



### 1b) Summative assessment task(s):

What are the possible ways of assessing students' understanding of the central idea? What evidence, including student-initiated actions, will we look for?

Students tell a story any way they wish, making sure they have a clear beginning, middle and end with characters and setting.

This could include drawing, singing, retelling or a performance of the story. Part of their presentation will include why they have chosen this particular story and how it makes them feel.

Students will be graded using a rubric that they will be made aware of ahead of time.

### 2. What do we want to learn?

What are the key concepts (form, function, causation, change, connection, perspective, responsibility, reflection) to be emphasized within this inquiry?

- Form
- Perspective
- Reflection

Related Concepts:

- Patterns
- Conflict
- Purpose

What lines of inquiry will define the scope of the inquiry into the central idea?

- **Communication through stories.**
- **How reflection of story elements (i.e, character and setting) facilitates and enhances comprehension.**
- **Storytelling through art, music, dance, film, and literature**

What teacher questions/provocations will drive these inquiries?

Teacher provocation will include gathering students around on the carpet, setting the scene for a story, once the students are hooked, the teacher will abruptly end the story without ever introducing characters or setting or any of the other story elements that make a story work. Teacher will then facilitate a student-led discussion.

- What is a story? What does a story have?
- How do you know a story is being told?
- Why do we listen to stories?
- Why are stories told?

Planning the inquiry

**3. How might we know what we have learned?**

*This column should be used in conjunction with “How best might we learn?”*

What are the possible ways of assessing students’ prior knowledge and skills? What evidence will we look for?

**Pre-Assessment (check list)**

Using story sequencing cards, students choose which ones they want to use then tell the teacher the story. The teacher will record the story using iPads. After each student has gone, we will view videos as a class, discussing what we liked about each student’s story and what we could change to make the story different. The teacher will be checking that the students name their characters and provide a setting for their story, if time permits, they should also provide a simple problem and solution in their story. The other students will be given a checklist to assess each other.

What are the possible ways of assessing student learning in the context of the lines of inquiry? What evidence will we look for?

**Formative Assessment**

- Children are to create a piece of art based on a character from a story. Have them explain why they have selected that character as well as how different parts of the story made them feel a connection to that character.
- Sort pictures of different storytelling forms and explain why it goes with that form.
- Create a chart of key elements of certain stories
- Create a story – group/individual

**4. How best might we learn?**

What are the learning experiences suggested by the teacher and/or students to encourage the students to engage with the inquiries and address the driving questions?

- Read a variety of stories: fairy tales, legends, Kevin Henkes, Amy Krouse Rosenthal, Alexandra Day, Dr. Seuss, Doreen Cronin, Alma Flor Ada, Josefa Kratky, stories from around the world
- Have community volunteers come in and perform music & dance skits
- Compare and contrast characters from stories using Venn Diagrams and Graphic Organizers
- Brainstorm favorite stories/characters and why we like them
- View short stories using the internet.
- Sequencing picture cards.
- In a group, students retell a story any way they wish, making sure they have a clear beginning, middle and end.
- Have art lessons on how stories are told through visual form
- Have a dance lesson on how stories are told through movement.
- Discuss how other authors from different countries might have different perspectives on stories based on where they live and their respective cultures.

Students will be shown a rubric prior to beginning the assessment. Teacher will discuss what they are looking for:

After presenting, students will discuss what they liked and what they thought could be improved upon. Teacher will explain constructive feedback and how authors, artists and performers use it to shape their forms of expression.

What opportunities will occur for transdisciplinary skills development and for the development of the attributes of the learner profile?

- Communicators -Listen to others tell their stories; Retell key components of a story; Tell their own short story.
- Risk takers – Voicing their own opinions about a story and presenting their story to their peers.
- Thinker- Analyze parts of the story to determine author's purpose and any problem/solution presented in the story.

**5. What resources need to be gathered?**

What people, places, audio-visual materials, related literature, music, art, computer software, etc, will be available?

Megan Jackson (dancer), Fletcher Stafford & Michelle Dugan (Art), Michelle Jackson & Lia White (Music-Opera/Songs), Books by these authors: (Alexandra Day, Doreen Cornin, Alma Flor Ada, Josefa Kratky, Kevin Henkes, Amy Krause Rosenthal), Internet for books online (StoryOnline, United Streaming), CD player (stories to music), Main Street Theater (Lilly's Purple Plastic Purse Performance)

How will the classroom environment, local environment, and/or the community be used to facilitate the inquiry?

Classroom- book displays, charts of elements of books we've read, story-starter pictures, pictures of characters

Houston Storybook Opera- school visit to perform Chrysanthemum by Kevin Henkes

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Reflecting on the inquiry

## 6. To what extent did we achieve our purpose?

Assess the outcome of the inquiry by providing evidence of students' understanding of the central idea. The reflections of all teachers involved in the planning and teaching of the inquiry should be included.

Some of the teachers felt the unit could be better understood by the students if it took place later in the year. The students would be more independent writers and better communicators.

Creating stories and expressing themselves improved. It was easier for most students to find expression, purpose, and format in stories than to create their own.

How you could improve on the assessment task(s) so that you would have a more accurate picture of each student's understanding of the central idea.

The pre-assessment was interesting. Some of the students needed assistance in fleshing out their stories, but all of them were unique and different.

For the post-assessment, we might offer students a chart of story elements to help them organize their ideas before writing the final story.

Some teachers felt they wanted to offer more choices of picture prompts or the ability to create their own drawing.

What was the evidence that connections were made between the central idea and the transdisciplinary theme?

Students were able to tell the difference between different authors studied, specifically the author's tone and purpose.

Our appreciation of the aesthetic as evidenced by student's ability to compare and contrast the different mediums of expression, (i.e, dance versus art and written words)

## 7. To what extent did we include the elements of the PYP?

What were the learning experiences that enabled students to:

- Develop an understanding of the concepts identified in "What do we want to learn?"

Students recognize diverse styles by recognizing the differences among their individual stories.

Students recognize the patterns in Kevin Henkes' stories and how he often incorporates the same characters throughout his stories.

Students can make their own story maps detailing the story elements.

- Demonstrate the learning and application of particular transdisciplinary skills?

Socially, the students shared their own stories and respected each other's different styles by giving positive feedback.

The students communicated with each other and their teacher to demonstrate their understanding of the material.

Thinking: The students were able to identify and use new vocabulary learned from the books studied in their own work.

- Develop particular attributes of the learner profile and/or attitudes?

Introduced a wonder wall as a way to invite student inquiry related to our unit of study.

Talked about how stories are a form of communication for authors.

Students had to be risk takers in order to share their own stories.

Reflection occurred in self and peer evaluation of pre- and post-assessment.

The study of Kevin Henkes' books led to discussion of character's attitudes and choices.

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Reflecting on the inquiry



### 8. What student-initiated inquiries arose from the learning?

Record a range of student-initiated inquiries and student questions and highlight any that were incorporated into the teaching and learning.

Students wanted to know, "Why do authors write?"

How and why are some stories different than others?

How do they come up with characters?

Why do some people choose to dance? Or paint?

Are stories the same all around the world?

*At this point teachers should go back to box 2 "What do we want to learn?" and highlight the teacher questions/provocations that were most effective in driving the inquiries.*

Why did the author write this story?

How do the characters, setting, and events affect the story?

What do the illustrations add to the meaning?

### What student-initiated actions arose from the learning?

Students used new vocabulary learned from Amy Krauss Rosenthal books in their own writing and conversations.

Students focused on character's attitudes and compared them to IB attitudes. They also discussed what would occur in the story if they had other attitudes.

### 9. Teacher notes

**How are authoring and story-telling connected to other things in our daily lives?**

**What is the quality of stories that I have written? Create a self-assessment for the students to check for elements and purpose.**

**In the future, we want to choose more global authors, fables, and myths to connect to various cultures and periods. Also, use the provocation of how the story would change or remain the same if it were to take place in another setting (in other countries).**

