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| **MYP arts ePortfolio tasks (from May 2019)** |
| Task | Title  | Focus | Criteria strand(s) |
| 1 | Presentation | Unit-related research | Ai, Aii, Diii (critique artwork of others) |
| 2 | Development | Creating artwork | Bi, Ci, Ciii |
| 3 | Outcome | Bii |
| 4 | Commentary | Reflection on artistic process in the context of the unit | Di, Diii (critique own artwork) |

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| **Subject group and discipline:** | The arts: dance, drama, music, media and visual arts | **Unit duration:**  | about 20 hours |
| **Unit name** | Artists make a difference |

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| **Global context:** | Fairness and development |
| **Key concept:** | Change |
| **Related concept:** | Expression |
| **Statement of inquiry:** | Art has the power to impact the world |
| **Inquiry questions such as these should be developed by teachers and students:** |
| **Factual:** | What events have changed the world?Which events/periods in time have been documented through art?Which artists have impacted the world through their art? |
| **Conceptual:** | How do artists impact humankind and the environment?To what extent does art motivate society from thinking into doing? |
| **Debatable:** | Can the emotional response to art be as significant when the art is about an issue or event that the audience has not experienced? |

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| **Summative assessment** |
| Under the supervision of the teacher the student creates a piece of art intended to make a difference **because it highlights a world issue, provokes thought and/or raises awareness.** The work will be submitted in an ePortfolio in response to the four summative assessment tasks.Please note:* A specific exploration of the global context has not been mandated for this unit
* World issues could include, but are not limited to: conflict, cultural tolerance, environmental waste, drought, famine, gender equality, natural/manmade disasters, political asylum, racism, refugees
* **Schools must be respectful to sensitive personal and/or cultural issues.**
* Evidence for each task could be visual, written and/or recorded but must be within the maximum time and page limits set out within the *Arts guide.*
* A task specific clarification *fo*r eAssessment arts units has been published on the subject page of the PRC within the document *Further guidance for Arts;* a version that includes only the strands covered in this unit follows the resources section
 |
| **Objectives:** | Criterion A: strands i and ii onlyi.demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of **subject-specific terminology**ii.demonstrate understanding of the role of the art form in **original or displaced contexts**Criterion B: strands i and ii i.demonstrate the **acquisition** and development of the skills and techniques of the art form studied ii.demonstrate the **application** of skills and techniques to create, perform and/or present art.Criterion C: strands i and iii onlyi.develop a feasible, clear, imaginative and coherent **artistic intention**iii.demonstrate the **exploration** of ideas to shape artistic intention through to a point of realization.Criterion D: strands i and iii onlyi.**construct** meaning and **transfer** learning to new settingsiii.**critique** the artwork of **self** and **others**. |
| **Summative assessment tasks, including assessment criteria:** | **environmetalEvidence of summative assessment task strands for eAssessment:** |
| **Task 1 – Presentation (Criteria A and D)**An individual research presentation using concepts and subject-specific terminology of:* Art **that highlights a world issue, provokes thought and/or raises awareness** including research about the artist and how their art impacted the world at the time (its context).
* The critical analysis of *one or two* examples of this art form.
 | The **presentation** will demonstrate the student’s:* Knowledge and understanding of the **art work(s) and how it (they) highlight(s) a world issue, provokes thought and/or raises awareness,** including a thorough analysis and perceptive interpretation of their research. (Ai and Aii)
* Ability to present a detailed, insightful critique of the artwork(s) chosen. (Diii)

(***Please note:*** *whilst the student will discuss a selected world issue, their research must be focused on the context of the artwork/artist and HOW their art highlighted the world issue, provoked thought and/or raised awareness.)* *Function and purpose more than formal qualities - or only how the formal qualities contribute to the function and purpose.**bbbbb*  |
| **Task 2 – Development (Criteria B and C)**A selection of process journal extracts to show:* The development of the student’s artistic intention.
* The exploration of artistic ideas.
* A minimum of **three** examples of **skills** **and techniques** acquired and developed to show the progression of work.
 | The **development** evidence will enable students to demonstrate: * detailed explanation of the intended outcome *(the artistic intention which should be feasible, clear, imaginative)* and its connection with the statement of inquiry (Ci)
* exploration of ideas to realize the student’s artistic intention (Ciii)
* the acquisition and development of skills and techniques used to realize the student’s artistic intention. (Bi)

*(****Please note:*** *For performance-based tasks student evidence will be shown through audio or video recordings. The three individual examples may be connected and uploaded as one file along with the realized artwork evidence.)* |
| **Task 3 – Outcome (Criterion B)****Product:** The student’s artwork performed or presented:* An original artwork **that highlights a world issue, provokes thought and/or raises awareness.**

 | The student will present evidence of their outcome:* the realized artwork which demonstrates the application of skills and techniques acquired. (Bii)

*(****Please note:*** *It may be necessary for some subject disciplines to select a portion of the realized artwork consistent with the page and/or recording limits.)*  |
| **Task 4 – Commentary (Criterion D)**A commentary that includes:* Evidence of the student’s ability to construct meaning and transfer learning into their artwork.
* A critique of the student’s own artwork including its ability to **highlight a world issue, provoke thought and/or raise awareness**.
 | The **commentary** will enable students to:* Construct meaningful connections between their outcome and the statement of inquiry. (Di)
* Critically analyse their own artwork including its ability to **highlight a world issue, provoke thought and/or raise awareness**. (Diii)
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| **Resources**The following resources based on the global context are suggestions or starting points which may be used during the teaching of the unit. The list is optional and for information. It is neither prescribed nor exhaustive. Schools should always satisfy themselves that the content of any suggested resource is suitable for their own context.Resources for identifying issues<https://www.filmsforaction.org>Issue relating to Gender:Barbera Kruger<http://www.barbarakruger.com>Lalla Essaydi<http://lallaessaydi.com/3.html>Shirin Neshat<https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/a/neshat-rebellious>Guerrilla Girls<https://www.nga.gov/collection/art-object-page.139856.html><https://www.guerrillagirls.com>Issue relating to conflict:Picasso <https://www.pablopicasso.org/massacre-in-korea.jsp>Goya - Third of May 1808<https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-spain/a/goya-third-of-may-1808>John Keane<http://www.johnkeaneart.com/index.php/welcome/cat/2>Rivera Max Ernst <http://www.max-ernst.com/europe-after-rain.jsp>Issue related to the environmentOlafur Eliason<https://www.youtube.com/watch?v=WCGuG0uT6ks>Issue of Racism Norman Rockwell<https://www.nrm.org/2011/05/norman-rockwells-the-problem-we-all-live-with-to-be-exhibited-at-the-white-house/>Yinka Shoinbare<http://www.yinkashonibarembe.com/home/>Gordon Bennett<https://www.ngv.vic.gov.au/gordonbennett/education/03.html> |

**Criterion A – Knowing and understanding**

**Strand i: demonstrate knowledge and understanding of the art form studied, including concepts, process and the use of subject–specific terminology**

**Knowledge:** factual information (what, when, who, how, why?)

**Understanding:** the ability to comprehend and interpret knowledge (doing something with the knowledge – implementing, applying; exploring cause, meaning and significance)

**Art form:** artwork/artistic composition/movement/style produced by artists or a cultural movement (examples include: gamelan, Dadaism, a song, oil painting, sculpture)

**Concepts:** the ‘big ideas’ of the art form studied (beginning with arts focus key concepts and arts related concepts)

**Process:** what has or is to be done in the creation of an art form; creative exploration, experience, play and (self–) discovery

**Subject–specific terminology:** appropriate use terminology (examples include: characteristics of an art movement, techniques, conventions, elements of art forms)

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| **Level** | **Descriptor** | **Task–specific clarification** |
| 1–2 | demonstrate knowledge and understanding of the art form studied, including concepts, process and the use of subject–specific terminology  | **limited**: *a rudimentary account that may demonstrate knowledge but little understanding* |
| 3–4 | **adequate**: *a detailed factual account with some analysis of the art form, using some appropriate subject–specific terminology* |
| 5–6 | **substantial**: *partial analysis with some synthesis of research, frequently using appropriate subject–specific terminology* |
| 7–8 | **excellent**: *thorough analysis with perceptive**interpretation of research, consistently using most or all of the relevant subject–specific terminology* |

**Strand ii: demonstrate understanding of the role of the art form in original or displaced contexts**

**Role of art form:** the impact of the art considering time and place (How, when, and why the art form emerged—global, local, national, social, historical, personal and cultural contexts)

**Original context:** the circumstances of the original art form

**Displaced context:** a different context from the art form’s original context

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| **Level** | **Descriptor** | **Task–specific clarification**  |
| 1–2 | demonstrate understanding of the role of the art form in original or displaced contexts | **limited***: rudimentary*  |
| 3–4 | **adequate**: *detailed, factual correct* |
| 5–6 | **substantial**: *attentive, thoughtful* |
| 7–8 | **excellent**: *thorough and perceptive, careful and complete* |

**Criterion B – Developing skills**

**Strand i: demonstrate the acquisition and development of the skills and techniques of the art form studied**

Evidence for the development of technical skills can be found throughout the artistic process as well as the artwork at its point of realization.

There is no required number of skills and techniques; skills and techniques should be appropriate to the art form studied and lead toward the intended outcome.

**Skills:** abilities that have been acquired by training and/or experience

**Techniques:** the forms used to show skill; the particular way skill(s) are employed

**Acquisition:** gaining new skills or techniques

**Development:** refinement and progression of skills and techniques through personal experience and growth

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| **Level** | **Descriptor** | **Task–specific clarification**  |
| 1–2 | demonstrate the acquisition and development of the skills and techniques of the art form studied | **limited** acquisition and development: *Little personal progression* |
| 3–4 | **adequate** acquisition and development: *Some personal progression* |
| 5–6 | **substantial** acquisition and development: *Considerable personal progression* |
| 7–8 | **excellent** acquisition and development: *Extensive personal progression that is notable in breadth and/or depth* |

 Evidence of achievement for this strand is within the student’s process work—from development up to the point of realization. Demonstration of skill acquisition and technique should include 3 samples from various points in the artistic process.

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

**Point of realization:** the moment when an artist makes a commitment to his or her artwork by

presenting it to or sharing it with an audience; a point of realization can take many forms

**Control:** disciplined and purposeful use; expertise, proficiency or success

The skills demonstrated in the final artwork should be related to those skills developed in Criterion Bi. Evidence of achievement for this strand must come from a realized outcome.

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| **Level** | **Descriptor** | **Task–specific clarification**  |
| 1–2 | demonstrate the application of skills and techniques to create, perform and/or present art | **limited**: *little control of skills and techniques* |
| 3–4 | **adequate**: *partial control of skills and techniques* |
| 5–6 | **substantial**: *effective and generally consistent control of skills and techniques* |
| 7–8 | **excellent**: *highly effective and consistent, well–focused control of skills and techniques*  |

**Criterion C – Thinking creatively**

**Strand i: develop a feasible, clear, imaginative and coherent artistic intention**

The artistic intention must be linked to the art form studied in line with the statement of inquiry and global context.

The development of the artistic intention must be included as part of the student’s process journal included for assessment.

– **Artistic intention:** the intended outcome(s) for an artwork; a statement of artistic intention might be written, visual, recorded or in the form of an annotated plan – and should be consistent with the realized artwork

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| **Level** | **Descriptor** | **Task-specific clarification** |
| 1–2 | develop a feasible, clear, imaginative and coherent artistic intention  | **limited**: *brief account of the intended outcome(s) for an artwork* |
| 3–4 | **adequate**: *detailed description of the intended outcome(s) for an artwork, which is sometimes feasible, clear, imaginative or coherent* |
| 5–6 | **substantial**: *detailed explanation of the intended outcome(s) for an artwork, which is often feasible, clear, imaginative and coherent* |
| 7–8 | **excellent**: *detailed explanation of the intended outcome(s) for an artwork, which is reliably feasible, clear, imaginative and coherent* |

**Strand iii: demonstrate the exploration of ideas to shape artistic intention through to a point of realization**

**Explore:** to undertake a systematic process of discovery

Evidence of achievement for this strand can come from both process and outcome/product.

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| **Level** | **Descriptor** | **Task–specific clarification**  |
| 1–2 | demonstrate the exploration of ideas to shape artistic intention through to a point of realization | **limited:** *explores ideas with unclear purpose, or explores only a few ideas with purpose, although not to a point of realization* |
| 3–4 | **adequate:** *explores relevant ideas to shape artistic intention through to a point of realization*  |
| 5–6 | **substantial**: *shows intended exploration of ideas to usefully shape artistic intention through to a point of realization* |
| 7–8 | **excellent:** *shows thorough, relevant and meaningful exploration of ideas to successfully shape artistic intention through to a point of realization* |

**Criterion D – Responding**

**Strand i: construct meaning and transfer learning to new settings**

**Construct meaning:** create an understanding about something; to infer and interpret facts, an opinion, an idea or an event that has been read, viewed or heard

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| **Level** | **Descriptor** | **Task–specific clarification** |
| 1–2 | construct meaning and transfer learning to new settings | **limited:** *little if any response to the unit’s statement of inquiry/global context* |
| 3–4 | **adequate:** *some connection between process and product/outcome and the unit’s statement of inquiry/global context* |
| 5–6 | **appropriate:** *meaningful connections between process and product/outcome and the unit’s statement of inquiry/global context* |
| 7–8 | **with depth and insight:** *detailed, meaningful and creative connections between process and product/outcome and unit’s statement of inquiry/global context* |

**Strand iii: critique the artwork of self and others**

Students must critique their own work **and** the work of others; others can include peers and/or practitioners.

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| **Level** | **Descriptor** | **Task–specific clarification** |
| 1–2 | critique the artwork of self and others | **limited:** *description of artwork within the art form studied, including the artwork of either self* *OR others* |
| 3–4 | **adequate:** *analysis of artwork within the art form studied, including the artwork of both self and others* |
| 5–6 | **substantial:** *analysis and evaluation of artwork within the art form studied, balancing the evaluation of one’s own artwork and that of others* |
| 7–8 | **excellent:** *detailed, insightful critique of artwork within the art form studied, evaluating the artwork of self within the context of others’ artwork* |