



International Baccalaureate®
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Primary Years Programme

Arts scope and sequence





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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.

IB learners strive to be:

Inquirers	They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.
Knowledgeable	They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.
Thinkers	They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.
Communicators	They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.
Principled	They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.
Open-minded	They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.
Caring	They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.
Risk-takers	They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.
Balanced	They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.
Reflective	They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

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Introduction to the PYP arts scope and sequence

The information in this scope and sequence document should be read in conjunction with the arts subject annex in *Making the PYP happen: A curriculum framework for international primary education* (2009).

What the PYP believes about learning arts

Arts are integral to the IB Primary Years Programme (PYP). They are a powerful mode of communication through which students explore and construct a sense of self and develop an understanding of the world around them. Arts provide students with a wide range of opportunities and means to respond to their experiences and engage with historical, social and cultural perspectives. The students are stimulated to think and to articulate their thoughts in new ways, and through a variety of media and technologies. The PYP recognizes that not all learning can be supported solely through language, and that arts as a medium of inquiry also provide opportunities for learning, communication and expression. Learning about and through arts is fundamental to the development of the whole child, promoting creativity, critical thinking, problem-solving skills and social interactions.

In this document, arts are identified as dance, drama, music and visual arts. The inclusion of dance in this revised scope and sequence acknowledges dance as an art form and embraces the creative and expressive potential of the medium. Each of these arts is a significant discipline in its own right, but the transdisciplinary nature of arts gives them relevance throughout the curriculum. Arts promote attitudes such as empathy and appreciation, and skills such as analysis, that help us to see the uniqueness of each person as well as explore the commonalities that connect us. Work in arts is a way of conveying meaning, sharing a culture, developing one's sense of self, and expanding knowledge. It provides opportunity to reflect on aesthetic experience, to engage the imagination and explore what is uncertain. Through engaging with and creating artworks, learners are encouraged to reconsider familiar concepts and think about issues of culture and identity. By responding to the work of other artists, they are invited to situate their own creativity within a broader context.

Arts engage students in creative processes through which they explore and experiment in a continual cycle of action and reflection. Such creative processes are seen by the PYP as the driving force in learning through inquiry. From an early age, students have the opportunity to develop genuine interests, to give careful consideration to their work and to become self-critical and reflective. Reflecting on and evaluating their own work and the work of others is vital, and empowers students to take intellectual risks. Exposure to and experience with arts opens doors to questions about life and learning. The process of making and appreciating arts is gratifying and will encourage students to continue creating throughout their lives.

In our rapidly changing digital age, students inhabit a world saturated with images, sounds and performances. Students in the PYP continually explore imaginative uses of new media tools beyond their basic functional applications, discovering alternative or individual ways to conceptualize the role of digital technologies in their lives. The arts develop innovative thinking and creative use of technologies, and in so doing prepare students to participate fully in this multifaceted world.

In this document, two common strands have been identified that apply across the different art forms and define the critical artistic processes. These intrinsically connected strands are concept-driven and have been designed to interact with each other, working together to support the overall development of the students.

<p>Responding</p>	<p>The process of <i>responding</i> provides students with opportunities to respond to their own and other artists' works and processes, and in so doing develop the skills of critical analysis, interpretation, evaluation, reflection and communication. Students will demonstrate knowledge and understanding of the concepts, methods and elements of dance, drama, music and visual arts, including using specialized language. Students consider their own and other artists' works in context and from different perspectives in order to construct meaning and inform their own future works and processes.</p> <p>The <i>responding</i> strand is not simply about reflecting; responding may include creative acts and encompasses presenting, sharing and communicating one's own understanding. By responding to their own artwork and that of others, students become more mindful of their own artistic development and the role that arts play in the world around them.</p>
<p>Creating</p>	<p>The process of <i>creating</i> provides students with opportunities to communicate distinctive forms of meaning, develop their technical skills, take creative risks, solve problems and visualize consequences. Students are encouraged to draw on their imagination, experiences and knowledge of materials and processes as starting points for creative exploration. They can make connections between their work and that of other artists to inform their thinking and to provide inspiration. Both independently and collaboratively, students participate in creative processes through which they can communicate ideas and express feelings. The <i>creating</i> strand provides opportunities for students to explore their personal interests, beliefs and values and to engage in a personal artistic journey.</p>

Figure 1
The arts strands

The *responding* and *creating* strands are dynamically linked in an ongoing and reflexive relationship. Students are encouraged to reflect continually upon their work throughout the process of creating, thus reinforcing the close link between these strands.

Arts in a transdisciplinary programme

Arts in the PYP exemplify learning through inquiry because of the emphasis on, and the nature of, the creative process. Arts provide a unique vehicle to enhance the understanding of the transdisciplinary themes by providing both students and teachers with a range of mediums with which to access the units of inquiry. Arts support the acquisition of essential knowledge and skills, the development of conceptual understanding, the demonstration of positive attitudes, and the taking of action. It is the school's responsibility to find opportunities to infuse arts teaching and learning in all areas of the curriculum that are relevant to the community of learners and reflect the educational theories underpinning the programme.

The school's programme of inquiry provides a relevant and authentic context for students to create and respond to arts. Wherever possible, arts should be taught through the units of inquiry and should support students' inquiries. The direct teaching of arts in a unit of inquiry may not always be feasible. However, teachers have a responsibility to help students to make explicit connections between different aspects of their learning. Students need opportunities to identify and reflect on "big ideas" within and between the arts strands, the programme of inquiry, and other subject areas. The role of inquiry in arts is important as students engage in building understanding of these links and arts in the world.

It is acknowledged that in many schools, single-subject teachers take responsibility for the different arts areas. It is vital that these teachers see themselves primarily as PYP teachers who teach arts, and in so doing

contribute to the overall outcomes of a transdisciplinary programme. To ensure a cohesive educational experience for students, a PYP school has a responsibility to make sure that there are regular opportunities for collaboration between single-subject teachers and homeroom/classroom teachers. This collaboration includes the development and review of the school's programme of inquiry, as well as planning, teaching, assessing and reflecting on individual units of inquiry. The following models provide examples of how to strengthen the role of learning through and about arts in the PYP.

- **Developing or supporting a unit within the programme of inquiry:** Whenever appropriate, arts teachers should be involved in collaborative planning to teach, assess and reflect on the units of inquiry.
- **Preparing for or following on from a unit within the programme of inquiry:** The direct teaching of arts in a unit of inquiry may not always be feasible but, where appropriate, introductory or follow-up learning experiences may be useful to help students to make connections between the different aspects of the curriculum. Arts teachers may plan and teach activities or experiences that prepare students for participation in a unit of inquiry. Following on from a unit, students may demonstrate their understanding of the central idea in an arts context. Indeed, an arts activity may be incorporated into the summative assessment of the unit.
- **Independent arts inquiry:** There may be times when teachers will be teaching aspects of arts independent of the programme of inquiry. At such times, teachers should structure their teaching and learning through the use of the PYP planning process. Teachers should ensure that the essential elements of the PYP support such learning while maintaining the integrity and character of learning through and about arts. If undertaking an inquiry outside the programme of inquiry, teachers should still recognize that the same philosophy and pedagogy must underpin their planning and teaching of the subject.

It is imperative that all teachers in a PYP school are familiar with the arts scope and sequence document and understand their role in the student's artistic development. All teachers (including the single-subject teacher and homeroom/classroom teacher) will find that the strands identified as part of arts in the PYP will be relevant to the transdisciplinary programme of inquiry as well as to subject-specific teaching.

It is worthwhile to note that there will be occasions for student-initiated spontaneous arts inquiries that are not directly related to any planned units of inquiry. These are valuable teaching and learning opportunities in themselves and provide teachers and students with the opportunity to apply the pedagogy of the PYP to authentic, of-the-moment situations.

Arts are built into the curriculum as essential areas of learning. Students are required to engage in a range of performing arts (dance, drama, music) and visual arts experiences. Please note that specific arts teachers are not necessarily required, although some teachers may have specific responsibilities in the arts. Issues related to school size, organization and staffing will determine the structuring of arts components of the programme.

Regardless of whether arts are being taught within or outside the programme of inquiry, it is believed that purposeful inquiry is the best way to learn. The starting point should always be students' prior experiences and current understanding. When teachers plan learning experiences that enable students to develop artistically, students are able to make connections, apply their learning, and transfer their conceptual understanding to new situations. This progressive conceptual development, together with an enjoyment of the process, provides the foundation for lifelong learning.

The following guidance notes provide more specific information on how to put the arts scope and sequence into practice, with particular reference to each of the different art forms.

Guidance for dance

Dance is an integral part of many cultures. Dance plays an important role in society as it brings people and communities together. As an art form, dance explores how we express ourselves through movement. To understand and respond to dance, students need to understand how dance is used in cultural, ritual and social contexts. Students need opportunities to view a wide variety of dance from various sources, such as live performance, peer choreography, guest dance artists, and recordings. Dance as an art form has evolved considerably over the past century. Exploring dance in a historical and cultural context and a variety of genres enriches the student's experience in creating and responding to dance.

Creating dance involves inquiring into the rhythm of music, the natural rhythms of our bodies and the environment around us. Students should have the opportunity to discover their own motivations and influences to inspire their movements. Through ensemble work, students can develop their ability to cooperate with others.

Dance uses the body as the medium of expression. Students need to develop confidence in their personal physicality through body awareness, balance, coordination, flexibility and strength. The physical nature of dance creates a strong link with the strands in the PYP *Personal, social and physical education scope and sequence* (2009).

Teachers can offer students experiences that may provoke and inspire them through exposing them to dance performance. By creating a safe environment for students to express themselves, teachers can draw on their students' creativity with movement. Dance should be woven throughout the curriculum as a visual language and kinesthetic medium for students.

Dance is a living expression that takes place in the present. However, whenever possible it is important to document the inspiration and the process of creating movement. Digital recording can be used to capture moving images of dance. Photographs and sketches can be used as tools for planning a dance project. Building a dance vocabulary to describe movement can help to document the dance process verbally or through notation.

Information and communication technology (ICT) can be used to document the process of creating dance as well as to enhance the performance. Designing the stage with lighting and integrating video with live performance can add dimension to a dance project. Using a variety of tools, students can create their own music or generate and record sounds and words.

Dance requires a physical space in which to move. More importantly, it needs a trusting and positive environment. Nurturing physical confidence calls for an atmosphere where students feel safe to engage fully their minds and bodies.

Guidance for drama

Drama explores how we express ourselves physically and vocally. In creating, students should explore the use of facial expressions, gestures, movement, posture and vocal techniques to convey emotional or cultural meaning to both characters and stories. It is important that students are exposed to a variety of dramatic forms including creative movement, impersonation, improvisation, mask work, mime, musical, role play, pantomime, puppetry, re-enactment, scripted drama, and skit. In responding, students should experience a wide variety of scripts and stories from different times, cultures and places and, where possible, access live theatre performances and presentations. Students should have opportunities to present their creative work to an audience, to witness their peers in performance and through this become critically aware audience members.

In drama, documenting the individual's learning process is integral. Drama is an active and transitory discipline, thus digitally recording performances or class project work provides both the student and teacher with tools for reflection. Through carefully planned exercises students can creatively explore personal interests and begin to develop their own style. Journal work (whether scrapbook-style or written) illustrating

storylines, scriptwriting, set designs and costume choices are indicators of students' dramatic development and can provide an informative record of their personal creative journey.

All dramatic activities require room to move. An adequately large, clear space is required to explore movement and drama games. This space allows the class the freedom to create make-believe environments through the manipulation of objects, including sounds and lights. Thus access to an inventory of craft material, props, costumes, set pieces, rostrums and lighting would be beneficial to the creative experience.

ICT can be used in drama settings as a tool to enhance the creative experience. Word processing, scriptwriting and storyboarding programs can help the student to develop scenes and write plays. Students can also mix sound effects and music on audio programs to create soundtracks for performances. Dramatic work can be filmed and uploaded to a computer to be edited using video-editing software.

Guidance for music

Music enables students to communicate in ways that go beyond their oral language abilities. Music delights and stimulates, soothes and comforts us; music allows students to communicate in a unique way. Musical experiences and learning begin with the voice. It is important that students are given opportunities to discover a broad range of music experiences including classifying and analysing sounds, composing, exploring body music, harmonizing, listening, playing instruments, singing, notation, reading music, songwriting and recording. In creating, students use their imagination and musical experiences to organize sounds—natural and technological—into various forms that communicate specific ideas or moods. In responding, students are given the opportunity to respond to different styles of music, as well as to music from different times and cultures. Individually and collaboratively, students should have the opportunity to create and respond to music ideas. By exposing students to a wide and varied repertoire of musical styles, they can begin to construct an understanding of their environment, their surroundings and structures, and begin to develop personal connections with them.

Music is a part of everyday life. Listening to and performing music can be a social activity. The development of listening skills, an important aspect of all learning, is constantly reinforced. Teachers should be aware that music plays an important part in the language learning process. Through songs and rhymes, students can hear patterns and develop a sense of the rhythm that applies to languages. This can be especially apparent when learning a new language because the meaning of the words is not necessarily understood, and so students concentrate on the rhythms and patterns they hear. Wherever possible, teachers should try to include rhymes and songs in their teaching activities, not just in designated music classes.

Music is both an active and reflective process when making and listening to it. Students can draw on a wide range of sources in their music learning: music composed by themselves and other students; music composed by musicians; literature; paintings; dance; their own imagination; real-life experiences; feelings; values and beliefs. They should be exposed to live performances as well as recordings. Additionally, the opportunity to participate in live performances—informal as well as formal—allows students to work collaboratively and gain awareness of the audience.

A PYP music classroom provides an environment that stimulates and challenges students. It is well resourced with an extensive range of music recordings, videos and instruments. Students have the opportunity to explore home-made as well as manufactured instruments from a variety of countries and cultures. ICT can influence and enhance learning in music by allowing students to create, compose and record their work as well as listen to, observe and share music through the use of CDs and music files.

Guidance for visual arts

The term “visual arts” is used to describe practices that have been more traditionally described in education as “art, craft and design”. It is important that students are exposed to a broad range of experiences that illustrate the field of visual arts, including architecture, bookmaking, ceramics, collage, costume design, drawing, graphic design, film, illustration, industrial design, installation, jewellery, land art, mask making,

metalwork, painting, papermaking, performance art, photography, printmaking, sculpture, set design, textiles and woodwork.

Wherever possible, students should have the opportunity to experience visual arts beyond their own initial involvement. This may be achieved by inviting artists into the school, or by visiting art galleries, museums, artists' and designers' studios, exhibitions, films sets and/or theatres. Students will begin to appreciate the depth and breadth of the field by experiencing visual arts created by diverse artists—locally and globally, now and in the past, by women and men, and by people of different backgrounds.

In visual arts, the role of the sketchbook is integral to this process. The sketchbook provides a space for students to take ownership of their learning, to creatively explore personal interests and to develop their own style. The PYP recognizes the range of forms a sketchbook may take, reaching beyond the physical book to possibly include new media, sound and film.

ICT can be used in the visual arts classroom as a tool to enhance the creative experience. Photo and film editing, animation, web design, drawing, computer-aided design, audio and word processing programs can be used as tools to engage students with the conceptual understandings detailed in the continuums.

Visual arts activities require space, tools, materials and ICT tools. Ideally, an adequately large, well-resourced environment is desirable to explore a range of visual arts practices. Beyond the physical space, it is important to establish a constructive and positive learning environment conducive to the creative experience.

The structure of the PYP arts scope and sequence

This scope and sequence aims to provide information for the whole school community about the learning that is going on in the subject area of arts. The document has been designed to recognize that learning in arts is a developmental process and that the phases through which a learner passes are not always linear or age related. For this reason the content is presented in continuums for each of the two **strands** of arts: responding and creating. For each of the strands there is a strand description and a set of **overall expectations**. The overall expectations provide a summary of the understandings and subsequent learning being developed in each phase within a strand.

The content of each continuum has been organized into four **phases** of development that aim to describe arts learning relevant to students in a PYP school. It is acknowledged that there are earlier and later phases than those described in this document. Teachers should ensure that they continue to build on understanding developed in the earlier phases while introducing the new concepts, knowledge and skills detailed in the later phases.

The continuums make explicit the **conceptual understandings** that are being developed at each phase. The development of these understandings is supported by the **learning outcomes** associated with each phase. The learning outcomes are written as observable behaviours or actions that will indicate to teachers how students are constructing, creating and sharing meaning through arts. They are, therefore, both diagnostic tools and a means of informing planning for further development.

This unified arts document strengthens the articulation across all PYP arts by providing common conceptual understandings in the context of the two strands: responding and creating. However, in order to respect the integrity of each art form and provide a useful planning tool for teachers, separate learning outcomes are provided for dance, drama, music and visual arts.

Each strand has a set of conceptual understandings and learning outcomes that indicate learning possibilities for that strand. Schools may find that they have other learning outcomes relevant to their particular context and may choose to document these within their own arts scope and sequences.

How to use the PYP arts scope and sequence

Development in arts is not seen as a series of defined incremental steps through which all learners will progress in the same way. When using the continuums regularly, patterns will emerge for learners, indicating their preferences, strengths and needs. An analysis of the learning outcomes demonstrated by each learner will help the teacher decide when to consolidate, reinforce, or extend the learning.

The use of the PYP arts scope and sequence will be an encouragement to teachers to plan for an enriched programme of inquiry, an articulated arts programme, and differentiated instructions in the classroom. The following points should be considered when using the continuums to inform planning, teaching and assessing.

- It is acknowledged that there are earlier and later phases that have not been described in these continuums.
- Each learner is a unique individual with different experiences and perceptions. No two learners progress at the same rate or along the same developmental pathways.
- Learners within the same age group will have different proficiency levels and needs. Therefore, teachers should consider a range of phases when planning arts experiences for a class.
- Learners may remain in one phase for some length of time or move rapidly through other phases.
- A learner may exhibit a range of learning outcomes from various phases at any one time.
- The PYP arts scope and sequence is not a prescriptive tool that assumes a learner must attain all the outcomes of a particular phase before moving on to the next phase, nor that the learner should be in the same phase for each strand, or in the same phase for each of the PYP arts.

Some schools may be able to use the PYP arts scope and sequence just as it is presented here. Other schools may wish to adapt the PYP arts scope and sequence according to their needs. For example, schools may decide to:

- develop the conceptual understandings into central idea(s) that students can explore
- incorporate the developmental continuums of the PYP arts scope and sequence into their existing school documents
- frame their arts scope and sequence document around the conceptual understandings outlined in this document, but develop another aspect, such as the learning outcomes, differently
- use the conceptual understandings to develop content for other forms of arts including media arts, creative writing, photography
- integrate additional requirements, for example, indicators, benchmarks and standards, into the PYP arts scope and sequence.

Schools need to be mindful of practice C1.23 in the IB *Programme standards and practices* (2005) that states “If the school adapts, or develops, its own scope and sequence, the level of overall expectation regarding student achievement expressed in these documents at least matches that expressed in the PYP scope and sequence documents.” To arrive at such a judgment, and given that the overall expectations in this document are presented as broad generalities, it is recommended that the entire document be read and considered.

Arts planning: Sample processes

When planning for arts, teachers should be mindful of the following practices.

- Arts should be taught through the relevant, realistic context of the units of inquiry but is equally relevant to all additional teaching and learning that the student experiences.
- The PYP planner has been developed to support all teachers as they plan for inquiries that are structured around a central idea.

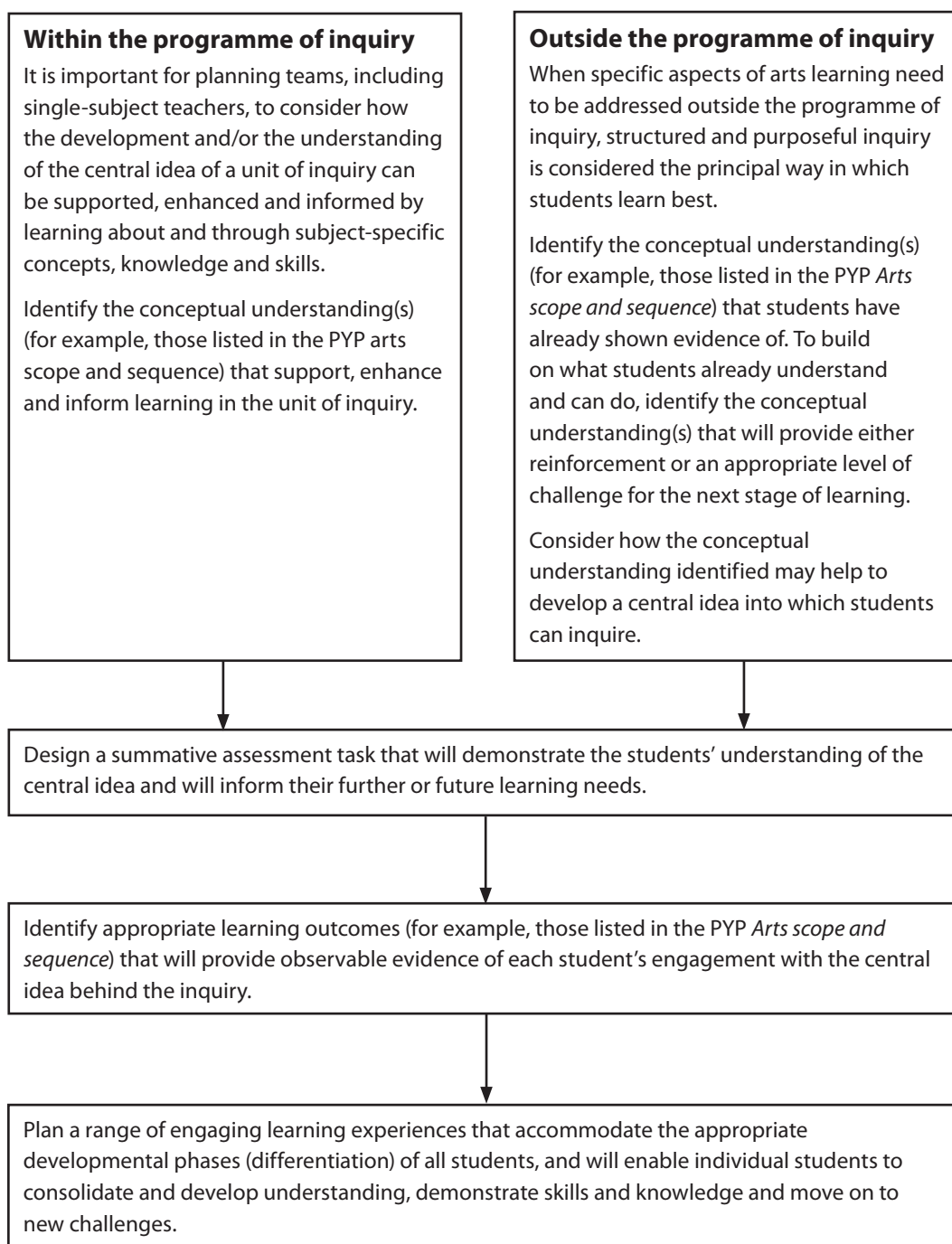


Figure 2
Sample processes to inform planning for arts

Learning continuums

Responding

The process of *responding* provides students with opportunities to respond to their own and other artists' works and processes, and in so doing develop the skills of critical analysis, interpretation, evaluation, reflection and communication. Students will demonstrate knowledge and understanding of the concepts, methods and elements of drama, dance, music and visual arts, including using specialized language. Students consider their own and other artists' works in context and from different perspectives in order to construct meaning and inform their own future works and processes.

The *responding* strand is not simply about reflecting; responding may include creative acts, and encompasses presenting, sharing and communicating one's own understanding. By responding to their own artwork and that of others, students become more mindful of their own artistic development and the role that arts play in the world around them.

The *responding* and *creating* strands are dynamically linked in an ongoing and reflexive relationship. Learners are encouraged to reflect continually upon their work throughout the process of creating, thus reinforcing the close link between these strands.

Overall expectations

Phase 1

Learners show an understanding that the different forms of arts are forms of expression to be enjoyed. They know that dance, drama, music and visual arts use symbols and representations to convey meaning. They have a concept of being an audience of different art forms and display awareness of sharing art with others. They are able to interpret and respond to different art forms, including their own work and that of others.

Phase 2

Learners show an understanding that ideas, feelings and experiences can be communicated through arts. They recognize that their own art practices and artwork may be different from others. They are beginning to reflect on and learn from their own stages of creating arts. They are aware that artworks may be created with a specific audience in mind.

Phase 3

Learners show an understanding that issues, beliefs and values can be explored in arts. They demonstrate an understanding that there are similarities and differences between different cultures, places and times. They analyse their own work and identify areas to revise to improve its quality. They use strategies, based on what they know, to interpret arts and understand the role of arts in our world.

Phase 4

Learners show an understanding that throughout different cultures, places and times, people have innovated and created new modes in arts. They can analyse different art forms and identify common or recurring themes or issues. They recognize that there are many ways to enjoy and interpret arts. They accept feedback from others.

Learning continuum for responding

	Phase 1	Phase 2	Phase 3	Phase 4
Conceptual understandings	<p>We enjoy and experience different forms of arts.</p> <p>The art is a means of communication and expression.</p> <p>People make meaning through the use of symbols.</p> <p>People share art with others.</p> <p>We express our responses to artwork in a variety of ways.</p> <p>We reflect on our artwork and the work of others.</p>	<p>We are receptive to art practices and artworks from different cultures, places and times (including our own).</p> <p>People communicate ideas, feelings and experiences through the arts.</p> <p>We can reflect on and learn from the different stages of creating.</p> <p>There is a relationship between the artist and the audience.</p>	<p>When experiencing arts, we make connections between different cultures, places and times.</p> <p>People explore issues, beliefs and values through arts.</p> <p>There are different kinds of audiences responding to different arts.</p> <p>We use what we know to interpret arts and deepen our understanding of ourselves and the world around us.</p>	<p>Through exploring arts across cultures, places and times we can appreciate that people innovate.</p> <p>People communicate across cultures, places and times through arts.</p> <p>The arts provide us with multiple perspectives.</p> <p>We reflect and act on the responses to our creative work.</p>
Dance	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> show curiosity about live and recorded dance performances describe the ideas and feelings communicated through body movements identify and explain why certain body postures and movements communicate certain ideas and feelings 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> compare a variety of dance genres over time to the contemporary dance form of their culture recognize the theme of a dance and communicate their personal interpretation identify dance components such as rhythm and use of space in their own and others' dance creations 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> recognize that dance plays an innovative role in communicating ideas within cultures and societies reflect on their personal and family history and make connections with cultural and historical dance forms consider the composition of an audience when preparing an effective formal and/or informal presentation 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> investigate a cultural or historical dance form and identify how it communicates artistic, ritual or social issues, beliefs or values recognize the role and relevance of dance in their own society through exposure to a variety of performers and their perspectives

	<ul style="list-style-type: none"> display audience etiquette and appropriate responses such as watching, listening and responding to favourite parts of the performance respond to dance through spoken, written, visual and/or kinesthetic mediums. 	<ul style="list-style-type: none"> describe and evaluate the learnings and understandings developed through their exploration of dance realize that there is a dynamic connection between the audience and performer. 	<ul style="list-style-type: none"> reflect on artistic processes in dance achievements and how to incorporate new ideas into future work recognize how dance can be used to express and understand our inner thoughts and our understanding of the world around us. 	<ul style="list-style-type: none"> analyse how the meanings of movements can change in various cultural and historical contexts analyse and integrate the reflections of others into the creative process when evaluating and improving.
<p>Drama</p>	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> respond to live performances, stories and plays from other times and/or places talk about ideas and feelings in response to dramatic performances display audience etiquette and appropriate responses realize that dramatic conventions are used to craft performance use materials to symbolically show location and character respond to dramatic ideas through spoken, visual, auditory and kinesthetic mediums. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> compare varied styles of performance with drama from their own culture use drama performance to tell stories about people and events from various cultures, including their own discuss and explain the way ideas, feelings and experiences can be communicated through stories and performance describe and evaluate the learning and understandings developed through their exploration of drama describe the dynamic connection between the audience and performer. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> discuss aspects of drama that illustrate relationships between culture, history and location explore how dramatic meaning illustrates the values, beliefs and observations of an individual or community consider the composition of an audience when preparing an effective formal and/or informal presentation reflect on achievement and challenges and how they can incorporate these influences in future work recognize and discuss how the consequences and actions of a performance teach audience members and performers life lessons. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> describe how drama plays an innovative role in communicating ideas within cultures and societies understand the role and relevance of drama in their own society through exposure to a variety of performers and their perspectives reflect on a variety of dramatic forms to identify new understandings within the arts recognize and explore some of the different roles in theatre use responses to drama to adapt and improve work, considering the original intention.

<p>Music</p>	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • use voice to imitate sounds and learn songs • bring music from home to share • describe the differences in music • move their bodies to express the mood of the music • describe how music makes them feel • distinguish the sounds of different instruments in music • listen to music and create their own work in response • express their responses to music in multiple ways (drawings, games, songs, dance, oral discussion) • explore body and untuned percussion instrument sounds • recognize different sources of music in daily life • recognize that sound can be notated in a variety of ways. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • sing individually and in unison • recognize music from a basic range of cultures and styles • express their responses to music from different cultures and styles • create a musical composition to match the mood of a visual image (for example, paintings, photographs, film) • explore individually or collectively a musical response to a narrated story • reflect on and communicate their reactions to music using musical vocabulary • record and share the stages of the process of creating a composition • share performances with each other and give constructive criticism. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • sing with accuracy and control focusing awareness on the musical elements • sing partner songs • discuss music that relates to social issues and/or values • compare aspects of music from different times and places • create and perform a movement sequence accompanied by music that they have created • share and compare their experiences as audience members at various performances • describe the process used to create their own music and compare it with others, in order to improve their compositions • analyse different compositions describing how the musical elements enhance the message • reflect upon how their music expresses their personal voice and the impact it has on others. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • sing individually and in harmony • explain the role and relevance of music in their own culture, its uses and associations through place and time • interpret and explain the cultural and/or historical perspectives of a musical composition • modify their practices and/or compositions based on the audiences' responses • explore different artistic presentations that are/were innovative and their implications.
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<p>Visual arts</p>	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> enjoy experiencing artworks show curiosity and ask questions about artworks describe what they notice about an artwork identify the materials and processes used in the creation of an artwork analyse the relationships within an artwork and construct meanings communicate their initial responses to an artwork in visual, oral or physical modes make personal connections to artworks express opinions about an artwork create artwork in response to a variety of stimuli. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> investigate the purposes of artwork from different times, places and a range of cultures including their own sharpen their powers of observation identify the formal elements of an artwork use appropriate terminology to discuss artwork describe similarities and differences between artworks identify the stages of their own and others' creative processes become an engaged and responsive audience for a variety of art forms. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> compare, contrast and categorize artworks from a range of cultures, places and times identify and consider the contexts in which artworks were made use their knowledge and experiences to make informed interpretations of artworks reflect on their own and others' creative processes to inform their thinking use relevant and insightful questions to extend their understanding recognize that different audiences respond in different ways to artworks provide constructive criticism when responding to artwork. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> explain the cultural and historical perspectives of an artwork understand the role and relevance of visual arts in society reflect on the factors that influence personal reactions to artwork reflect throughout the creative process to challenge their thinking and enact new and unusual possibilities critique and make informed judgments about artworks.
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Creating

The process of *creating* provides students with opportunities to communicate distinctive forms of meaning, develop their technical skills, take creative risks, solve problems and visualize consequences. Students are encouraged to draw on their imagination, experiences and knowledge of materials and processes as starting points for creative exploration. They can make connections between their work and that of other artists to inform their thinking and to provide inspiration. Both independently and collaboratively, students participate in creative processes through which they can communicate ideas and express feelings. The *creating* strand provides opportunities for students to explore their personal interests, beliefs and values and to engage in a personal artistic journey.

The *responding* and *creating* strands are dynamically linked in an ongoing and reflexive relationship. Students are encouraged to reflect continually upon their work throughout the process of creating, thus reinforcing the close link between these strands.

Overall expectations

Phase 1

Learners show an understanding that they can express themselves by creating artworks in dance, drama, music and visual arts. They know that creating in arts can be done on their own or with others. They are aware that inspiration to create in arts comes from their own experiences and imagination. They recognize that they use symbols and representations to convey meaning in their work.

Phase 2

Learners show an understanding that they can use arts to communicate their ideas, feelings and experiences. They use strategies in their work to enhance the meaning conveyed and to make it more enjoyable for others. They are aware that their work can provoke different responses from others. They understand the value of working individually and collaboratively when creating different art forms.

Phase 3

Learners show that, as artists, they can influence thinking and behaviour through the arts they create. They think critically about their work and recognize that their personal interests, beliefs and values can inform their creative work. They show an understanding of the relationships between their work and that of others.

Phase 4

Learners show an understanding that their own creative work in dance, drama, music and visual arts can be interpreted and appreciated in different ways. They explore different media and begin to innovate in arts. They consider the feedback from others in improving their work. They recognize that creating in arts provides a sense of accomplishment, not only in the process, but also in providing them with a way to understand the world.

Learning continuum for creating

	Phase 1	Phase 2	Phase 3	Phase 4
Conceptual understandings	<p>We can enjoy and learn from creating art.</p> <p>The creative process involves joining in, exploring and taking risks.</p> <p>In creating art, people make choices to construct meaning about the world around them.</p> <p>We can express ourselves through arts.</p> <p>Our experiences and imagination can inspire us to create.</p>	<p>We can communicate our ideas, feelings and experiences through our artwork.</p> <p>We solve problems during the creative process by thinking critically and imaginatively.</p> <p>Applying a range of strategies helps us to express ourselves.</p> <p>We are receptive to the value of working individually and collaboratively to create art.</p>	<p>Arts have the power to influence thinking and behaviour.</p> <p>We make connections between our artwork and that of others to extend our thinking.</p> <p>We can explore our personal interests, beliefs and values through arts.</p>	<p>We act on the responses to our artwork to inform and challenge our artistic development.</p> <p>We explore a range of possibilities and perspectives to communicate in broader ways through our creative work.</p> <p>Arts provide opportunities to explore our creative potential and engage in a personal artistic journey.</p>
	Dance	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> respond to word, rhythm and/or music through movements communicate and express feelings through body movements explore the dynamic flow of body movements such as fast, slow, big, small, strong, smooth, sharp, tension and relaxation 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> create movement to various tempos interpret and communicate feeling, experience and narrative through dance design a dance phrase with a beginning, middle and ending create movement that explores dimensions of direction, level and shape 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> explore various sources of musical and natural rhythms such as beat, breath, emotional and environmental rhythms investigate and perform a cultural or historical dance form with an understanding of the function of the dance form as artistic, ritual or social

	<ul style="list-style-type: none"> • move freely through the space to show levels of low, medium and high and change of direction • use stimulus materials to extend the body and enhance body movements such as streamers, scarves, props and costumes • develop physical awareness in using isolated body movements and gross motor skills • explore different types of movements such as travelling, jumping and turning • develop the ability to cooperate and communicate with others in creating dance • work individually or in groups with trust and confidence. 	<ul style="list-style-type: none"> • develop physical balance and coordination • share dance with different audiences by participating, listening and watching • work cooperatively towards a common goal, taking an active part in a creative experience • consider and maintain appropriate behaviours in dance, as an audience member or as a performer, by listening, watching and showing appreciation. 	<ul style="list-style-type: none"> • perform increasingly more difficult sequences with control • create movement to show contrast in designs such as symmetry/asymmetry and opposition/succession • develop physical flexibility and strength • experience varying groupings when performing dance, including ensemble performance • express their unique values, beliefs and interests through a dance form • interpret and replicate a variety of dance styles and genres. 	<ul style="list-style-type: none"> • show physical confidence in the use of their bodies • work to develop each other's ideas during the creative process • analyse and integrate the reflections of others into the creative process when evaluating and improving.
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<p>Drama</p>	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> engage in imaginative play using a range of stimuli develop the ability to cooperate and communicate with others in creating drama explore basic bodily movements and the use of space explore familiar roles, themes and stories dramatically create roles in response to props, set and costumes work individually or in groups with confidence. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> share drama with different audiences by participating, listening and watching identify with characters through role-play development use performance as a problem-solving tool work cooperatively towards a common goal, taking an active part in a creative experience make use of simple performance conventions to share ideas consider and maintain appropriate behaviours in drama, as an audience member or as a performer value and develop imaginary roles or situations. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> create a devised or scripted performance for a particular audience or purpose make artistic choices about role, situation and context identify how cultural connections can be made with different types of drama identify and develop the personal and related skills encountered through the drama experience find appropriate ways to communicate specific meaning using dramatic action express their unique values, beliefs and interests through a dramatic form interpret written dialogues or scenarios. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> manipulate a variety of different drama strategies and techniques to create informed scripts, characterizations and contexts work to develop each other's ideas during the creative process create and perform a sequential drama that explores a particular issue by experimenting with different dramatic forms consider the skills and techniques used by a range of drama practitioners in the performing arts show an awareness of audience and adapt performances accordingly consider the advice and feedback of others as an essential part of the creative process explore writing for performance.
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<p>Music</p>	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • use vocal sounds, rhythms and instruments to express feelings or ideas • create and accompany music using a variety of sounds and instruments • play untuned percussion instruments in time with a beat • use the voice and body to create musical patterns • explore sound as a means of expressing imaginative ideas • recreate sounds from familiar experiences • participate in performing and creating music both individually and collectively • record their personal, visual interpretation of elements of sound (for example, loud/soft, high/low, fast/slow) • create their own basic musical instruments. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • explore vocal sounds, rhythms, instruments, timbres to communicate ideas and feelings • express one or more moods/feelings in a musical composition • create music to represent different cultures and styles • create a soundscape based on personal experiences • collaboratively create a musical sequence using known musical elements (for example, rhythm, melody, contrast) • read, write and perform simple musical patterns and phrases • create music for different purposes. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • create a musical composition expressing their own ideas and feelings on a social issue • deliver a musical message to different audiences (for example, peace message to parents, kindergarten children, friends) • create and perform a movement sequence using known musical elements • improvise upon a basic pattern to reinforce the importance of the individual within the group • create and record a composition focusing on form, structure and style to give more meaning to their message • express themselves as individuals through musical composition • read and write music using non-traditional notation. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> • create music that will be continually refined after being shared with others • present, in small groups, innovative musical performances on a selected issue • incorporate the other arts and available resources in order to broaden their creative expression • read and write music in traditional and/or non-traditional notation.
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<p>Visual arts</p>	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> engage with, and enjoy a variety of visual arts experiences select tools, materials and processes for specific purposes combine different formal elements to create a specific effect realize that their artwork has meaning use their imagination and experiences to inform their art making create artwork in response to a range of stimuli take responsibility for the care of tools and materials take responsibility for their own and others' safety in the working environment participate in individual and collaborative creative experiences. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> identify, plan and make specific choices of materials, tools and processes sharpen their powers of observation demonstrate control of tools, materials and processes make predictions, experiment, and anticipate possible outcomes combine a variety of formal elements to communicate ideas, feelings and/or experiences identify the stages of their own and others' creative processes consider their audience when creating artwork. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> show awareness of the affective power of visual arts make connections between the ideas they are exploring in their artwork and those explored by other artists through time, place and cultures create artwork for a specific audience use a personal interest, belief or value as the starting point to create a piece of artwork use a range of strategies to solve problems during the creative process. 	<p>Learning outcomes Learners:</p> <ul style="list-style-type: none"> become increasingly independent in the realization of the creative process adjust and refine their creative process in response to constructive criticism identify factors to be considered when displaying an artwork utilize a broad range of ways to make meaning select, research and develop an idea or theme for an artwork develop an awareness of their personal preferences.
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Samples

Several examples of how schools are using the planner to facilitate inquiries into arts have been developed and trialled by IB World Schools offering the PYP. These examples are included in the HTML version of the PYP *Arts scope and sequence* on the online curriculum centre. The IB is interested in receiving planners that have been developed for inquiries into arts or for units of inquiry where arts concepts are strongly evident. Please send planners to pyp@ibo.org for possible inclusion on this site.