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| **MYP ARTS RUBRIC YEAR 3 DATE: NAME:** | | | |
| **MYP CRITERIA** | | **DESCRIPTORS** | |
| **A. KNOWING AND UNDERSTANDING** | **MYP** |  | **ACHIEVEMENT LEVEL DESCRIPTOR** |
| At the end of year 3, students should be able to:   * demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language * demonstrate knowledge of the role of the art form in original or displaced contexts * use acquired knowledge to inform their artwork. | **0** |  | * The student does not reach a standard described by any of the descriptors below. |
| **1-2** |  | The student:   * demonstrates **limited** knowledge of the art form studied, including concepts, processes, and **limited** use of appropriate language * demonstrates **limited** knowledge of the role of the art form in original or displaced contexts * demonstrates **limited** use of acquired knowledge to inform his or her artwork. |
| **3-4** |  | The student:   * demonstrates **adequate** knowledge of the art form studied, including concepts, processes, and **adequate** use of appropriate language * demonstrates **adequate** knowledge of the role of the art form in original or displaced contexts * demonstrates **adequate** use of acquired knowledge to inform his or her artwork. |
| **5-6** |  | The student:   * demonstrates **substantial** knowledge of the art form studied, including concepts, processes, and **substantial** use of appropriate language * demonstrates **substantial** knowledge of the role of the art form in original or displaced contexts * demonstrates **substantial** use of acquired knowledge to inform his or her artwork. |
| **7-8** |  | The student:   * demonstrates **excellent** knowledge of the art form studied, including concepts, processes, and **excellent** use of appropriate language * demonstrates **excellent** knowledge of the role of the art form in original or displaced contexts * demonstrates **excellent** use of acquired knowledge to inform his or her artwork. |
| **B. DEVELOPING SKILLS** | **MYP** |  | **ACHIEVEMENT LEVEL DESCRIPTOR** |
| At the end of year 3, students should be able to:   * demonstrate the acquisition and development of the skills and techniques of the art form studied * demonstrate the application of skills and techniques to create, perform and/or present art. | **0** |  | * The student does not reach a standard described by any of the descriptors below. |
| **1-2** |  | The student:   |  | | --- | | * demonstrates **limited** acquisition and development of the skills and techniques of the art form studied * demonstrates **limited** application of skills and techniques to create, perform and/or present art. | |
| **3-4** |  | The student:   * demonstrates **adequate** acquisition and development of the skills and techniques of the art form studied * demonstrates **adequate** application of skills and techniques to create, perform and/or present art. |
| **5-6** |  | The student:   * demonstrates **substantial** acquisition and development of the skills and techniques of the art form studied * demonstrates **substantial** application of skills and techniques to create, perform and/or present art. |
| **7-8** |  | The student:   * demonstrates **excellent** acquisition and development of the skills and techniques of the art form studied * demonstrates **excellent** application of skills and techniques to create, perform and/or present art. |
| **C. THINKING CREATIVELY** | **MYP** |  | * **ACHIEVEMENT LEVEL DESCRIPTOR** |
| At the end of year 3, students should be able to:   * outline a clear and feasible artistic intention * outline alternatives, perspectives, and imaginative solutions * demonstrate the exploration of ideas through the developmental process to a point of realization. | **0** |  | * The student does not reach a standard described by any of the descriptors below. |
| 1-2 |  | The student:   * presents a **limited** outline of an artistic intention, which may lack clarity or feasibility * presents a **limited** outline of alternatives, perspectives, and imaginative solutions * demonstrates **limited** exploration of ideas through the developmental process, which may lack a point of realization. |
| 3-4 |  | The student:   * presents an **adequate** outline of a clear and/or feasible artistic intention * presents an **adequate** outline of alternatives, perspectives, and imaginative solutions * demonstrates **adequate** exploration of ideas through the developmental process to a point of realization. |
| 5-6 |  | The student:   * presents a **substantial** outline of a clear and feasible artistic intention * presents a **substantial** outline of alternatives, perspectives, and imaginative solutions * demonstrates **substantial** exploration of ideas through the developmental process to a point of realization. |
| 7-8 |  | The student:   * presents an **excellent** outline of a clear and feasible artistic intention * presents an **excellent** outline of alternatives, perspectives, and imaginative solutions * demonstrates **excellent** exploration of ideas through the developmental process to a point of realization. |
| **D. RESPONDING** | **MYP** |  | **ACHIEVEMENT LEVEL DESCRIPTOR** |
| At the end of year 3, students should be able to:   * outline connections and transfer learning to new settings * create an artistic response inspired by the world around them * evaluate the artwork of self and others. | **0** |  | * The student does not reach a standard described by any of the descriptors below. |
| **1-2** |  | **The student:**   * presents a **limited** outline of connections and **may** transfer learning to new settings * creates a **limited** artistic response that is **possibly** inspired by the world around him or her * presents a **limited** evaluation of the artwork of self and others. |
| **3-4** |  | **The student:**   * presents an **adequate** outline of connections and **occasionally** transfers learning to new settings * creates an **adequate** artistic response that is inspired by the world around him or **her to some degree** * presents an **adequate** evaluation of the artwork of self and others. |
| **5-6** |  | **The student:**   * presents a **substantial** outline of connections and **regularly** transfers learning to new settings * creates a **substantial** artistic response that is **considerably** inspired by the world around him or her * presents a **substantial** evaluation of the artwork of self and others. |
| **7-8** |  | **The student:**   * presents an **excellent** outline of connections **with depth and insight**, and **effectively** transfers learning to new settings * creates an **excellent** artistic response that is **effectively** inspired by the world around him or her * presents an **excellent** evaluation of the artwork of self and others. |
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Note: Students must use the arts process journal in all MYP arts courses including visual and performing arts.

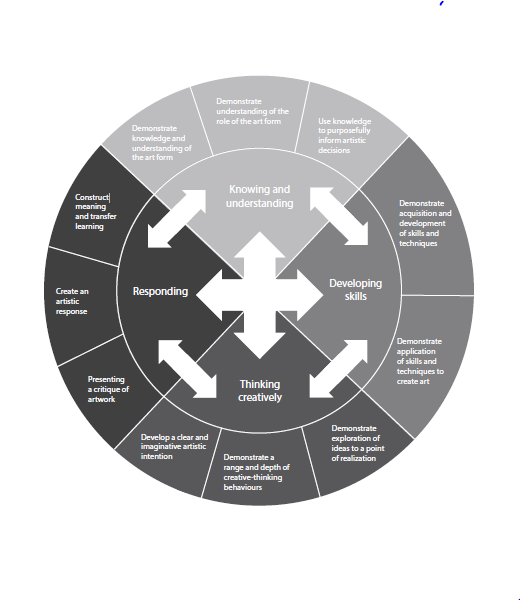
**Arts Glossary**

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| Term | Definition |

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

## MYP Command terms Arts

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



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| **Approaches to learning skill categories** |
| Thinking Skills |
| Social Skills |
| Communication Skills |
| Self-Management Skills |
| Research Skills |

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| **Global Contexts** direct learning towards independent and share inquiry into our common humanities and share guardianship of the planet. Global contexts help us explore the relevance of our inquiries and determine “why it matters.” | |
| Identities and relationships | Who am I? Who are we? Explore identity; beliefs and values; personal, physical, mental, social and spiritual health; human relationships including families, friends, communities and cultures; what it means to be human. |
| Orientation in time and space | What is the meaning of “where” and “when”? Explore personal histories; homes and journeys; turning points in humankind; discoveries; explorations and migrations of humankind; the relationships between, the interconnectedness of, individuals and civilizations, from personal, local, and global perspectives. |
| Personal and cultural expression | What is the nature and purpose of creative expression? Explore the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic. |
| Scientific and technical innovation | How do we understand the world in which we live? Explore the natural world and its laws; the interaction between people and the natural world’ how humans use their understanding of scientific principles; the impact of scientific and technological advances on the communities and environments on human activity; how human adapt their environments to their needs. |
| Globalization and sustainability | How is everything connected? Explore the interconnectedness of human-made systems and communities; the relationship between local and global processes; how local experiences mediate the global; the opportunities and tensions provided by world interconnectedness; the impact of decision-making on humankind and the environment. |
| Fairness and development | What are the consequences of our common humanity? Explore rights and responsibilities; the relationship between communities; sharing finite resources with other people and with other living things; access to equal opportunities; peace and conflict resolution. |

Key Concepts (**focus for Arts**)

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

**Aesthetics**

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

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

**Identity**

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

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

**Change**

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

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

**Communication**

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

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

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

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