### Inquiry: Establishing the purpose of the unit

<table>
<thead>
<tr>
<th>Key concept</th>
<th>Related concept(s)</th>
<th>Global context</th>
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</thead>
</table>
| Aesthetics  | Arts
- Boundaries
- Interpretation | Personal and cultural expression
Social constructions of reality, philosophies and ways of life, belief systems, ritual and play. |

#### Statement of inquiry

- Globalization has increased our exposure to arts, challenging our perception of aesthetics.

#### Inquiry questions

<table>
<thead>
<tr>
<th>Factual</th>
<th>To what extent is knowledge gained by studying, creating, performing or viewing dance?</th>
<th>DP TOK</th>
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<tbody>
<tr>
<td>Conceptual</td>
<td>How are ethics involved in dance?</td>
<td>DP TOK</td>
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<tr>
<td>Debatable</td>
<td>What are the standards that we judge Art?</td>
<td>DP TOK</td>
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#### Objectives

**A: Knowing and understanding**

- i. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology
- ii. demonstrate an understanding of the role of the art form in original or displaced contexts

**Assessment**

- Students will explore movement phrases from the following prescribed set study: And Who Shall Go To The Ball? CandoCo Dance Company. This study challenges the dancers and the audience as 2 of the dancers use wheelchairs throughout the study.
• iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

**B: Developing skills**
• 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.

**C: Thinking creatively**
• i. develop a feasible, clear, imaginative and coherent artistic intention
• ii. demonstrate a range and depth of creative-thinking behaviours
• iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

**D: Responding**
• i. construct meaning and transfer learning to new settings
• ii. create an artistic response which intends to reflect or impact on the world around them
• iii. critique the artwork of self and others.

<table>
<thead>
<tr>
<th>Approaches to learning (ATL)</th>
<th>MYP ATL CLUSTER</th>
<th>SPECIFIC ATL SKILL</th>
<th>LEARNING EXPERIENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
<td>VI. Information literacy skills</td>
<td>Finding, interpreting, judging and creating information</td>
<td>Students will need to complete in depth research surrounding the advanced key study. As a result of this they will be more informed about the movements and what they represent.</td>
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<tr>
<td></td>
<td></td>
<td>• Access information to be informed and inform others</td>
<td></td>
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<td></td>
<td>VII. Media literacy skills</td>
<td>Interacting with media to use and create ideas and information</td>
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<tr>
<td></td>
<td></td>
<td>• Seek a range of perspectives from multiple and varied sources</td>
<td></td>
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<tr>
<td>Thinking</td>
<td>VIII. Critical thinking skills</td>
<td>Analysing and evaluating issues and ideas</td>
<td>Students will look at the social constructions of reality: How inclusive the dance world is and they will look at this from different perspectives.</td>
</tr>
<tr>
<td></td>
<td>IX. Creative thinking skills</td>
<td>Generating novel ideas and considering new perspectives</td>
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</table>
### X. Transfer Skills

Utilizing skills and knowledge in multiple contexts
- Inquire in different contexts to gain a different perspective

- Consider multiple alternatives, including those that might be unlikely or impossible

### Action: Teaching and learning through inquiry

<table>
<thead>
<tr>
<th>Content</th>
<th>Learning process</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge &amp; Skills:</strong></td>
<td>Learning Experiences</td>
</tr>
<tr>
<td>• Evaluate a choreographer's use of the elements of dance and production elements to communicate intent using style specific terminology.</td>
<td>How will students know what is expected of them? Will they see examples, rubrics, templates, etc.?</td>
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<tr>
<td>• Create aesthetic criteria to make evaluations of dance.</td>
<td>How will students acquire the knowledge and practice the skills required? How will they practice applying these?</td>
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<tr>
<td>• Making objective judgements using criteria.</td>
<td>Do the students have enough prior knowledge?</td>
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<td></td>
<td>• Each student will receive a task sheet that summarises the unit.</td>
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<tr>
<td></td>
<td>• Each student will receive a task specific rubric that provides detailed guidance and measure their learning.</td>
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<tr>
<td></td>
<td>• Students will acquire knowledge and practise skills actively during their Performing Arts class.</td>
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<td></td>
<td>• The students will have experienced learning movement phrases from a prescribed work.</td>
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#### Teaching strategies

How will we use formative assessments to give students feedback during the unit?

What different teaching methodologies will be employed?

How are we differentiating teaching and learning for all? Have we considered those learning in the language other than their mother tongue? Have we considered those with special educational needs?

- The Process Journal will formatively assess all criteria.
- Process work — thoughts and ideas within the Process Journal. The PJ is the student’s brain. We want to see what they are thinking.
- One-to-one dialogue, responses to teacher–student discussions and questions to be recorded in teacher observation notes.
- Use of positive reinforcement - verbal and within the PJ.
- Cues and corrective feedback - verbal and within the PJ.
- Cooperative learning activities - working within mixed groups.
- Questioning techniques - hands up is banned.
- Use of technology - taking photos and videos for evidence/examples.

There will be differentiated options for tempo and/or movements so that all students are able to complete the set choreography.
Regular feedback on Process Journal progress is important to encourage a greater rate of progression throughout the unit. The homeroom teacher and level leaders will be made aware of any issues as and when they arise to prevent a build up of issues towards the end of the semester. ESL learners may request additional time to complete written tasks and the teacher will seek one to one confirmation to ensure understanding of classroom activities. These learners may require additional teacher support to ensure accuracy and consistent development.

Describe how you will differentiate teaching & learning for this unit?

- **Differentiation by task** which involves setting different tasks for pupils of different abilities.
  - Extension tasks made available for learners who complete all tasks.
  - Resource based and independent (experiential) learning.

- **Differentiation by support** which means giving more help to certain pupils within the group.
  - Varied (V, A, K) teaching and assessment methods are used.
  - Coloured backgrounds for learners diagnosed as dyslexic.
  - Facilitation and teaching.
  - Resources are adapted to ensure that learners can access information and to meet anticipated individual needs.
  - Mixed ability and same ability groupings.
  - Higher order questioning (higher ability learners).
  - Options for different tempos.
  - Options for movements.

- **Differentiation by outcome** which involves setting open-ended tasks and allowing pupil response at different levels.
  - Learners are able to meet the assessment criteria at a range of level outlined by the IB. Refer to the specific assessment rubrics for clarification.

**Learner Profile**

**Open minded:** Students will need to be open-minded as they will learn movement phrases from the piece.
**International Mindedness**

International-mindedness represents an openness and curiosity about the world and its people. It begins with students understanding themselves in order to effectively connect with others. The arts provide a unique opportunity for students to recognize the dynamic cultural influences around them. Students will explore the concept of aesthetics and how globalisation has challenged our perception of aesthetics. Inclusive dance 50 years ago? Is dance fully inclusive in every country now?

**Resources**

**Youtube:** [http://www.youtube.com/watch?v=FB7Lvpjvqhs](http://www.youtube.com/watch?v=FB7Lvpjvqhs)

**Reflection: Considering the planning, process and impact of the inquiry**

<table>
<thead>
<tr>
<th>Prior to teaching the unit</th>
<th>During teaching</th>
<th>After teaching the unit</th>
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