies skills and techniques, often with independence, to produce work in new settings.
5	Produces artistic intentions that generally lead to high-quality artistic responses. Communicates good understanding of the art form studied, including concepts, processes and contexts. Demonstrates creative-thinking behaviours and exploration of ideas, sometimes with sophistication, through the creation and critique of the art of self and others. Usually transfers knowledge, and applies skills and techniques, with some independence, to produce work in new settings.
4	Produces artistic intentions that often lead to good-quality artistic responses. Communicates basic understanding of the art form studied, including concepts,

Grade	Descriptor
	processes and contexts. Demonstrates some creative-thinking behaviours and some exploration of ideas through the creation and critique of the art of self and others. Transfers some knowledge and applies some skills and techniques, with support, to produce work in new settings.
3	Produces artistic intentions that often lead to acceptable quality artistic responses. Communicates basic understanding of the art form studied, including some concepts, processes and contexts. Begins to demonstrate some creative-thinking behaviours and some exploration of ideas through the creation and critique of the art of self and others. Begins to transfer knowledge and apply skills and techniques, requiring support even in familiar settings.
2	Produces work of limited quality. Communicates limited understanding of the art form studied, including some concepts, processes and contexts. Demonstrates limited evidence of creative-thinking behaviours or exploration of ideas. Limited evidence of transfer of knowledge or application of skills or techniques.
1	Produces work of a very limited quality. Conveys many significant misunderstandings or lacks understanding of most concepts and contexts. Very rarely demonstrates creative-thinking behaviours or exploration of ideas. Very inflexible, rarely shows evidence of knowledge or skills.

Related concepts in arts

Related concept	Definition
Audience	An individual or group who receive and/or respond to arts. Addressing this concept includes examining strategies for engaging audience, different types of audiences and how the audience–artist relationship affects and influences the arts.
Boundaries	The parameters that define a personality, a culture, an environment, civil law, a skill set or a belief structure. The concept of boundaries can include: themes, issues and concepts; the imagined or physical boundary between performance space and audience; the subversive or provocative nature of the arts; the dividing line between what is real and what is fictional; private and public space; the relationships between characters.
Composition	The intentional organization or contrast, balance, arrangement or awareness of the principles of art for a particular purpose in the creation of art. These may include tension and release, repetition and variety, unison and harmony, sound and silence, theme and variation, and dynamics and energy.
Expression	The representation of feelings and emotions, ideas, thoughts, beliefs, values and opinions in the process of visual or physical articulation. It can include signs, symbols, semiotics or any other imagery to capture the artistic intention. It is something you do, create or play that shows what you think or feel. Expression may facilitate the communication of an idea.
Genre	A type or category of art that can be identified through a particular set of characteristics, techniques and/or conventions. The features may, of course, vary between arts disciplines and art forms.
	A study of genres includes essential understandings about conventions of genre as applied to the different arts disciplines: for example, form, style, tone, mood, atmosphere, composition, instrumentation, choreography, rhythm, movement, costume, lighting, and so on.
	Examples of genres include tragedy, melodrama, jazz, blues, satire, pop art.
Innovation	An altered interpretation of, or experimentation with, ideas, techniques and media. It promotes originality and creativity through new ways of presenting ideas and unusual use of media.
Interpretation	The understanding of an artwork's meaning, as determined by the context of the artist, artwork or audience.
	A distinctive personal performance or re-creation of an existing artwork.
Narrative	A spoken, written or visual account of connected events; a story, which may be fictional or non-fictional.
Play	Play can occur in an artistic process or product.
	In process, play is experimentation—playing with ideas, characters and techniques. This may be structured or free play.
	Improvisation is a form of structured play that can also be presented as performance.

Related concept	Definition
	In product, play can be a collective creation of a theatre piece or a pre-existing piece of theatre that is authored and documented, and that is transformed into live action.
Presentation	The choice of medium, tool and exhibition or performance space that contributes to audience understanding of the meaning or purpose of the artwork.
Representation	The description, depiction or portrayal of a person, group, place or item in a particular way or as being of a particular nature. An image or likeness.
Role	The development, adoption and portrayal of a character or style by a performer. Different approaches, ideas and texts can be used to influence the presentation of character or style. Role can also refer to the different responsibilities related to the presentation and performance of an artwork, such as lighting, sound, direction/conducting, choreography.
Structure	This refers to the shape, timing and organization of the art and the factors that determine how a piece or performance is shaped. It takes into consideration form, function, narrative, melody, harmony, contrast, focus and the construction of smaller parts to create a whole.
Style	A type of art characteristic of a group of people, a person or period of time and belonging to a shared tradition or set of conventions. Art conforming to an established form. The distinctive way in which something is made or presented.
Visual culture	A field of study that generally includes some combination of cultural studies, art history, critical theory, philosophy and anthropology by focusing on aspects of culture that rely on visual images.

Arts glossary

Term	Definition
Art form	A conventionally established form used to shape an artistic creation—examples could include sonnet, symphony, mime, sculpture—and the features or elements that are used to identify that artistic creation.
Artistic development	Growth in an individual's knowledge, skills, processes and attitudes needed for working with the arts.
Artistic intention	The intended or planned outcomes or goals for the artwork or performance. Artists develop and refine intentions in many different ways, including searching, gathering, interpreting ideas and materials, as well as finding, connecting and synthesizing inspirations and influences from the world around them. An artistic intention should include a clear statement of the intended impact on an audience and the artistic choices made to achieve the desired impact.
Artistic processes	The ways in which art is made and presented. These may be general or specific to a discipline (see, for example, "Theatre processes").
Arts process journal	Keeping an arts process journal is required during an MYP arts study. The journal may contain any process work, including planning, experimenting, brainstorming, research, visual reflection, written reflection and rough drafts, as well as any other evidence that indicates both steps taken throughout the process of working and artistic choices made.
Artwork	A piece of created or performed art.
Context	The facts or circumstances that surround an event or situation.
Critique (command term)	Provide a critical review or commentary, especially when dealing with works of art or literature.
Critique (of an artwork or performance)	A report that discusses the elements, techniques and context of an artwork or performance and offers a judgment about it.
Development (as an artist)	The refinement and progression of skills (both artistic and ATL) and techniques through personal experience and growth.
Effective (mostly/consistently)	Successful in producing a desired or intended result, or in supporting a desired or intended conclusion.
Elements (of art)	Constituent features of the chosen discipline. Examples could include line, shape, space, form, colour, texture, rhythm, movement, contrast, emphasis, balance, harmony, variety, unity, pattern and proportion.
ePortfolio	A collection of work submitted to the IB for eAssessment in response to the session-specific partially completed unit planner.
Experiment	Initiate and try out a new way of doing something, for example, by applying different skills or techniques to obtain different/innovative creative results.
Explore ideas	Inquire into, and search out, familiar and unfamiliar existing practices or processes from an arts discipline. This may manifest itself as a theoretical exploration or a practical exploration. Evidence for practical exploration should be presented as a

Term	Definition
	series of engagements specific to the arts discipline, for example, sketches, creating excerpts, film or theatre scenes, dance movements.
Irrelevant	Not meaningful or pertinent in the given context.
Limited	Having little range; restricted in quantity or quality.
Minimal	Of the smallest quantity; addresses some requirements of a task.
Practical exploration	See "Explore ideas".
Production	The staging of performance work for presentation to an audience. Production elements include set, lights, costume, make-up, sound, cinematography and stage management.
Relevant (mostly)	Meaningful or pertinent in the given context.
Satisfactory	Of a quality or quantity that is adequate to meet the requirements of a task.
Skill	An ability that has been acquired by training and/or experience.
Subject-specific language/ terminology	Terminology and vocabulary related to a particular art discipline, art form, genre and/or style.
Substantial	Of considerable or above average quantity or quality.
Sufficient	Enough to meet the requirements of a task.
Techniques	The particular ways that a skill is performed or carried out.
Theatre processes	These include creating theatre, performing theatre, directing theatre, designing for theatre (for example, sets, costume, lighting, sound).
Varied	Incorporating a number of different types or elements.

MYP command terms for arts

Command term	Definition
Analyse	Break down in order to bring out the essential elements or structure. (To identify parts and relationships, and interpret information to reach conclusions.)
Critique	Provide a critical review or commentary, especially when dealing with works of art or literature.
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	Give a detailed account or picture of a situation, event, pattern or process.
Discuss	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Evaluate	Make an appraisal by weighing up the strengths and limitations.
Explain	Give a detailed account including reasons or causes.
Identify	Recognize and state briefly a distinguishing fact or feature.
Justify	Give valid reasons or evidence to support an answer or conclusion.
Outline	Give a brief account or summary.
Present	Offer for display, observation, examination or consideration.
State	Give a specific name, value or other brief answer without explanation or calculation.

Frequently asked questions

Can we use the partially completed unit planners as a starting point to create our own units?

Yes. Teachers can access partially completed unit planners from previous examination sessions and can use this as a basis for planning their own units.

In my school, we teach MYP integrated performing arts. Can we create an interdisciplinary unit integrating dance and music?

Interdisciplinary units are intended as a place where disciplines can be integrated in a way that is not normally possible in the way individual disciplines are taught in a school. If you deliver integrated arts units that draw from multiple disciplines (media arts and visual art or a combination of dance, music and theatre), then you should not create an interdisciplinary unit within the subject group because students already experience a similar integration. If, however, you deliver arts in modular units (with one discipline being studied at a time), an interdisciplinary unit would allow a new experience for students.

As it is possible to integrate disciplines from one subject group, I could plan and deliver an interdisciplinary unit by myself as I teach the students both disciplines. Is this allowed?

Interdisciplinary units must be collaboratively planned and implemented by at least two teachers.

I know that the statement of inquiry represents a transferable idea, but how transferable does this have to be?

The statement of inquiry should be a meaningful statement that helps students generate inquiry questions and allows them to investigate, discuss and understand the big ideas of the unit. A statement of inquiry does not have to be a statement that transfers to all subjects, situations and topics, as this is not possible. However, it should be broad enough that it can be explored through the different arts disciplines, in different contexts, between some other subjects and related to life outside of the classroom. To learn more about the statement of inquiry, please read the "Statement of inquiry" section of the "Inquiry: Establishing the purpose of the unit" section in *MYP: From principles into practice* (May 2014, updated April 2021).

In objective A there is a focus on investigating work within a movement(s) or genre(s), but this is not reflected in the assessment criterion. Why is this?

In criterion A, where you see the word "information", this is about information related to the movement(s) or genre(s), as well as other information that helps the students understand and investigate the statement of inquiry.

In criterion C, there is a focus on "creation", but isn't the act of creating something part of the development? Should it not be included in criterion B?

In criterion C, the focus is on the final creation, not the act of creating. Criterion C is about the students' final artwork, for example, their final performance. Criterion B is more about the creative process that leads to their final artwork.

With criterion C, there is flexibility and freedom for teachers/schools to decide on a suitable skill progression for their students—but where do we start?

Teachers should plan their skill progression in the way that is most useful to their context. This might take into consideration backward planning from the post-16 or Diploma Programme (DP) skills they want students to have, or local and national standards.

In my school, we would like students to explore a particular artist, artwork or art form, not a whole movement or genre. Would this be OK for criterion A (investigating)?

Exploring an artist, artwork or art form within criterion A is fine, as those individual elements still connect to movements and genres. It might make sense for MYP 1/Novice students to focus on a smaller exploration,

for example, looking at a single artist, whereas by MYP5/Competent, they could be making a broader exploration of a movement(s) or genre(s).

Do we always have to start with criterion A, then move on to criterion B, then C, then end with D?

Often, it will make sense to move from criterion A through to criterion D, and this is reflected in the arts eAssessment tasks. However, teachers are not limited to planning their units in this way. An example could be that, in a unit, a student explores a genre (criterion A), documents the development of skills inspired by this genre (criterion B), learns about another genre (criterion A), develops more skills (criterion B), then creates a final artwork using skills and ideas from both genres (criterion C) followed by a reflection (criterion D).

Can we pick different stages for different tasks?

No. Students should progress from novice to intermediate, then to competent. However, teachers can plan when this happens. For example, they might move from novice to intermediate between MYP 1 and 2, between MYP 2 and 3, or even halfway through a year. Once students have moved up a stage, they should not regress.

Should students within the same class be working at the same stage?

The stages are designed to allow for easier use of mixed-year-level classes. Ideally, within a class, the students would be working at the same stage. This makes planning easier for teachers and makes expectations clearer to students. It will also help teachers with planning the skill progression for criterion C. However, in some cases, giving different stages might make sense, to allow for differentiation or to reflect how long a student has been in the class (for example, for band or choir classes, made up of MYP 1–5 students).

I have a large choir class, with students from all MYP years. Should they be using the same objectives?

In cases where schools have large, combined classes, with students in MYP 1–5 (for example, for band or choir classes), teachers might choose to use different stages for different students. Here, the stages would relate to the students' experience of that class. For example, if a student is in their first year of choir/band, then they could be graded with the novice level, whereas a student in their fifth year might be graded at a competent level.

I have a student joining with a lot of arts experience in MYP 1, should I use the competent stage for this student?

The stages are related more to the school's planned progression than a student's individual journey. This means that if you have a student with a lot of arts experience joining the school in MYP 1, they would still be joining a novice class. Equally, if you have a student with only some basic arts experience joining the school in MYP 5, they would likely still join a competent class, as the classes are planned around the school's progression routes, not individual student ability. This method of using stages will allow for greater equity between students when it comes to grading.

How do students move between the stages?

As a team, arts teachers should decide on how they want students to progress between stages. Schools should consider their context and the students' exposure to the arts within their school. An example might be in a school where students do half a year of music, then half a year of theatre (in one year), with students progressing from novice to competent as they start MYP 3. Another school might have students having a full year of music and a full year of theatre (in one year), so here it might make the most sense to have students' progress from novice to competent at the start of MYP 2. Where schools give students choice between the subjects, they might decide that students must do a certain number of terms/semesters of one discipline before they can move up a stage. Stages should be more a reflection of the course progression than of individual student ability.

Why is eAssessment only at competent stage level?

All students wanting to achieve the MYP certificate should be working at a competent level within their arts subject in MYP 5. Students should get 70 hours of that arts subject in MYP 4 and 5, and ideally have had

exposure to that discipline in MYP 1–3. Students should then have had enough exposure to be working at a competent level.

Are my students allowed to use music technology to remix an existing composition or to make their own composition using pre-generated loops?

Music ideas must be created by the student. Arranging or remixing involves the student adding their own creative ideas, reinterpreting a work and/or changing the style, instrumentation, time signature, key or other elements of the original work. An arrangement or remix of an existing work is acceptable if:

- the student creates their own material in the process and develops the original work with changes rather than simply reorganizing the existing work

- the student's changes and/or creative material are clearly shown

- music technology is used as a tool to create the work but is not used to generate the musical ideas.

In my theatre class, are my students allowed to focus on one element of production such as costume design, set or lighting?

While production elements are fundamental to theatre, it is important that students show the application of these elements in performance. This means that students in theatre cannot solely focus on drawing elements such as the costumes, sets or lighting. Instead, students need to evidence how these production elements are used in the rehearsals and final performance.

Bibliography

Baldwin, P and Fleming, K. 2002. *Teaching Literacy Through Drama: Creative Approaches*. London, UK. Routledge Falmer.

Beard, C and Wilson, JP. 2015. *Experiential Learning*. London, UK. Kogan Page.

Beattie, DK. 1997. *Assessment in Art Education*. Provo, Utah, USA. Brigham Young University.

Bronson, P. 11 February 2007. "How Not to Talk to Your Kids: The Inverse Power of Praise". *New York Magazine*. https://nymag.com

Collins, J and Nisbet, A (eds). 2010. *Theatre and Performance Design: A Reader in Scenography*. London, UK. Routledge.

Craft, A. 2003. "The Limits to Creativity in Education: Dilemmas for the Educator". *British Journal of Educational Studies*. Vol 51, number 2. Pp 113–127.

Csikszentmihalyi, M. 1996. *Creativity: Flow and the Psychology of Discovery and Invention*. New York, New York, USA. HarperCollins.

Deakin Crick, R. 2009. "Inquiry-based learning: reconciling the personal with the public in a democratic and archaeological pedagogy". *The Curriculum Journal*. Vol 20, number 1. Pp 73–92.

Duncum, P and Bracey, T (eds). 2001. *On Knowing: Art and Visual Culture*. Christchurch, New Zealand. Canterbury University Press.

Ellis, S. 2009. "Creative Learning Assessment (CLA): A framework for developing and assessing children's creative learning". In *Proceeding of the international conference "Can creativity be measured?"* Brussels, 28–29 May 2009. Centre for Literacy in Primary Education. https://issuu.com/.

Georgii-Hemming, E and Westvall, M. 2010. "Music education—a personal matter? Examining the current discourses of music education in Sweden". *British Journal of Music Education*. Vol 27, number 1. Pp 21–33.

Govan, E, Nicholson, H and Normington, K. 2007. *Making a Performance: Devising Histories and Contemporary Practices*. London, UK. Routledge.

Green, SK and Hale, CL. 2011. "Fostering a Lifelong Love of Music: Instruction and Assessment Practices that Make a Difference". *Music Educators Journal.* Vol 98, number 1. Pp 45–50.

Hallam, S. 2010. "The power of music: Its impact on the intellectual, social and personal development of children and young people". *International Journal of Music Education. Vol* 28, number 3. Pp 269–289.

Hartigan, P. 2012. "Using Theater to Teach Social Skills: Researchers Document Improvements for Children with Autism". *Harvard Education Letter*. Vol 28, number 1. Pp30–34.

Jackson, N. 2005. *Assessing students' creativity: synthesis of higher education teacher views*. York, UK. The Higher Education Academy.

Jalongo, MR. 2003. "The Child's Right to Creative Thought and Expression: A Position Paper of the Association for Childhood Education International". *Childhood Education*. Vol 79, number 4. Pp 218–228.

Kaufman, JC and Sternberg, RJ (eds). 2010. *The Cambridge Handbook of Creativity*. New York, New York, USA. Cambridge University Press.

Kershaw, B and Nicholson, H (eds). 2011. *Research Methods in Theatre and Performance*. Edinburgh, Scotland, UK. Edinburgh University Press.

Kozma, Robert. 2009. Assessing and teaching 21st century skills: Assessment Call to Action. The Transition to Computer-Based Assessment: New Approaches to Skills Assessment and Implications for Large Scale Assessment. Pp13–23. Ispra, Italy. European Commission.

Lehrer, J. 2012. *Imagine: How Creativity Works*. New York, New York, USA. Houghton Mifflin Harcourt.

Mackey, S and Cooper, S. 2000. *Drama and Theatre Studies*. Cheltenham, UK. Stanley Thornes (Publishers) Ltd.

Mamet, D. 2010. *Theatre*. New York, New York, USA. Faber and Faber.

Morris, I. 2009. *Teaching Happiness and Well-Being in Schools: Learning to Ride Elephants*. London, UK. Continuum International Publishing Group.

Nicholson, H. 2005. *Applied Drama: The Gift of Theatre*. Basingstoke, UK. Palgrave Macmillan.

OWP/P Architects, VS Furniture, and Bruce Mau Design. 2010. *The Third Teacher: 79 Ways You Can Use Design to Transform Teaching and Learning*. New York, New York, USA. Abrams.

Pitts, S. 2001. "Whose aesthetics? Public, professional and pupil perceptions of music education". *Research Studies in Music Education*. Vol 17, number 1. Pp 54–60.

Pope, R. 2005. *Creativity: Theory, History, Practice*. London, UK. Routledge.

Prendergast, M and Saxton, J (eds). 2009. *Applied Theatre: International Case Studies and Challenges for Practice*. Bristol, UK. Intellect Ltd.

Ritchhart, R. 2015. *Creating Cultures of Thinking*. San Francisco, California, USA. Jossey-Bass.

Robinson, K. 2011. *Out of Our Minds: Learning to be Creative*. Westford, Massachusetts, USA. Capstone Press.

Robinson, K. 2009. *The Element: How Finding Your Passion Changes Everything*. London, UK. Penguin.

Robinson, K (ed). 1989. *The Arts in Schools: Principles, Practice and Provision*. London, UK. Calouste Gulbenkian Foundation.

Robson, J and Jaaniste, LO. 2010. *Growing Future Innovators: A New Approach to Learning Programs for Young People*. Mt Lawley, Australia. ARC Centre of Excellence for Creative Industries and Innovation. Pica.org/.

Runco, MA and Okuda, SM. 1991. "The Instructional Enhancement of the Flexibility and Originality Scores of Divergent Thinking Tests. *Applied Cognitive Psychology*. Vol 5, number 5. Pp 435–441.

Runco, MA. 1991. *Divergent Thinking*. Norwood, New Jersey, USA. Ablex Publishing Corporation.

Treffinger, DJ. 2011. "Future Problem Solving Program International: Catalyst for Talent Recognition and Development". Center for Creative Learning, Inc. http://www.mnfpsp.org/.

Treffinger, DJ, Young, GC, Selby, EC and Shepardson, C. 2002. *Assessing Creativity: A Guide for Educators*. Storrs, Connecticut, USA. The National Research Center on the Gifted and Talented, University of Connecticut.

Urban, KK. 2004. "Assessing Creativity: The Test for Creative Thinking–Drawing Production (TCT–DP): the concept, application, evaluation, and international studies". *Psychology Science*. Vol 46, number 3. Pp 387–397.

Wagner, T. 2012. *Creating innovators: The making of young people who will change the world*. New York, New York, USA. Scribner.

Wakefield, JF. 1992. *Creative Thinking: Problem-Solving Skills and the Arts Orientation*. Norwood, New Jersey, USA. Ablex Publishing.

Updates to the publication

This section outlines the updates made to this publication over the past two years. The changes are ordered from the most recent to the oldest updates. Minor spelling and typographical corrections are not listed.

Corrections for August 2023

Written and taught curriculum > Subject-specific guidance

"Guidance for dance"
Amendment in response to stakeholder feedback, including arts examiners.

Under "What might students investigate in dance?", the starting sentence now reads "Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:".

"Guidance for media arts"
Amendment in response to stakeholder feedback, including arts examiners.

Under "What might students investigate in media arts?", the starting sentence now reads "Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:".

"Guidance for music"
Amendments in response to stakeholder feedback, including arts examiners.

Under "What might students investigate in music?", the starting sentence now reads "Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:".

Under the heading "How might students create/perform music?", the first bullet point has changed from "use technology to generate and perform music" to "use technology to manipulate and perform music they have created".

"Guidance for theatre"
Amendment in response to stakeholder feedback, including arts examiners.

Under "What might students investigate in theatre?", the starting sentence now reads "Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:".

"Guidance for visual arts"
Amendment in response to stakeholder feedback, including arts examiners.

Under "What might students investigate in visual arts?", the starting sentence now reads "Students might investigate an art movement(s) or genre(s) and specific artworks within their contexts, including:".

Written and taught curriculum > Arts assessment criteria: Year 1/ Novice

"Criterion A: Investigating"
Amendment in response to stakeholder feedback, including arts examiners.

Strand ii for achievement levels 3–4, 5–6 and 7–8 has been changed from "including two from elements, techniques and context." to "including two from elements, techniques or context."

The note after the assessment criteria has been updated to include information about strand ii.

"Criterion A: Investigating", "Criterion B: Developing" **and** "Criterion D: Evaluating"

Amendment in response to stakeholder feedback, including arts examiners.

Command terms and their definitions are now in progression order rather than alphabetical.

Written and taught curriculum > Arts assessment criteria: Year 3/ Intermediate

"Criterion A: Investigating"

Amendment in response to stakeholder feedback, including arts examiners.

Strand ii for achievement levels 1–2, 3–4, and 5–6 has been changed from "including two from elements, techniques <u>and</u> context." to "including two from elements, techniques <u>or</u> context."

The note after the assessment criteria has been updated to include information about strand ii.

"Criterion A: Investigating", "Criterion B: Developing" **and** "Criterion D: Evaluating"

Amendment in response to stakeholder feedback, including arts examiners.

Command terms and their definitions are now in progression order rather than alphabetical.

Written and taught curriculum > Arts assessment criteria: Year 5/ Competent

"Criterion A: Investigating"

Amendment in response to stakeholder feedback, including arts examiners.

Strand ii for achievement levels 1–2 and 3–4 has been changed from "including two from elements, techniques <u>and</u> context." to "including two from elements, techniques <u>or</u> context."

The note after the assessment criteria has been updated to include information about strand ii.

"Criterion A: Investigating", "Criterion B: Developing" **and** "Criterion D: Evaluating"

Amendment in response to stakeholder feedback, including arts examiners.

Command terms and their definitions are now in progression order rather than alphabetical.

Appendices

"Frequently asked questions"

Amendment in response to stakeholder feedback, including arts examiners.

Two additional FAQs have been added: "Are my students allowed to use music technology to remix an existing composition or to make their own composition using pre-generated loops?" and "In my theatre class, are my students allowed to focus on one element of production such as costume design, set or lighting?"

Corrections for April 2023

Written and taught curriculum > MYP eAssessment

"Using partially completed unit planners"

Alignment of language with other IB documentation.

In line with the IB's diversity, equity and inclusion statement, the term "his or her" has been replaced with "their" in the "Planning the unit" section.

Corrections for November 2022

Arts in the MYP > Objectives

"A Investigating"

Removal of out-of-date or incorrect content.

The phrase "Using knowledge and understanding of the role of the arts in context, students inform their own work and artistic perspectives" has been removed. It appeared after the sentence "Students learn how to critique the artworks/performances of others and to communicate in subject-specific language or terminology; this will be important in order to access the higher levels in criterion A ii."