

MYP 5 COURSE OVERVIEW 2025/2026 for MYP 5 Theatre
Teacher: Franka Kraševac

Unit title	Key concepts	Related concepts	Global context	Statement of inquiry	Subject group objectives	ATL skills	Content
UNIT 1 The Actor's Instrument & Physicality (September - October 2026)	Change	Expression Presentation	Personal and cultural expression Exploring how movement, body language, and vocal delivery serve as non-verbal forms of human communication.	Through the intentional use of body, voice, and movement, actors can transform characters and convey emotions and intentions without words. Inquiry Questions: Factual: What are the fundamental physical and vocal techniques used by actors to express character? Conceptual: How do non-verbal cues and spatial relationships shape audience interpretation of emotion?	A. Investigating: Analyze non-verbal performance techniques. B. Developing: Apply physical and vocal warm-up routines. C. Creating/Performing: Create and present a 2-minute non-verbal physical scene. D. Evaluating: Reflect on physical transformation and ensemble feedback.	Communication: 1. Communication skills: 1.14. Use and interpret range of discipline-specific terms and symbols (proxemics, dynamic levels, posture, diction) Self-management: III. Organization skills: 3.1.5. Demonstrate focus, discipline, and commitment during physical rehearsal routines Thinking: X. Transfer skills: 5.3.2. Generate physical responses to non-verbal prompts and movement challenges	Topics: Physical theatre, vocal exploration, and ensemble building. Intro to physical theatre & non-verbal acting. Vocal warm-up routines & diaphragmatic breathing. Movement, spatial awareness & proxemics. Lecoq's physical centers & Stanislavski character alignment. Tempo/rhythm walks (1-10). Dynamic tension & physical storytelling. Peer feedback & physical

Debatable: Can physical action express human emotion more truthfully than written dialogue?

Communication:
Expressing thoughts and emotional states clearly through body and voice.

Self-management:
Maintaining consistent physical discipline and focus in practical rehearsals.

Thinking:
Translating conceptual character traits into physical and vocal performance choices.

transformation
reflection.

Knowledge:
Understanding and applying discipline-specific terminology: proxemics, physical centers, posture, diction, resonance, dynamic levels, pantomime.
Understanding how physical alignment and spatial relationships communicate character intentions.
Awareness of non-verbal storytelling mechanics.

Skills:
Operating body and voice as

							<p>expressive instruments.</p> <p>Vocal warm-up routines, diaphragmatic breathing, and articulation drills.</p> <p>Ensemble movement exercises.</p> <p>Creating and presenting a physical scene.</p> <p>Documenting physical transformations in the Arts Process Journal.</p>
<p>UNIT 2</p> <p>World Theatre & Storytelling (November - December 2026)</p>	Identity	Context Genre	<p>Orientation in space and time</p> <p>Students explore historical theatrical traditions to understand how storytelling reflects specific eras and cultures.</p>	<p>Exploring historical and traditional forms of theatre helps us understand how oral traditions and culture shape dramatic structures.</p> <p>Inquiry Questions:</p>	<p>A. Investigating:</p> <p>Investigate traditional theatre forms (Greek, Commedia dell'Arte, Noh/Kabuki).</p> <p>B. Developing:</p> <p>Experiment with mask techniques and choral speaking.</p> <p>C. Creating/Performing:</p>	<p>Research:</p> <p>VI. Information Literacy skills: 4.1.6. Access and evaluate diverse sources to understand cultural contexts of performance; present findings</p> <p>Thinking:</p>	<p>Topics:</p> <p>World theatre history, performance conventions, and mask work.</p> <p>Ancient Greek Theatre (choral speaking, tragic hero).</p> <p>Commedia dell'Arte (stock</p>

				<p>Factual: What are the key performance conventions of ancient and traditional world theatre forms?</p> <p>Conceptual: How does cultural and historical context influence the development of dramatic genres and archetypes?</p> <p>Debatable: Are ancient theatrical conventions still relevant to contemporary audiences?</p>	<p>Present research and perform stylized mask improvisations.</p> <p>D. Evaluating: Evaluate performance videos and mask work in Process Journal.</p>	<p>VIII. Critical-thinking skills: 4.1.3. Compare and contrast performance conventions across different historical periods</p> <p>Communication: 1. Communication skills: 1.5. Present research findings using appropriate subject terminology</p> <p>Research: Investigating world theatre traditions, movements, and cultural performance contexts.</p> <p>Thinking: Analyzing structural differences between ancient ritual theatre and modern drama.</p>	<p>characters, lazzi, physical masks). Asian theatre traditions (Noh, Kabuki conventions). Stylization vs. realism in performance. Mask work techniques and physical exaggeration. Oral storytelling traditions. Researching historical context.</p> <p>Knowledge: Understanding how performance conventions reflect cultural values and historical eras. Key terminology: stylization, stock character, tragic hero, mask technique, ritual performance, lazzi.</p>
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						Communication: Presenting oral and visual research portfolios to peers.	Understanding the function of masks in heightening non-verbal physical expression. Skills: Choral speaking and vocal unison. Masked improvisations and physical character exaggeration. Conducting research on world theatre traditions. Writing a research portfolio analyzing historical context.
UNIT 3 Playwriting & Devised Theatre (January - February 2027)	Creativity	Structure Narrative	Identities and relationships Exploring social themes, personal identity, and conflict resolution through collaborative	Creatively structuring dramatic conflict and characters enables us to express personal perspectives on contemporary social issues.	A. Investigating: Analyze dramatic structure (Freytag's Pyramid, subtext). B. Developing: Generate original dramatic material from abstract stimuli.	Thinking: X. Transfer skills: 5.3.6. Apply existing knowledge to generate original dramatic material and brainstorm story concepts	Topics: Devised theatre, dramatic writing, and collaborative script creation. From stimulus to story (photos, news, objects).

			narrative creation.	<p>Inquiry Questions: Factual: What structural elements make up a cohesive dramatic script? Conceptual: How do writers and actors transform abstract stimuli into meaningful dramatic narratives? Debatable: Does devised, collaborative theatre produce more authentic stories than single-author scripts?</p>	<p>C. Creating/Performing: Devise, stage, and perform an original short play.</p> <p>D. Evaluating: Provide constructive peer critique and refine scripts.</p>	<p>Social: II. Collaboration skills: 2.1.9. Negotiate ideas, listen actively to other perspectives, and manage creative friction in group work</p> <p>Communication: 1. Communication skills: 1.5. Structure and write dramatic scripts following formal scriptwriting layouts</p> <p>Thinking: Synthesizing abstract stimuli into structured narrative scenes.</p> <p>Social: Co-creating scripts, negotiating character roles, and</p>	<p>Dramatic structure: Freytag's Pyramid (exposition, climax, resolution). Writing compelling dialogue and subtext. Formatting professional scripts. Table reads and peer script feedback. Staging and devising original ensemble scenes. Refining scripts through rehearsal.</p> <p>Knowledge: Understanding elements of playwriting: plot, conflict, subtext, dialogue formatting, monologues,</p>
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						<p>executing group improvisations.</p> <p>Communication: Formatting formal play scripts with dialogue, stage directions, and subtext notes.</p>	<p>beats, inciting incident. Understanding devised theatre methodology (improvising to script). Understanding how social issues can be dramatized ethically.</p> <p>Skills: Writing monologues and short group scenes. Conducting table reads and integrating constructive peer feedback. Devising, staging, and performing an original short play. Creating scene floor plans and rehearsal logs.</p>
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UNIT 4 Directing & Production Design (March - April 2027)	Communication	Interpretation Audience	Scientific and technical innovation Exploring how modern lighting, sound systems, and scenography shape audience perception and interpretation.	A director's vision and design elements (light, sound, set, costume) communicate mood and shape audience perception. Inquiry Questions: Factual: What are the primary technical tools and design elements available to a theatrical director? Conceptual: How do production choices alter the audience's emotional and visual interpretation of a text? Debatable: Is technical production design more	A. Investigating: Analyze texts to form artistic vision and solve spatial design problems. B. Developing: Utilize digital tools to design soundscapes and visual ground plans. C. Creating/Performing: Present a Director's Pitch detailing vision and technical design choices. D. Evaluating: Critically evaluate technical choices in professional theatre productions.	Thinking: VIII. Critical-thinking skills: 4.1.3. Analyze texts to form artistic vision and solve spatial design problems Research / Media: VII. Media literacy skills: 4.2.1. Utilize digital tools to design soundscapes, visual ground plans, and digital mood boards Self-management: III. Organization skills: 3.1.5. Plan long-term technical production goals and organize cue sheets Thinking: Deconstructing a script to extract	Topics: Directorial vision, scenography, lighting, and sound design. The role of the director: text analysis & artistic vision. Stage geography, blocking, and levels. Scenography & set ground plans. Lighting design: key lights, color theory & atmosphere. Sound design: soundscapes, atmospheric audio & cues. Costume & prop mood boards. Director's pitch presentation. Knowledge: Understanding stage geography, blocking choices,
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				<p>influential than acting in establishing atmospheric mood?</p>		<p>artistic themes and mood requirements.</p> <p>Research / Media: Using graphic design and audio editing tools (Canva, sound software) for stage design.</p> <p>Self-management: Scheduling technical cues, blocking notes, and design deadline milestones.</p>	<p>stage levels, and technical design elements.</p> <p>Key terms: ground plan, blocking, cue sheet, soundscape, mood board, key light, color palette, script scoring.</p> <p>Understanding how directorial choices guide audience focus.</p> <p>Skills: Script scoring (marking beats, pauses, blocking). Creating scale ground plans and digital mood boards. Designing audio soundscapes and cue maps. Presenting a professional Director's Pitch.</p>
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UNIT 5 Production & ePortfolio Preparation (May - June 2027)	Aesthetics	Role Presentation	Fairness and development Reflecting on individual and group contributions to a shared artistic goal within a production framework.	Reflecting on the performance process and evaluating theatrical works helps us develop an aesthetic point of view and understand theatre's impact. Inquiry Questions: Factual: What components are required to compile a comprehensive MYP Arts ePortfolio? Conceptual: How does synthesis of acting, directing, and design reflect individual artistic growth? Debatable: Is artistic success defined by the final public presentation or	A. Investigating: Synthesize knowledge of acting, directing, and design into ePortfolio Criterion A. B. Developing: Document development process, rehearsal logs, and technical iterations (Criterion B). C. Creating/Performing: Execute specific production roles effectively in a live ensemble showcase (Criterion C). D. Evaluating: Evaluate personal growth and incorporation of feedback in a final essay (Criterion D).	Self-management: V. Reflection skills: 3.3.9. Keep a journal to record reflections and evaluate personal growth across all production stages Thinking: X. Transfer skills: 5.3.2. Synthesize knowledge of acting, directing, and design into a final ePortfolio submission Social: II. Collaboration skills: 2.1.9. Execute specific production roles effectively within a unified ensemble Self-management: Documenting reflective entries	Topics: Full ensemble production execution and final ePortfolio submission. Ensemble showcase rehearsal & staging. Backstage management & rehearsal etiquette. Technical integration (lights, sound, props, costumes). Live audience performance showcase. MYP ePortfolio strand curation (Criteria A, B, C, D). Writing comprehensive self-evaluation essays. Reflecting on MYP 4 artistic development.
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				<p>the reflective process?</p>		<p>systematically in the Process Journal.</p> <p>Thinking: Connecting theoretical learning with practical performance evidence.</p> <p>Social: Demonstrating professional rehearsal etiquette and backstage teamwork.</p>	<p>Knowledge: Understanding production workflow, tech rehearsals, and performance etiquette. Understanding MYP ePortfolio structure and assessment criteria (Investigating, Developing, Creating, Evaluating). Understanding how artistic identity evolves through reflection.</p> <p>Skills: Staging a final ensemble showcase for a live audience. Integrating acting, stage management,</p>
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							lighting, and sound. Assembling MYP ePortfolio strands. Writing analytical self-evaluation and reflection essays.
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MYP 4 U1 Pattern Term 1; September, October	Change	Composition, interpretation	Personal and cultural expression – inquiry into transfer of signs, shapes and symbols in different cultures	Pattern includes constant change within composition depending on person or culture of its origin.	Criterion A/ Investigating understanding of subject specific terminology in the form of analysis. Terminology includes terms: balance, symmetry, repetition, positive/negative, figure/background Criterion B/ Developing developing skills through techniques (sketch, drawing, painting), amount and variety of work Criterion D/ Evaluating ability to review and grade own work and works of others	<i>Communication skills</i> Students write reviews that include grade on the scale 1-6 and explanation. Each student has to write at least two reviews reviewing colleagues and receive at least two reviews from colleagues. These reviews can be used as argument within criterion D. <i>Organization skills</i> Students write a journal that includes all activities in the classroom and post classroom activities (schoolwork – terminology + visual representations; homeworks – with photographs and descriptions; sketches – with captions and explanations; essay) Notebook has to be organized into titles, headings and paragraphs. Students also get VA criteria that have to be presented in the notebook.	Unit is focused on theory and practical work with introducing Art terminology. Theoretical part includes Art History and traditional Croatian patterns. Theoretical part includes learning art terminology through practice. During topic students learn terms such as form, shape, fractals, contrast, symmetry, positive/negative shape, frame, pattern, frieze and apply them in their own works. All the works are going to be in the form of A5 cards that can be easily protected in the folders. Practical work includes sketching and painting patterns by using pencils (sketching), ink, watercolors and acrylic paint (painting).
MYP 4 U2 From observation till illusion Term 1 November, December	Aesthetics	Visual culture, Representation	scientific and technical innovation; role of observation and interpretation in science and art	Observation as starting point may be recognized in scientific and technical innovation but also through artistic interpretation of the world around us.	A/ Investigating investigation of a historical/cultural context; formal analysis C/ Creating/Performing Create or perform an artwork D/ Evaluating Through this objective students learn to appraise own artwork or performance and reflect on development as artists.	<i>Organization skills</i> Students write a journal that includes all activities in the classroom and post classroom activities (schoolwork – terminology + visual representations <i>Critical thinking</i> Practice observing carefully in order to recognize problems, interpret data, evaluate evidence and draw reasonable conclusions and generalizations within formal and comparative analysis	<i>Organization skills</i> Students write a journal that includes all activities in the classroom and post classroom activities (schoolwork – terminology + visual representations <i>Critical thinking</i> Practice observing carefully in order to recognize problems, interpret data, evaluate evidence and draw reasonable conclusions and generalizations within formal and comparative analysis
MYP 4 U3 Fantastic creatures Term 2 January, February, March	Identity	Narrative, interpretation	personal and cultural expression (may include motives, tradition, style)	Fantasy is based on everyday things with identity slightly modified and open for interpretation.	Criterion A/ Investigating demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology Criterion B/ Developing demonstrate the application of skills and techniques to create, perform and/or present art	<i>Communication skills</i> Students use and interpret a range of discipline-specific terms and symbols included into formal analysis and further comparative analysis. Students are introduced to some methods of analysis that have to be applied and structured in essays	Students will investigate animal anatomy and research objects from nature. Learning includes Art History samples mostly connected with medieval art and contemporary film production. Relation between text and image is investigated together with contemporary media such as Film and comic. . In practical work students should produce drawings in different techniques in the scale from simplification till more complex forms such as study and concept art.

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MYP 4 U4 Perspectives Term2 April, May, June	Change	Presentation Innovation	Scientific and technical innovation - inquiry into natural principles that can be recognized and used in Art	Mechanics that can be conncted with scientific and technical innovation posses visual beauty that was recognized during Art History and within Art movements	A/ Investigating and understanding of sculpture as specific form of expression B/ Developing demonstrate the application of skills and techniques to create, perform and/or present art C/ Thinking creatively demonstrate a range and depth of creative-thinking behaviours demonstrate the exploration of ideas to shape artistic intention through to a point of realization Criterion D/ Responding construct meaning and transfer learning to new settings; create an artistic response that intends to reflect or impact on the world around them	<i>Creative thinking skills</i> It is expected that students should consider new ideas inspired by art, machines and Art history. Within their own practical work they will try to use existing works and ideas as inspiration for their own artpieces. <i>Organization skills</i> Students write a journal that includes all activities in the classroom and post classroom activities (schoolwork – terminology + visual representations; homeworks – with photographs and descriptions; sketches – with captions and explanations; essay)	Practical work is build on previous topic through the concept of spacial compositions. It includes experiments through techniques such as drawing, photography and painting. Research includes renaissance drawings of Leonardo and renaissance painting and sculpture. Formal nalysis of surreal paintings and recognizing surrealistic techniques. Students are invited to create fantastic landscapes by using principles of linear perspective.
MYP 5 U1 From transformation till storytelling Term 1; September, October	Change	interpretation,	Dimensions of time and space – exploration of the way that time and space are represented in fiction and art	Transformation includes time and may change form that becomes open for interpretation.	A/ Investigating and understanding of sculpture as specific form of expression B/ Developing demonstrate the application of skills and techniques to create, perform and/or present art Criterion C/ Creating/Performing demonstrate a range and depth of creative-thinking behaviours demonstrate the exploration of ideas to shape artistic intention through to a point of realization Criterion D/ Evaluating critique own work.	<i>Media literacy</i> Understand the impact of media representations and modes of presentation Compare, contrast and draw connections among media resources <i>Organization skills</i> Students write a journal that includes all activities in the classroom and post classroom activities	Investigating transformation includes form that makes transition such as geometrical-organical; simlified-complex and floral-animal. Transition includes time that may be recorded through stages (drawing, photograph, stop-motion).Unit combines 3D and 2d art forms. Storytelling is incorporated as part of the concept to define final stages.
MYP 5 U2 Magic of prints Term 1 November, December, January	Change	Composition, Boundaries, Representation	Identities and relationships – in this context investigates visual form within media and meaning.	Printmaking techniques change the interpretation of reality and representation of identity.	Criterion A/ Investigating demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology (contrast, composition, shape, print, light) Criterion B/ Developing demonstrate the acquisition and development of the skills and techniques of the art form studied Criterion C/ Creating/Performing develop a feasible, clear, imaginative and coherent artistic intention demonstrate the exploration of ideas to shape artistic intention through to a point of realization. Criterion D/ Evaluating critique the artwork of self and others.	Students write reviews reviewing colleagues and receive at least two reviews from colleagues. <i>Creative thinking skills</i> It is expected that students should consider new ideas <i>Organization skills</i> Students write a journal that includes all activities in the classroom and post classroom activities (schoolwork – terminology + visual representations; homeworks – with photographs and descriptions; sketches – with captions and explanations; essay)	Mostly based on practicing printmaking techniques such as linocut and monoprint. Students should practice combining of positive-negative shapes, contrast, understanding mirror images, coincidence incorporated in the process. Process should be recorded in the visually appealing process journal. Investigation includes Art History samples such as Durer's engraving, 19th Century lythography Peer review is very important part of this unit.

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MYP 5 / U3 Towards abstract art Term 2 February, March	Communication	Composition	globalization and sustainability	Abstract art makes communication on global level possible despite cultural contexts	Criterion A/ Investigating use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork Criterion B/ Developing demonstrate the acquisition and development of the skills and techniques of the art form studied	<i>Communication skills</i> Students use and interpret a range of terms and symbols included into formal analysis and their own process of creating.	Investigation includes samples of modern art connected with geometric and organic abstraction in 20 th Century. Students will investigate those two option within their work and Art History. Based on Art History sources students will make their own interpretation and reviews.
MYP 5/ U4 Portrait Term 2 April, May, June	Identity	Style, Interpretation	Orientation in time and space	Time and space may influence the way portrait captures identity	Criterion B/ Developing demonstrate the acquisition and development of the skills and techniques of the art form studied Criterion C/ Creating/Performing demonstrate the exploration of ideas to shape artistic intention through to a point of realization. Criterion D/ Evaluating critique the artwork of self and others.	Creative thinking skills: Generate metaphors and analogies Reflection skills: Focus on the process of creating by imitating the work of others	Unit includes lecturing: Representation of portrait in History of art and Portrait in History of photography. Understanding importance of context, attributes, formal elements and style. After presentation of portraits students start with practical work that may include photograph, collage, drawing or painting. Students should show production that includes sketches, final pieces and experiment with media. Each student prepares virtual exhibition.

Subject: **ART - Media Arts**

Year: **MYP 4**

Teacher: **Ozana Bijelonjić, mag.mus., prof. savjetnik**

Unit title	Key concepts	Related concepts	Global context	Statement of inquiry	Subject group objectives	ATL skills	Content
UNIT 1 Visual Storytelling through Photography (September – November 2025)	Communication	Representation Aesthetics	Identities and relationships Exploring how we express ideas of self and others.	<i>Images communicate identity and emotions by shaping the way stories are represented.</i> Inquiry Questions: Factual: What are the basic compositional techniques in photography? Conceptual: How do photographers use images to tell stories? Debatable: Can a photograph ever be objective?	A. Investigating: Analyze the role of photography in visual storytelling. B. Developing: Apply composition, lighting, and editing techniques. C. Creating/ Performing: Develop a photographic series that communicates a narrative. D. Evaluating: Evaluate and reflect on personal work and peer projects.	Communication: <i>I. Communication skills:</i> 1.14. Use and interpret a range of discipline-specific terms and symbols 1.19. Take effective notes in class Self - management: <i>III. Organization skills:</i> 3.1.10. Select and use technology effectively and productively <i>V. Reflection skills:</i> - 3.3.9. Keep a journal to record reflections Research: <i>VI. Information Literacy skills:</i> 4.1.6. Present information in a variety of formats and platforms Communication: Presenting ideas visually and verbally (artist statement, review). Self-management: Planning and executing photo shoots, meeting deadlines. Research: Investigating photographers, movements, and visual culture.	Topics: Photography as visual language. History of photography and its role in storytelling. Camera basics (exposure, aperture, shutter speed, ISO). Storytelling with images. Narrative in a single image vs. photo series. Exploring self-portraiture and cultural identity through photography. Ethical considerations (consent, stereotypes, representation). Visual analysis frameworks (subject, composition, technique, meaning). Knowledge: Understanding that photographs are a visual language used to communicate meaning, identity, and emotion. Understanding of symbolism, metaphor, and visual cues in storytelling - how identity (self, cultural, social) can be expressed through photography. Knowledge of digital editing tools (e.g., cropping, contrast, filters, color grading). Understanding how editing alters audience perception. Awareness of ethical debates around manipulation and authenticity. Skills: Operating a camera (DSLR, phone, or digital device). Analyzing photographs using visual language. Generating ideas and concepts for photographic storytelling.

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UNIT 2 Digital Media and Social Influence (December 2025 - February 2026)	Connections	Audience Interpretation	Globalization and sustainability Understanding the power of digital media in shaping societies.	<i>Digital media connects people globally and influences how audiences interpret information.</i> Inquiry Questions: Factual: How do social media platforms shape audience interaction? Conceptual: How does digital media create influence and bias? Debatable: Should social media influencers be considered artists?	A. Investigating: Investigate how digital campaigns form opinions. B. Developing: Use digital tools to create persuasive media. C. Creating/ Performing: Design a media campaign addressing a social issue. D. Evaluating: Evaluate ethical responsibilities of digital creators.	Communication: <i>I. Communication skills:</i> 1.5. Use a variety of media to communicate with a range of audiences Self - management: <i>III. Organization skills:</i> 3.1.5. Plan strategies and take action to achieve personal and academic goals Thinking: <i>VII. Media literacy skills:</i> 4.2.1. Locate, organize, analyze, synthesize and ethically use information from a variety of courses and media (including digital social media and online networks) Communication: Create messages using multiple digital formats (visual, video, text). Engage in peer critique using respectful and constructive language. Self-management: Organize tasks in campaign development (planning, scheduling, revisions). Thinking: Analyze persuasive techniques in digital media. Question ethical implications of media production and consumption.	Topics: What is digital media? The global role of media in communication and activism. Understanding target audiences (age, culture, interests). How social media platforms shape interaction (algorithms, trends, hashtags). Persuasive techniques. The psychology of virality (what makes content shareable?) Truth, misinformation, and “fake news.” Representation and stereotypes in digital media. Influencers and responsibility: Should they be held accountable like journalists? Presenting campaigns to peers. Knowledge: Different forms of digital media (social media platforms, memes, short-form videos, campaigns, infographics). How digital media functions in global communication and activism. The role of algorithms, hashtags, and platform design in shaping visibility. Common persuasive techniques in media (emotional appeal, authority, humor, statistics, celebrity endorsement). The psychology of influence (trust, relatability, repetition, “social proof”). Skills: Use of digital tools for creating media products. Deconstructing digital campaigns to identify persuasive techniques. Identifying bias, stereotypes, and misinformation in digital content.

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UNIT 3 Creativity in the Age of AI (February – April 2026)	Change	Innovation Ethics	<p>Scientific and technical innovation</p> <p>Exploring how emerging technologies transform media creation and communication.</p>	<p><i>Artificial intelligence is transforming creative media by enabling new forms of content, raising ethical and societal questions about authorship, originality, and responsibility.</i></p> <p>Inquiry Questions:</p> <p>Factual: What types of media can AI generate (images, text, video, music)?</p> <p>Conceptual: How does AI-generated content challenge traditional ideas of authorship and creativity?</p> <p>Debatable: Should AI-generated art be considered equivalent to human-created art?</p>	<p>A: Investigating: Demonstrate knowledge of AI tools and technologies used in media creation (image, text, video, and music generators).</p> <p>B: Developing: Operate AI media generation tools to produce creative content (text, images, music, or video).</p> <p>C: Creating/ Performing: Generate original ideas for creative media projects that combine human and AI input.</p> <p>D: Evaluating: Critically evaluate the impact of AI on their own media creation and on society at large.</p>	<p>Communication: <i>I. Communication skills:</i> 1.5. Use a variety of media to communicate with a range of audiences</p> <p>Social: <i>II. Collaboration skills:</i> 2.1.9. Listen actively to other perspectives and ideas</p> <p>Thinking: <i>X. Transfer skills:</i> 5.3.2. Apply skills and knowledge in unfamiliar situations</p> <p>Communication: Present AI-generated media online or in class, explaining creative and ethical decisions.</p> <p>Social: Share and discuss AI-assisted creative projects with peers.</p> <p>Thinking: Address challenges in combining AI outputs with personal creative ideas.</p>	<p>Topics: What is artificial intelligence? Overview of AI in creative fields. Examples of AI-generated content: images, text, video, music. How AI is used in industries like gaming, advertising, art, and social media. Prompt engineering: how input affects AI outputs. Creating simple AI-generated images, text, or short videos. Intellectual property and copyright concerns with AI content. Ethical issues: plagiarism, misrepresentation, misinformation, cultural bias. Debate: "Can AI-generated content be considered art?"</p> <p>Knowledge: Understanding what AI is and how it is applied in creative fields (image, text, video, and music generation). Concept of machine learning, neural networks, and how AI "learns" from data (basic-level understanding). Understanding how AI can assist human creativity without fully replacing it. Intellectual property, copyright, and authorship concerns for AI-generated content. Ability to compare AI-generated content with human-created work in terms of quality, originality, and meaning.</p> <p>Skills: Experimenting with AI tools to generate media (images, text, video, music). Comparing AI-generated vs. human-created media in terms of narrative, aesthetics, and impact. Brainstorming original ideas that integrate AI tools responsibly.</p>

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UNIT 4 From Script to Screen (April – June 2026)	Creativity	Narrative Expression	Personal and cultural expression Exploring how stories and messages are communicated through moving images.	<i>Video combines narrative, visuals, and sound to convey meaning, evoke emotion, and express individual or cultural perspectives.</i> Inquiry Questions: Factual: What are the basic stages of video production (pre-production, production, post-production)? Conceptual: How do editing, composition, and sound design influence audience perception? Debatable: Is video the most effective medium for storytelling compared to other media forms?	A: Investigating: Demonstrate knowledge of the stages of video production. Understand narrative structure, storytelling conventions, and visual language in video. B: Developing: Use editing software to combine visuals, audio, and effects into a cohesive final product. C: Creating/Performing: Generate original video concepts and creative ideas. D: Evaluating: Critically evaluate the effectiveness of their own and peers' video projects.	Social: <i>II. Collaboration skills:</i> 2.1.9. Listen actively to other perspectives and ideas Self - management: <i>III. Organization skills:</i> 3.1.10. Select and use technology effectively and productively Thinking: <i>X. Transfer skills:</i> 5.3.2. Apply skills and knowledge in unfamiliar situations 5.3.6. Combine knowledge, understanding and skills to create products or solutions Social: Working in groups or pairs to co-create videos, share equipment, and assign roles. Considering peer perspectives during group projects and critiques. Self – management: Scheduling shoots, editing sessions, and reflection periods to meet deadlines. Setting achievable creative and technical goals for video projects. Thinking: Troubleshooting issues in filming, lighting, sound, or editing processes. Generating original ideas for narrative, visual composition, and storytelling techniques.	Topics: Introduction to video production. Storytelling and narrative structure: scriptwriting, plot, and visual narrative. Ethics in video making: copyright, representation, and fair use. Project development and feedback: draft videos, peer critique, refining final cut. Presentation and reflection: showcase projects, reflective statements about creative and technical decisions. Knowledge: Understanding the three main stages: pre-production (planning, storyboarding, scripting), production (filming, lighting, sound), and post-production (editing, color grading, sound mixing). Elements of storytelling: plot, conflict, resolution, character, and setting. Intellectual property and copyright considerations when using music, images, or stock footage. Reflecting on how technical, creative, and ethical decisions shape the final media product. Skills: Operating cameras and recording equipment to capture high-quality visuals. Editing video using software (e.g., Adobe Premiere, iMovie, DaVinci Resolve) to create cohesive narratives. Evaluating video projects for clarity, impact, and audience engagement. Combining technical skills and storytelling to communicate ideas effectively. Incorporating peer and teacher feedback to improve projects.

Subject: **ART - Media Arts**

Year: **MYP 5**

Teacher: **Ozana Bijelonjić, mag.mus., prof. savjetnik**

Unit title	Key concepts	Related concepts	Global context	Statement of inquiry	Subject group objectives	ATL skills	Content
UNIT 1 Sound, Image and Meaning (September – November 2026)	Communication	Composition Expression Audience	Personal and cultural expression Exploring the ways in which people communicate ideas, emotions and cultural perspectives through combined media.	<i>The combination of sound and image influences how audiences interpret emotions, narratives and meaning.</i> Inquiry Questions: Factual: What are the basic elements of sound design and audiovisual composition? Conceptual: How does sound change the meaning of an image or video? Debatable: Can sound be more powerful than the image in communicating meaning?	A. Investigating: Analyze how sound and audiovisual techniques are used to communicate meaning in media artworks. B. Developing: Experiment with recording, editing, layering and synchronizing sound and visual elements. C. Creating/ Performing: Create an original audiovisual work in which sound and image work together to communicate an idea, emotion or narrative. D. Evaluating: Evaluate how effectively sound and visual choices communicate meaning to an intended audience.	Communication: <i>I. Communication skills:</i> 1.5. Use a variety of media to communicate with a range of audiences. Self - management: <i>III. Organization skills:</i> 3.1.5. Plan strategies and take action to achieve personal and academic goals. 3.1.10. Select and use technology effectively and productively Thinking <i>VIII. Critical-thinking skills:</i> 4.1.3. Evaluate evidence and arguments. Communication: Presenting and discussing audiovisual ideas using appropriate media arts terminology. Self-management: Planning recording sessions, organizing audio files and managing editing deadlines. Thinking: Analyzing the relationship between sound, image, rhythm, silence and emotion.	Topics: Introduction to sound in media arts, as a storytelling tool. Diegetic and non-diegetic sound. Dialogue, ambience, Foley and sound effects. Music and emotional response. Silence as an artistic device. Synchronization of sound and image. Sound perspective and spatial awareness. Basic audio recording techniques. Recording clean dialogue and ambient sound. Introduction to audio editing. Layering and mixing sound. Creating atmosphere through sound. Analyzing how sound changes the interpretation of the same image. Knowledge: Understanding sound as an independent element of visual storytelling. Understanding the difference between diegetic and non-diegetic sound. Understanding the role of music, dialogue, ambience, Foley and silence. Understanding how sound can create atmosphere, tension, rhythm and emotional response. Understanding basic principles of recording and editing audio. Understanding how synchronization and sound perspective influence audience perception. Skills: Recording dialogue, ambience and sound effects. Selecting appropriate sounds for a visual narrative. Editing and layering audio. Synchronizing sound and image. Creating atmosphere through sound. Analyzing audiovisual relationships.

							Making intentional artistic decisions about sound.
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UNIT 2 Documentary: Reality Through a Creative Lens (December 2026 - February 2027)	Perspective	Representation Narrative Audience	Fairness and development Exploring how media can represent people, communities and social issues and influence perceptions of reality.	<i>The way reality is selected, framed and edited influences how audiences understand people, events and social issues.</i> Inquiry Questions: Factual: What are the main conventions of documentary filmmaking? Conceptual: How does a filmmaker transform reality into a narrative? Debatable: Can a documentary ever present reality objectively?	A. Investigating: Investigate documentary genres, conventions and examples from different cultural and social contexts. B. Developing: Develop research, interview, filming and editing techniques appropriate for documentary storytelling. C. Creating/ Performing: Create a short documentary that communicates a real story, person, place or issue from a clearly defined perspective. D. Evaluating: Evaluate the effectiveness, ethical implications and audience impact of documentary choices.	Communication: <i>I. Communication skills:</i> 1.5. Use a variety of media to communicate with a range of audiences 1.14. Use and interpret a range of discipline-specific terms and symbols. Social: <i>II. Collaboration skills:</i> 2.1.9. Listen actively to other perspectives and ideas. Self - management: <i>III. Organization skills:</i> 3.1.5. Plan strategies and take action to achieve personal and academic goals 3.1.10. Select and use technology effectively and productively. Communication: Conducting interviews and communicating questions clearly. Social: Working respectfully with interviewees and considering different perspectives. Self-management: Planning documentary production from research to final edit.	Topics: What is documentary? Documentary genres and conventions. Interview-based documentary. Personal documentary. Social and investigative documentary. Research and fact-checking. Finding a story. Developing a documentary concept. Writing interview questions. Interview techniques. Ethics of interviewing. Consent and privacy. Representation and stereotypes. Bias and point of view. B-roll and visual storytelling. Archival material and copyright. Voice-over and narration. Editing documentary material. Fact versus interpretation. The filmmaker's responsibility. Knowledge: Understanding documentary as a constructed representation of reality. Understanding documentary genres and conventions. Understanding how interviews, framing, editing, music and narration influence meaning. Understanding ethical issues related to consent, privacy and representation. Understanding the difference between information, interpretation and opinion. Skills: Researching a real-world topic. Developing interview questions. Conducting and recording interviews. Recording observational footage and B-roll. Organizing documentary material. Editing a coherent documentary narrative. Fact-checking information. Evaluating personal bias and ethical choices.

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UNIT 3 The Language of Moving Images (February – April 2027)	Communication	Composition Perspective Genre	Personal and cultural expression Exploring the ways in which moving images communicate ideas, emotions and perspectives.	<i>Moving images communicate meaning through the deliberate combination of composition, movement, editing and sound.</i> Inquiry Questions: Factual: What are the basic visual and editing techniques used in moving-image media? Conceptual: How do filmmakers guide the audience's attention and emotions? Debatable: Can editing completely change the meaning of recorded reality?	A: Investigating: Analyze how filmmakers use cinematography, editing and sound to communicate meaning. B: Developing: Experiment with camera movement, framing, sequencing and editing techniques. C: Creating/ Performing: Create a short moving-image artwork using intentional visual and editing choices. D: Evaluating: Evaluate how effectively technical and artistic decisions communicate the intended meaning.	Communication: <i>I. Communication skills:</i> 1.5. Use a variety of media to communicate with a range of audiences Self-management: <i>III. Organization skills:</i> 3.1.5. Plan strategies and take action to achieve personal and academic goals. 3.1.10. Select and use technology effectively and productively. Research: <i>VI. Information literacy skills:</i> 4.1.6. Present information in a variety of formats and platforms. Communication: Communicate ideas and creative intentions through moving images, presentations, discussions and appropriate Media Arts terminology. Self-management: Plan and organize the production process, manage digital files and equipment, and use technology effectively to meet project deadlines. Research: Investigate film language, cinematography and editing techniques by analyzing examples from films and contemporary media and presenting their findings in different formats.	Topics: Moving images as a form of visual language. Shot types and shot sizes. Camera angles and perspective. Camera movement. Composition and visual hierarchy. Continuity and discontinuity. The 180-degree rule. Framing and off-screen space. Visual rhythm. Montage. Match cuts and jump cuts. Editing for meaning and emotion. Transitions. Color and mood. Introduction to cinematic genres. Sound and image relationships. Analyzing scenes from films and contemporary media. Knowledge: Understanding the basic grammar of moving images. Understanding how framing, camera position and movement influence meaning. Understanding continuity and montage. Understanding how editing creates time, space and emotional rhythm. Understanding the relationship between image, sound and audience response. Skills: Planning shots. Using different camera angles and movements. Creating visual sequences. Editing footage for rhythm and meaning. Experimenting with continuity and discontinuity. Analyzing professional moving-image works. Making intentional cinematic choices.

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UNIT 4 Media Arts Portfolio: From Idea to Artistic Identity (April – June 2027)	Identity	Style Expression Audience	Identities and relationships Exploring how creative practice contributes to the development and communication of personal identity.	<i>An artist's identity develops through intentional creative choices, experimentation and reflection on how their work communicates with an audience.</i> Inquiry Questions: Factual: What elements make a media arts portfolio effective? Conceptual: How does an artist develop a recognizable creative voice? Debatable: Is artistic identity discovered or deliberately constructed?	A: Investigating: Investigate media artists, creative practices and contemporary media artworks relevant to a personally meaningful artistic direction. B: Developing: Develop and refine an original media arts concept through research, experimentation, planning and feedback. C: Creating/ Performing: Create a substantial original media artwork that demonstrates technical development, conceptual understanding and personal expression. D: Evaluating: Critically evaluate the creative process and final artwork, explaining how artistic decisions communicate meaning and reflect personal development.	Communication: <i>I. Communication skills:</i> 1.5. Use a variety of media to communicate with a range of audiences. Self - management: <i>III. Organization skills:</i> 3.1.5. Plan strategies and take action to achieve personal and academic goals. 3.1.10. Select and use technology effectively and productively Thinking: <i>X. Transfer skills:</i> 5.3.2. Apply skills and knowledge in unfamiliar situations 5.3.6. Combine knowledge, understanding and skills to create products or solutions Communication: Presenting a finished artwork and explaining creative decisions through an artist statement and oral presentation. Self – management: Planning an extended individual project from concept to exhibition. Thinking: Making independent artistic decisions and solving creative and technical problems.	Topics: What is an artistic practice? Developing an artistic identity. Artist research. Influence and inspiration. Appropriation, reference and originality. Developing a personal visual language. Concept development. Research question and artistic intention. Experimentation and prototyping. Creative process documentation. Peer feedback and revision. Audience and exhibition context. Artist statement. Curatorial choices. Presentation and exhibition. Reflection on artistic development. Creating a personal media arts portfolio. Knowledge: Understanding how artists develop individual creative identities. Understanding the relationship between artistic intention, process and final product. Understanding how research and experimentation contribute to artistic development. Understanding concepts of originality, influence, appropriation and authorship. Understanding the role of the artist statement and portfolio. Understanding how context and audience influence the presentation of artwork. Skills: Developing an independent creative concept. Researching relevant artists and media practices. Experimenting with multiple techniques. Selecting and combining appropriate media. Planning an extended creative project. Documenting the creative process. Responding to feedback. Writing an artist statement. Presenting and curating an artwork. Reflecting critically on artistic growth.

