

Interdisciplinary unit planner

Teacher(s)	J. Rafael Angel Chris Borodenko	Subject groups	English Language Acquisition Visual Arts		
Unit title	Crafting stories for sense-impaired audiences	MYP year	1	Unit duration	8 weeks

Inquiry: establishing the purpose of an interdisciplinary unit

Purpose of integration	
Personal expression: students will develop a nuanced and personally meaningful way to express a concept, using concepts, content and relevant knowledge from both of the subjects involved.	
Key concept(s)/(related concepts)	Global context
KC: Creativity RC (LA): Audience, Conventions, Message, Point of view RC: (Arts): Expression, Interpretation	Orientation in space and time: AI exploration of the interconnectedness of individuals from a personal perspective.
Statement of inquiry	
Utilizing different forms of language and art creatively enables communicators and artists to reach different audiences and to enhance the message they convey.	

Inquiry questions

Factual:

What types of materials help to produce sensations for visually impaired people?

Conceptual:

How does my knowledge of a person's disabilities enable/support how I communicate with them?

How do our senses shape our perspective?

How does having a sensory-impaired audience impact my art and my storytelling?

Debatable:

What are the positive or negative aspects to losing a sense?

Summative assessment—interdisciplinary performance(s) of understanding

Interdisciplinary criteria

A

B

C

D

See [criterion-specific planning](#) for further details on what will be considered for each criterion.

Task(s)

Students will create a 3D model of one of the main settings in the novel “The Invention of Hugo Cabret” for a visually impaired audience.

Students will consider a wide range of materials to “translate” their interpretation of the setting chosen, considering the sensorial experience they would like a visually impaired person to have.

Approaches to learning (ATL)

Thinking Skills

Students will

- Evaluate pros and cons about the settings they may choose.
- Think critically about the materials they will use.
- Consider different perspectives and approaches for their work.
- Transfer knowledge from different disciplines to accomplish the task.

Communication Skills

Students will

- communicate a world of senses to visually/hearing- impaired individuals
- Communicate how they were being mindful about material use (using materials depending on what they wanted to communicate)
- explain and justify the choices of materials and the meaning they attempted to convey through their work
- articulate the way in which they adapted the setting they were assigned into the product they created

Students will present their work and will state a rationale for the following:

- The setting it represents
- What happens in the setting
- The different steps in the process
- A justification on the materials chosen
- The sensations or experiences they wanted to create with the materials
- Their awareness of how each of the subjects involved in the IDU supported each other.

Reflection Skills

Students will

- Reflect on the art creation process (from the choice of materials, to the challenges they faced, how they solved them, etc)
- Recall and reflect on decisions made during the learning process.
- Explain their challenges and how they overcame them.
- Share reflect on empathy

After finalizing their products, students will

- write a product report/reflection in which they will summarize their conceptual understandings for the concepts addressed in the unit, and in which they will reflect on the learning process
- highlight attributes of the IB LP that they practiced or extended
- will include new knowledge that they have acquired

Action: Teaching and learning through interdisciplinary inquiry

Disciplinary grounding	
Subject: Visual Arts	Subject: Language Acquisition
MYP objective A, B, C	MYP objective B, C,D (oral)
Related concepts Interpretation, expression	Related concepts Message, audience, point of view
<p>Content</p> <p>Arts</p> <ul style="list-style-type: none"> • Textures • Types of materials • Employing materials with a purpose • Employing materials appropriate to the senses being explored. <p>Reflect on how materials provoke sensations An understanding of design needs</p> <ul style="list-style-type: none"> • Craftsmanship • Outcome production • Role of materials 	<p>Content</p> <p>Language Acquisition</p> <ul style="list-style-type: none"> • Understanding the role of audiences when writing or speaking • Sensorial vocabulary • Verbs related to movement, viewing, sounds and noises • Vocabulary for illustration that is related to mathematics • Vocabulary for illustration that is related to arts • The role of past tenses when narrating • Remembering and accurately using the key vocabulary in statements and questions. • Effectively engage with the invention of Hugo Cabret (novel)

<p>Disciplinary learning engagements and teaching strategies</p> <ul style="list-style-type: none"> • Studying properties of materials • Learning about the sense of touch • 	<p>Disciplinary learning engagements and teaching strategies</p>
<p>Interdisciplinary learning process</p>	
<p>Interdisciplinary learning experiences and teaching strategies</p> <ul style="list-style-type: none"> • Students will unpack the main ideas of the audience we will focus on: visually impaired. Students will share what writers and illustrators need to take into account when producing literature for them. Students will be introduced to the key vocabulary that established connections with mathematics and with the arts. • Students will work on vocabulary (verbs) related to movement, viewing, and talking. They will begin to inquire into the ways in which these verbs help us make inferences. • Students will make connections between the meaning and relevance of the concepts and the reasons why they 	<p>Formative assessment</p> <ul style="list-style-type: none"> • Chronology of the story: organizing events on a timeline. • Students will respond to a series of scenarios in which sensorial vocabulary or verbs of motion/sight/touching were used incorrectly in terms of context. • Students will participate in an activity in which they will be blind folded. They will asked to put their hands behind their backs and feel the object that will be put or passed through their palms. The idea is for students to practice adjectives to describe textures and describe the object they touched without saying what it is.

had been chosen for the unit.

- Students will watch an excerpt of 'The Artist' and will debate a series of questions (e.g. To what extent is the message in a mute movie clear to viewers?)
- students, in their teams, will explain their plan to grade 7. Grade 7 students will offer feedback and suggestions.
- Students will debate 'what if' situations about the limitation of our senses.
- Students will consider a sensorial approach for writing detailed descriptions of their settings. Students will indicate what they can see, what they can touch, what they can hear, what they can smell.
- Le corps exquis: describing a setting from a specific view to a broader perspective.
- Students will write the description for a setting from REZOOM.
- Students will be working at the arts workshop developing their product. Chris and Rafael will collaborate to supervise students work, and to support meaningful engagement.

Differentiation

This unit is an unstructured inquiry. This means that we will be able to meet students where they are in their process of work.

Individual conferences will be used to monitor students' work and to support them in the development/deepening of their ideas.

Inquiry questions will be used as tools to help students reflect on the choices they are making.

Alternative materials will be proposed in order for students to become aware of aspects they may not have considered.

Students will be invited to rethink choices they made when they feel they are getting stuck.

Cooling off strategies will be used in case of frustration.

Resources

Novel: The Invention of Hugo Cabret

Movie: The artist

Different materials (students' choice)

Reflection: considering the planning, process and impact of interdisciplinary inquiry

Prior to teaching the unit	During teaching	After teaching the unit
<p>RAFAEL & CHRIS Before deciding to carry out this unit as an IDU, in the English class I had considered to have students illustrate a story, and to create an audio book for it as well. Nonetheless, when I became aware of how the work students had completed in arts had sensitized them for the goal I wanted to accomplish, I talked to Chris B (Arts teacher) and invited him to consider doing an IDU.</p> <p>In our first meeting we looked at the learning goals we were contemplating for our next units, and identified that some of our related concepts matched: audience, creativity, and we only needed to identify an entry point to assess whether an IDU would be a meaningful strategy for both subjects. By looking at the explorations of 'Personal and Cultural Expression' and 'Orientation in Space and Time', we realized that there objectives we noted as being meaningful for both subjects were more faithfully represented by Orientation and Space and Time, through an exploration of Interconnectedness of individuals from a personal perspective. Finding an entry point for the IDU helped us</p>	<p>RAFAEL The IDU meetings that we had prior to launching the unit allowed us to see specific roles that Chris (Arts) could play during the English class, as well as the ways in which I (Rafael) could attend the arts class in order to engage with students in the development of their projects.</p> <p>The interventions that both teachers had in both subject areas allowed students to understand the intimate connection between the work they were doing in language and the arts. Likewise, the fact that both teachers were constantly using related-concepts specific jargon, helped students to receive meaningful input in context, and to be able to use them in their responses every time a question that involved those concepts was asked.</p> <p>Students were very responsive to all the learning experiences that were carried out. Not only were they highly involved in them, but they were also very reflective about the experience that was created in each activity. We were particularly surprised at the amount of transfer that was occurring as students responded to a variety of quizzes in different unfamiliar situations, and in an</p>	<p>RAFAEL The energy with which we began this unit was still evident at the end of it, when students were finalizing their outcomes. In several interactions we had with students while they were working we were able to identify the extent to which they had internalized the big ideas we wanted them to acquire.</p> <p>We noticed that right after we finalized the language class work, and the support that was added by the arts, students were already able to articulate their thoughts on the statement of inquiry quite well. Students were able to see the purpose in studying what they were studying in English, and were able to see the connection of how that learning transfer to the arts. Similarly, students were able to respond questions about the learning they were experiencing at different stages.</p> <p>All in all, in recordings, students' work and formative assessments, we have plenty of evidence that confirms that this unit was successful, that the alliance of subjects was significant, impactful and truly represented a meaningful experience for students.</p>

<p>see some (superficial) connections with mathematics, so we took the opportunity to list a few mathematical terms that would support students in their work.</p> <p>The couple of meetings we had about the IDU truly helped us define the goal we wanted to achieve as well as the leaning experiences we needed to create in order to build foundations.</p>	<p>impromptu manner: students were able to pull out big ideas and to express their point of view about them.</p> <p>Most importantly, it was observed by the teachers involved and cover teachers how self-regulated students were, and how seriously they were taking the task. We feel the goal we wanted to achieve helped them to turn the experience into a very personal learning journey.</p> <p>CHRIS</p> <p>I noticed that students became quite comfortable using all the art tools they needed for their work. One thing that I appreciated was how they independently began to differentiate which tools were more effective to use for the 3D piece they were creating.</p> <p>At the beginning, some students struggled with designing a realistic piece (a piece they could actually make) as their designs lacked practicality. Nonetheless, during the process of making the pieces, their designs changed as they started to understand what was possible.</p> <p>Once the products were almost done, students began to ask questions about the details that their target audience needed to understand the scene they were creating. The details students were inquiring about were not explicitly stated in the book, so this</p>	<p>CHRIS</p> <p>I was very pleased with the end products because students were able to produce a piece was better than what they could have produced in isolation, if they had not been immersed in the context of the book during this IDU.</p> <p>Students began working as a strong team for a shared vision, and this experience helped them to accomplish their individual piece, which they struggled with at the beginning.</p> <p>The fact that I knew the book also helped me to create a more visual experience, especially because I wanted students to work on 3D. Illustrations in the book served as great sources for research, and they clearly helped them recognize certain places on googleearth that matched up with these illustrations. This is what gave their work a sense of reality, and enabled them to produce exceedingly detailed work.</p>
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	helped me see how they were interpreting the plot and setting.	
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