

REFLECTING ON OUR IDENTITY

Lauren Robles | MYP Visual Art | Grade 8

KEY CONCEPT	RELATED CONCEPT	GLOBAL CONTEXT
Identity	Boundaries, Representation	Identities & Relationships
STATEMENT OF INQUIRY		
Multiple representations can characterize identity.		
INQUIRY QUESTIONS		
FACTUAL: How do we transfer a 2D idea into a 3D representation?		
CONCEPTUAL: How do artists express their identity?		
DEBATABLE: When we wear a mask does it change our identity?		

OBJECTIVES

Criterion A: Knowing and Understanding

- 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 purposefully inform artistic decisions in the process of creating artwork.

Criterion B: Developing Skills

- 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.

Criterion C: Thinking Creatively

- 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.

Criterion D: Responding

- 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.

SUMMATIVE ASSESSMENTS

Frida Kahlo Exhibition Review (Aii) — *written review of the Frida Kahlo exhibition.*

Weaving Planning (Ci) — *planning of the materials, composition and meaning of their intended identity weaving.*

Weaving (Aiii, Bi) — *final weaving where students use a variety of weaving materials to represent aspects of their identity.*

Identity Mask Drawing (Cii) — *planning drawing in colored pencil and from two perspectives of their intended identity mask sculpture.*

Identity Mask (Bii, Dii) — *final identity mask made from plaster and paper mache which shows hidden representations of their identity.*

Peer Critique (Diii) — *peer critique of the final identity masks where students write comments on components of the rubric.*

Identity Reflection (Ai, Di) — *written reflection on student experiences during the unit.*

Process Journal (Ciii) — *documentation of process throughout the unit.*

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APPROACHES TO LEARNING

COMMUNICATION (I. Communication Skills) Give and receive meaningful feedback.

SELF-MANAGEMENT (V. Reflection Skills) Keep a journal to record reflections.

THINKING (VIII. Creative thinking skills) Use brainstorming and visual diagrams to generate new ideas and inquiries.

THINKING (X. Transfer Skills) Combine knowledge, understanding, and skills to create products or solutions.

CONTENT

KNOWLEDGE: Students will know identity can be expressed through symbolic representation.

Students will know the Elements of texture, space, and form.

Students will know the Principles of pattern and emphasis.

Students will know the work of Frida Kahlo and Cindy Sherman.

Students will know how to connect process, planning, and ideas to skills and media.

SKILLS:

Students will explore a variety weaving materials in the creation of a mixed media weaving on a cardboard loom.

Students will draw multiple views of a 2D mask plan in colored pencil.

Students will construct a mask using plaster, papier mache, cardboard, wire, and paint.

Students will write a reflection.

Students will critique the work of self and others.

Students will document their ideas and experimentation in their process journal.

UNDERSTANDING:

Students will understand the concepts of identity, boundaries, and representation.

STANDARDS

Content Standard #1: Understanding and applying media, techniques, and processes.

Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices. Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Content Standard #2: Using knowledge of structures and functions.

Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work. Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas. Students select and use the qualities of structures and functions of art to improve communication of their ideas.

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.

Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks. Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

Content Standard #4: Understanding the visual arts in relation to history and cultures.

Students know and compare the characteristics of artworks in various eras and cultures. Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works. Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts. Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

Content Standard #6: Making connections between visual arts and other disciplines.

Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

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LEARNING EXPERIENCES & TEACHING STRATEGIES

TIME	LEARNING EXPERIENCES & TEACHING STRATEGIES	VOCAB	RESOURCES
Class #1 90 min	<p>Introduction to Identity. The class starts with a group discussion on the questions - what is identity? (Societal markers, chosen markers, personality, locations, histories/memories, symbols, relationships, beliefs, opinions, feelings). The teacher reads aloud <i>A Mix of Many Things</i> by Alyssa Murray. The students discuss the history/meaning/significance of their names, where both the teachers and students share. The teacher introduces Frida Kahlo and her story (<i>The Secret Lives of Artists</i>), and introduces a process journal challenge of giving Frida Kahlo a new identity.</p> <p>Homework: None.</p>	identity process journal Frida Kahlo	Unit Presentation Process Journal Frida Outline Handout various 2D media
Class #2 90 min	<p>What is Reflection? Reflecting is thinking with a purpose. Students work on their Identity Guiding Questions by brainstorming answers to questions about their identity. The teacher gives an introduction to Sketchnoting (words & images, thoughtful color choices), and students create their own identity sketch note including as many identity qualities as possible. At the end of class, the teacher gives out the Frida Kahlo Exhibition information and the Frida Kahlo Exhibition Review Rubric.</p> <p>Homework: None.</p>	Sketchnote	Unit Presentation Process Journal Identity Guiding Questions Frida Review Rubric various 2D media
Class #3 90 min	<p>Introduce Weaving Materials. Students finish their Identity Sketchnote. The teacher introduces a variety of weaving materials, and the students are to pick materials that connect to their identity sketchnote in regards to texture and color. At the end of class students reflect on the Frida quote, "I never painted dreams. I painted my own reality." What do you think are the most important qualities of a person's identity? – answer in their process journal.</p> <p>Homework: Frida Kahlo Exhibition Review to be completed during the field trip and for homework, if necessary.</p>	weaving	Unit Presentation Process Journal Identity Guiding Questions weaving materials (yarn, string, fabric, ribbon, paper, pipe cleaners).
Class #4 90 min	<p style="text-align: center;">SUMMATIVE DUE – Frida Kahlo Exhibition Review</p> <p>Weaving Planning. Students share their experiences at the Frida Exhibition. The teacher then introduces weaving with how is clothing made, the history of weaving, and weaving vocabulary (loom, warp, weft). The students then complete a paper weaving exploration. At the end of class, the teacher introduces the Final Weaving Planning sheet. Students draw sketches of their imagined weaving compositions using materials that represent aspects of their identity.</p> <p>Homework: None.</p>	loom warp weft	Unit Presentation Weaving Planning Rubric paper weaving materials (paper strips, paper loom)
Class #5 45 min	<p>Weaving Planning. Students work on their weaving planning by finishing their composition sketches while the teacher gives comments on their process compositions.</p> <p>Homework: Finish weaving planning, if necessary.</p>		Unit Presentation Process Journal
Class #6 90 min	<p style="text-align: center;">SUMMATIVE DUE – Weaving Planning</p> <p>Cardboard Loom. The teacher introduces the cardboard loom and demonstrates how to warp the loom. The students choose a color based on their composition plan.</p> <p>Homework: None.</p>		Unit Presentation Process Journal cardboard loom weaving yarn
Class #7 90 min	<p>Weaving. The teacher demonstrates how to use the weft weaving materials. Students begin weaving by choosing materials that symbolize their identity and follow their intended composition.</p> <p>Homework: Optional work on weaving.</p>		Unit Presentation Process Journal cardboard loom weaving yarn
Class #8 40 min	<p>Weaving. Students continue weaving by choosing materials that symbolize their identity and follow their intended composition.</p> <p>Homework: Optional work on weaving.</p>		Process Journal cardboard loom weaving yarn
Class #9 90 min	<p>Weaving. Students continue weaving by choosing materials that symbolize their identity and follow their intended composition.</p> <p>Homework: Optional work on weaving.</p>		Process Journal cardboard loom weaving yarn

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LEARNING EXPERIENCES & TEACHING STRATEGIES

Class #10 90 min	Weaving. Students continue weaving by choosing materials that symbolize their identity and follow their intended composition. Homework: Optional work on weaving.		Process Journal cardboard loom weaving yarn
Class #11 45 min	Weaving. Students continue weaving by choosing materials that symbolize their identity and follow their intended composition. Homework: Optional work on weaving.		Process Journal cardboard loom weaving yarn
Class #12 90 min	Weaving. Students continue weaving by choosing materials that symbolize their identity and follow their intended composition. (Study period if they finish early). Homework: Optional work on weaving.		Process Journal cardboard loom weaving yarn
Class #13 90 min	Weaving. Students continue weaving by choosing materials that symbolize their identity and follow their intended composition. (Study period if they finish early). Homework: Optional work on weaving.		Process Journal cardboard loom weaving yarn
Class #14 45 min	SUMMATIVE DUE – Weaving		Unit Presentation
Class #15 90 min	Weaving Completion. Students cut the weaving from the loom and share their final weavings with the class. Homework: None.		
Class #15 90 min	Introduction to Masks. The teacher introduces the idea of delving deeper into the theme of identity and the work of Cindy Sherman. “I feel I’m anonymous in my work. When I look at the pictures, I never see myself; they aren’t self-portraits. Sometimes I disappear.” The class also looks at mask sculpture and their purpose throughout history across cultures. The students read aloud – We Wear the Mask by Paul Lawrence Dunbar. The teacher introduces the mask research challenge. In groups, students research masks from one culture of their choosing with an analysis of context, function, and stylistic qualities. They create presentations that they share with the class at the end. The teacher then explains the mask challenge to create a mask that shows their HIDDEN identity in a sculptural form. This includes a quick explanation of the mask making process. Homework: None.	masks context function style Cindy Sherman Mask examples	Unit Presentation Process Journal Computers
Class #16 90 min	Mask Planning. The teacher hands out the Identity Mask Drawing Rubric & Identity Mask Rubric. Students answer the Identity Brainstorming Questions and begin to visually explore ideas in their process journal (multiple explorations, multiple views, in color). Homework: None.	three-dimensional	Unit Presentation Process Journal Mask Drawing Rubric Identity Mask Rubric Identity Brainstorming Questions colored pencils
Class #17 45 min	Mask Planning. Students continue working on developing a final mask idea in multiple views, as the teacher provides support and answers questions. Homework: None.		Unit Presentation Process Journal colored pencils
Class #18 90 min	Mask Drawing. The teacher explains the mask drawing requirements and tasks. Students are to transfer their identity mask drawing ideas to the final drawing paper using colored pencil. They should have two views of their intended mask plan, one front view and one side view. These are to be completed on separate sheets of paper, filling the entire paper. Homework: Work on mask drawing, if needed.		Unit Presentation Process Journal drawing paper colored pencils
Class #19 90 min	Mask Drawing. Continue working on final mask drawings, as the teacher provides support and answers questions. Homework: Work on mask drawing, if needed.		Process Journal drawing paper colored pencils
Class #20 45 min	Mask Drawing. Continue working on final mask drawings, as the teacher provides support and answers questions. Homework: Work on mask drawing, if needed.		Process Journal drawing paper colored pencils
Class #21 90 min	Mask Drawing. Complete work on final mask drawings, as the teacher provides support and answers questions. Homework: Work on mask drawing, if needed.		Process Journal drawing paper colored pencils

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		SUMMATIVE DUE – Identity Mask Drawing	
Class #22 90 min	<p>Plaster Mask In Pairs. The teacher explains the steps of creating the mask (plaster form, strengthening, constructions, papier mache, gesso, paint, details).The teacher demonstrates how to make a plaster mask on a volunteer student using plaster strips and water. Throughout class, the teacher reminds the students to ask their partners about eye holes and mouth holes while answering questions and providing support.</p> <p>Homework: None.</p>	plaster sculpture	Unit Presentation plaster strips water scissors plastic wrap straw
Class #23 45 min	<p>Mask Strengthening. The teacher explains how to cut off frayed edges and add to areas that are weak (no see-through spots). The students work on strengthening their masks while the teacher provides support.</p> <p>Homework: None.</p>		Unit Presentation plaster strips water scissors
Class #24 90 min	<p>Constructions. The students begin individually building constructions based on their identity mask drawings, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>	constructions	Unit Presentation construction materials (plaster, water, glue gun, tape, cardboard, wire)
Class #25 45 min	<p>Constructions. The students begin individually building constructions based on their identity mask drawings, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		construction materials
Class #26 90 min	<p>Constructions. The students begin individually building constructions based on their identity mask drawings, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		construction materials
Class #27 90 min	<p>Papier Mache. The students begin adding a layer of papier mache over the mask and constructions for strengthening, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		Unit Presentation papier mache (glue and newspaper strips)
Class #28 45 min	<p>Gesso. The students begin adding a layer of gesso over the papier mache, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		Unit Presentation gesso brushes
Class #29 90 min	<p>Acrylic Painting. The students begin adding acrylic paint, being mindful of adding multiple layers and adding finishing details, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		Unit Presentation acrylic paint water brushes
Class #30 90 min	<p>Acrylic Painting. The students begin adding acrylic paint, being mindful of adding multiple layers and adding finishing details, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		acrylic paint water brushes
Class #31 45 min	<p>Acrylic Painting. The students add acrylic paint, being mindful of adding multiple layers and adding finishing details, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		acrylic paint water brushes
Class #32 90 min	<p>Acrylic Painting. The students add acrylic paint, being mindful of adding multiple layers and adding finishing details, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		acrylic paint water brushes
Class #33 90 min	<p>Acrylic Painting. The students add acrylic paint, being mindful of adding multiple layers and adding finishing details, as the teacher answers questions and provides support.</p> <p>Homework: Finish identity mask, if needed.</p>		acrylic paint water brushes
Class #34 45 min	<p style="text-align: center;">SUMMATIVE DUE – Identity Mask</p> <p>Acrylic Painting. The students finish adding acrylic paint, being mindful of adding multiple layers and adding finishing details, as the teacher answers questions and provides support.</p> <p>Homework: None.</p>		acrylic paint water brushes

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<p>Class #35 90 min</p>	<p style="text-align: center;">SUMMATIVE DUE – Process Journal</p> <p>Process Journal. The students add finishing touches to their process journal tasks from throughout the unit to be turned in for assessment. Homework: None.</p>		<p>Unit Presentation Process Journal Process Journal Rubric</p>
<p>Class #36 90 min</p>	<p style="text-align: center;">SUMMATIVE DUE – Identity Reflection</p> <p>Unit Reflection. The students answer the following questions in a written reflection: Describe the mask making process using appropriate material language. What was your intention in the creation of your mask? What were you trying to represent? What problems arose throughout the process, and how did you resolve these problems? Compare and contrast how your identity weaving and identity mask represent your identity? How are they different? How are they similar? Which representation of your identity, the weaving or the mask, is a more accurate representation? Give multiple reasons as to why. Homework: None.</p>	<p>reflection</p>	<p>Unit Presentation Identity Reflection Rubric</p>
<p>Class #37 45 min</p>	<p style="text-align: center;">SUMMATIVE DUE – Post It Critique</p> <p>Post It Critique. The teacher explains the Post It Critique Prompts: Craftsmanship, 3D Constructions, Visually Engaging. Students find masks that fit each critique prompt and write a note related to the prompt and place it next the mask. (reminder to avoid “I like” statements). Homework: None.</p>	<p>critique</p>	<p>Unit Presentation Post Its</p>

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SUMMATIVE TASK SPECIFIC CLARIFICATIONS

Frida Kahlo Exhibition Review

CRITERION A: KNOWING & UNDERSTANDING		
7-8	ii. The student demonstrates excellent knowledge of the role of the art form in original or displaced contexts.	<i>The student gave thorough, detailed, and reflective answers to the prompt questions.</i>
5-6	ii. The student demonstrates substantial knowledge of the role of the art form in original or displaced contexts.	<i>The student gave thoughtful answers to the prompt questions.</i>
3-4	ii. The student demonstrates adequate knowledge of the role of the art form in original or displaced contexts.	<i>The student answered the prompt questions, but they could have included more thorough and reflective details.</i>
1-2	ii. The student demonstrates limited knowledge of the role of the art form in original or displaced contexts.	<i>The student did not answer all the prompt questions.</i>

Weaving Planning

CRITERION Ci: THINKING CREATIVELY		
7-8	i. The student presents an excellent outline of a clear and feasible artistic intention.	<ul style="list-style-type: none"> You drew a creative and complete composition idea in your sketchbook. You thoughtfully and thoroughly explained what each material represents.
5-6	i. The student presents a substantial outline of a clear and feasible artistic intention.	<ul style="list-style-type: none"> You drew a complete composition idea in your sketchbook. You explained what each material represents.
3-4	i. The student presents an adequate outline of a clear and feasible artistic intention.	<ul style="list-style-type: none"> You drew a composition idea in your sketchbook. You attempted to explain what some materials represent, but not all materials.
1-2	i. The student presents a limited outline of a clear and feasible artistic intention.	<ul style="list-style-type: none"> You drew an incomplete composition idea in your sketchbook. You did not explain what each material represents.

Weaving

CRITERION Aiii: KNOWING AND UNDERSTANDING		
7-8	iii. The student demonstrates excellent use of acquired knowledge of identity to inform his or her artwork.	<ul style="list-style-type: none"> The weaving has a clear connection to your identity. The materials are thoughtfully incorporated into the weaving.
5-6	iii. The student demonstrates substantial use of acquired knowledge of identity to inform his or her artwork.	<ul style="list-style-type: none"> The weaving has a connection to your identity.
3-4	iii. The student demonstrates adequate use of acquired knowledge of identity to inform his or her artwork.	<ul style="list-style-type: none"> The weaving has some connection to your identity, but the materials could be more thoughtfully incorporated.
1-2	iii. The student demonstrates limited use of acquired knowledge of identity to inform his or her artwork.	<ul style="list-style-type: none"> The weaving has no connection to your identity, and the materials are not thoughtfully incorporated.

CRITERION Bii: DEVELOPING SKILLS		
7-8	i. The student demonstrates excellent acquisition and development of the skills and techniques of weaving.	<ul style="list-style-type: none"> The weaving is well constructed. You used proper and innovative weaving techniques. You were attentive to craftsmanship.
5-6	i. The student demonstrates substantial acquisition and development of the skills and techniques of weaving.	<ul style="list-style-type: none"> The weaving is well constructed. You used proper weaving techniques.
3-4	i. The student demonstrates adequate acquisition and development of the skills and techniques of weaving.	<ul style="list-style-type: none"> You attempt to create a well constructed weaving, but there are some incorrect weaving techniques.
1-2	i. The student demonstrates limited acquisition and development of the skills and techniques of weaving.	<ul style="list-style-type: none"> You did not create a well constructed weaving.

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SUMMATIVE TASK SPECIFIC CLARIFICATIONS

Identity Mask Drawing

CRITERION C: THINKING CREATIVELY		
Outline alternatives, perspectives, and imaginative solutions.		
7-8	ii. The student presents an excellent outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> ○ <i>Your two different perspectives thoughtfully and accurately consider 3D space.</i> ○ <i>The identity mask plan successfully represents hidden aspects of your identity in a reflective manner.</i>
5-6	ii. The student presents a substantial outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> ○ <i>Your two different perspectives consider 3D space.</i> ○ <i>The identity mask plan represents hidden aspects of your identity.</i>
3-4	ii. The student presents an adequate outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> ○ <i>Your two different perspectives attempt to consider 3D space, however it could be more thoughtful and accurate.</i> ○ <i>The identity mask plan represents aspects of your identity, but the aspects could be more reflective.</i>
1-2	ii. The student presents a limited outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> ○ <i>Your two different perspectives do not consider 3D space.</i> ○ <i>The identity mask plan does not represent hidden aspects of your identity.</i>

Identity Mask

CRITERION B: DEVELOPING SKILLS		
Demonstrate the application of skills and techniques to create art.		
7-8	ii. The student demonstrates excellent application of three-dimensional skills and techniques to create their own identity mask.	<ul style="list-style-type: none"> ○ <i>You creatively constructed three dimensionally off the mask form.</i> ○ <i>You followed the steps of applying papier mache and gesso in a smooth and attentive manner.</i> ○ <i>You carefully layered paint to a solid finish.</i> ○ <i>You were attentive to craftsmanship.</i>
5-6	ii. The student demonstrates substantial application of three-dimensional skills and techniques to create their own identity mask.	<ul style="list-style-type: none"> ○ <i>You constructed three dimensionally off the mask form.</i> ○ <i>You followed the steps of applying papier mache and gesso.</i> ○ <i>You layered paint.</i>
3-4	ii. The student demonstrates adequate application of three-dimensional skills and techniques to create their own identity mask.	<ul style="list-style-type: none"> ○ <i>You attempted to construct three dimensionally off the mask form.</i> ○ <i>You followed the steps of applying papier mache and gesso.</i> ○ <i>You attempted to layer paint, but there are finishing flaws.</i>
1-2	ii. The student demonstrates limited application of three-dimensional skills and techniques to create their own identity mask.	<ul style="list-style-type: none"> ○ <i>You did not construct three dimensionally off the mask form.</i> ○ <i>You attempted to follow the steps of applying papier mache and gesso.</i> ○ <i>You did not attempt to layer paint.</i>
CRITERION D: RESPONDING		
Create an artistic response which is effectively inspired by the world around them.		
7-8	ii. The student creates an excellent artistic response which is effectively inspired by the world around him or her.	<ul style="list-style-type: none"> ○ <i>All aspects of the final mask symbolically represent an understanding of your hidden identity.</i> ○ <i>The final result is exceptionally reflective and engaging.</i>
5-6	ii. The student creates a substantial artistic response which is regularly inspired by the world around him or her	<ul style="list-style-type: none"> ○ <i>Some aspects of the final mask symbolically represent your hidden identity.</i> ○ <i>The final result is reflective and engaging.</i>
3-4	ii. The student creates an adequate artistic response which is occasionally inspired by the world around him or her	<ul style="list-style-type: none"> ○ <i>The final mask represents your identity.</i> ○ <i>The final result is slightly reflective or engaging.</i>
1-2	ii. The student creates a limited artistic response which is possibly inspired by the world around him or her	<ul style="list-style-type: none"> ○ <i>You have attempted to represent your identity, but you could have been more thoughtful.</i> ○ <i>The final result is not reflective or engaging.</i>

Peer Critique

CRITERION D: RESPONDING		
Evaluate the art of self and others.		
7-8	iii. The student presents an excellent evaluation of the artwork of self and others.	<ul style="list-style-type: none"> ○ All comments are thoughtful and honest. ○ You demonstrate strong knowledge of the process, craftsmanship, and visually engaging qualities. ○ No "I like" statements.
5-6	iii. The student presents a substantial evaluation of the artwork of self and others.	<ul style="list-style-type: none"> ○ Some comments are thoughtful and honest. ○ You demonstrate some knowledge of the process, craftsmanship, and visually engaging qualities. ○ No "I like" statements.
3-4	iii. The student presents an adequate evaluation of the artwork of self and others.	<ul style="list-style-type: none"> ○ Few comments are thoughtful and honest. ○ You demonstrate little knowledge of the process, craftsmanship, and visually engaging qualities. ○ Some "I like" statements.
1-2	iii. The student presents a limited evaluation of the artwork of self and others.	<ul style="list-style-type: none"> ○ No comments are thoughtful and honest. ○ You demonstrate no knowledge of the process, craftsmanship, and visually engaging qualities. ○ Many "I like" statements.

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SUMMATIVE TASK SPECIFIC CLARIFICATIONS

Identity Reflection

CRITERION Ai: KNOWING & UNDERSTANDING		
Demonstrate knowledge of the art form studied.		
7-8	i. The student demonstrates excellent knowledge of the art form studied, including concepts, processes, and excellent use of appropriate language	<ul style="list-style-type: none"> o You used all correct subject specific terminology. o You described a detailed and reflective intention for your mask. o You thoughtfully and honestly described both problems and solutions throughout your process. o You demonstrate great and contemplative knowledge of the process of mask making.
5-6	i. The student demonstrates substantial knowledge of the art form studied, including concepts, processes, and substantial use of appropriate language	<ul style="list-style-type: none"> o You used some correct subject specific terminology. o You described an intention for your mask. o You described both problems and solutions throughout your process.
3-4	i. The student demonstrates adequate knowledge of the art form studied, including concepts, processes, and adequate use of appropriate language	<ul style="list-style-type: none"> o You used little correct subject specific terminology. o You described a weak intention for your mask. o You described either problems or solutions throughout your process.
1-2	i. The student demonstrates limited knowledge of the art form studied, including concepts, processes, and limited use of appropriate language	<ul style="list-style-type: none"> o You used no correct subject specific terminology. o You did not describe an intention for your mask. o You did not describe problems or solutions.
CRITERION Di: RESPONDING		
Create an artistic response which is effectively inspired the world around them.		
7-8	i. The student presents an excellent outline of connections with depth and insight , and effectively transfers learning to new settings.	<ul style="list-style-type: none"> o You gave a thoughtful and reflective comparison of your mask and weaving. o You gave multiple detailed and honest reasons as to why your mask or weaving is a more accurate representation of your identity. o Both answers have depth and insight.
5-6	i. The student presents a substantial outline of connections and regularly transfers learning to new settings.	<ul style="list-style-type: none"> o You gave a comparison of your mask and weaving. o You gave multiple reasons as to why your mask or weaving is a more accurate representation of you identity.
3-4	i. The student presents an adequate outline of connections and occasionally transfers learning to new settings.	<ul style="list-style-type: none"> o You gave a weak comparison of your mask and weaving. o You gave one reason as to why your mask or weaving is a more accurate representation of you identity.
1-2	i. The student presents a limited outline of connections and may transfer learning to new settings.	<ul style="list-style-type: none"> o You gave no comparison of your mask and weaving. o You gave no reasons as to why your mask or weaving is a more accurate representation of you identity.

Process Journal

CRITERION Ciii: THINKING CREATIVELY		
Demonstrate the exploration of ideas through the developmental process to a point of realization.		
7-8	iii. The student demonstrates excellent exploration of ideas through the developmental process of creating their Identity weaving and mask.	<ul style="list-style-type: none"> o You successfully fulfilled all the process journal tasks throughout the unit. o You demonstrated original ideas, experimentations, and opinions. o The process journal explorations strongly and thoughtfully connect to the final identity works.
5-6	iii. The student demonstrates substantial exploration of ideas through the developmental process of creating their Identity weaving and mask.	<ul style="list-style-type: none"> o You fulfilled all the process journal tasks throughout the unit. o You demonstrated some original ideas, experimentations, and opinions. o The process journal explorations connect to the final identity works.
3-4	iii. The student demonstrates adequate exploration of ideas through the developmental process of creating their Identity weaving and mask.	<ul style="list-style-type: none"> o You fulfilled most of the process journal tasks throughout the unit, but a few are missing. o You demonstrated few ideas, experimentations, and opinions. o The process journal explorations somewhat connect to the final identity works.
1-2	iii. The student demonstrates limited exploration of ideas through the developmental process of creating their Identity weaving and mask.	<ul style="list-style-type: none"> o You attempted to fulfill the process journal tasks throughout the unit, but many are missing. o The process journal explorations barely connect to the final identity works.