

MYP unit planner

| Teacher(s) | | Subject group and discipline | Language and literature | | |
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| Unit title | Into the Unknown: <i>The Kite Rider</i> , ZhuangZi, Superheroes and Beijing Opera | MYP year | 1 | Unit duration (hrs) | 36 |

INQUIRY: Establishing the purpose of the unit

| Key concept | Related concept(s) | Global context |
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| Perspective | Structure Theme Style Context Point of view | Identities and relationships: The focus within this context is on the tension between personal and cultural identity, relationship to family and spiritual beliefs, and the role of personal aspirations and strengths in shaping who we are. |
| Statement of inquiry | | |
| As readers, we can use our own cultural reference points to explore and understand depictions of another culture and question whether a writer can access a culture that is not his or her own. As writers ourselves, we might draw upon our understanding of human experience to bridge the gap between what we know and what we can imagine. | | |
| Inquiry questions | | |
| <p>Factual: What is meant by plot, theme, motif and symbol?</p> <p>Conceptual: What are the big ideas in a work of literature? How are they expressed through plot? Theme? Motif? Symbol?</p> <p>How do we look for ideas in common between works from different perspectives?</p> <p>How do we go from the known to the unknown?</p> <p>Debatable: Is it possible to truly understand another cultural perspective?</p> | | |

| Objectives | Summative assessment | |
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| <p>A: i, ii, iii, iv</p> <p>B: i, ii, iii</p> <p>C: i, ii, iii</p> <p>D: i, ii, iii, iv, v</p> | <p>Outline of summative assessment task(s) including assessment criteria:</p> <p>Create a portfolio of story fragments in which a moment in a larger adventure story is depicted in different forms. The story fragments can be told using a form specific to the character's culture, or can be "translated" into a form from another culture. Options could include a scene in a Beijing Opera, a page from a graphic novel, a scene from a martial arts film, a poem, a song, etc.</p> <p>Final work is presented with:</p> <ol style="list-style-type: none"> a brief description of the culturally specific trait that defines the character in the story a brief outline of 3–5 plot points of a story in which the character is involved that will show the story arc some exploration of motif in colour choice or symbolic imagery that connects to the story or character a rationale discussing the themes in the story and how creative choices were made to support the theme, which should include reflection on "The Dream of the Butterfly" and the question of how we go from the known to the unknown 2–4 story fragments. <p>Performance-based or visual work can be</p> | <p>Relationship between summative assessment task(s) and statement of inquiry:</p> <p><i>As readers, we can use our own cultural reference points to explore and understand depictions of another culture...</i></p> <p>Students participate in how they are assessed based on the flexibility to choose the form of the creative pieces that go into the portfolio. They will have support for extracting some specific reference points, eg superheroes, before the final assessment.</p> <p><i>...and question whether a writer can access a culture not his or her own.</i></p> <p>This is an issue to be discussed in class, with support for allowing this question to filter into the rationale for the portfolio.</p> <p><i>As writers ourselves, we might draw upon our understanding of human experience to bridge the gap between what we know and what we can imagine.</i></p> <p>Again, the choice of form for the creative fragments in the portfolio should help the students see the idea of a bridge for getting from familiar to unfamiliar texts and text types.</p> |

| | | <p>represented using photographs with captions to highlight specific details, or portfolio could be done as a presentation with text-based elements presented in PowerPoint®.</p> <p>The portfolio will be assessed against criteria A, B, C and D. The portfolio will be assessed holistically for evidence of criteria B and D. The rationale and the creative fragments should provide evidence of criteria A and C.</p> | |
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| Approaches to learning (ATL) | | | |
| IB ATL category | MYP skill cluster | Specific ATL skill | Learning experiences or teaching strategies you plan to introduce, practise or consolidate the subject-specific skill |
| Communication | Communication skills | Exchanging thoughts, messages and information effectively through interaction | <p>Negotiate ideas and knowledge with peers and teachers</p> <p>Introducing portfolios as a documentation of a learning process and/or learning growth: students will define their approach to their own work based on their creative interests and choice of cultural perspective. They will negotiate their approach with the teacher, justifying how their ideas will meet the demands of the assessment task.</p> |
| Thinking | Creative thinking skills | Generating novel ideas and considering new perspectives | <p>Apply existing knowledge to generate new ideas, products or processes</p> <p>Practise applying existing knowledge: students will explore existing frameworks for understanding something as unfamiliar as Beijing Opera. Students will apply their prior knowledge to explore Beijing Opera, not as a reproducible and authentic form, but as an influence for creating something new using underlying concepts.</p> |

ACTION: Teaching and learning through inquiry

| Content | Learning process |
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| <p>Frameworks for analysing literature:</p> <ul style="list-style-type: none"> ▪ Plot ▪ Theme ▪ Motif ▪ Symbol | <p>Interdisciplinary possibilities include:</p> <ul style="list-style-type: none"> ▪ performing arts for expanded opportunities to devise dramatic work, eg in the style of Indonesian shadow puppetry, a martial arts film, Balinese dance, Beijing Opera ▪ humanities for expanded opportunities to examine cultural and historical issues in the reading material. <p>Learning experiences and teaching strategies</p> <ol style="list-style-type: none"> 1. Reading <i>The Kite Rider</i> independently 2. Reading “The Dream of the Butterfly” by Zhuangzi in class and analysing 3. Designing a superhero using colour symbolism: Students discuss the symbolic meaning of colour and line in superhero characterization and costume. 4. Exploring colour symbolism in Chinese Opera masks: Students compare and contrast colour meanings from different cultural contexts. 5. Analysing <i>The Kite Rider</i>: Students do a close analysis of specific chapter(s) for plot, distinguishing the most important plot points to see the overarching story. 6. Mapping plot for view into theme, motif and symbol: Students work together to map the story arc. From the arc, they analyse the themes in common from chapter to chapter and look for recurring motifs or colour symbolism. 7. Researching a character trait central to another culture: Students create a character with a culturally specific central quality. (Using <i>The Kite Rider</i> one might identify obedience as a defining trait in Chinese culture.) 8. Exploring concepts for creating a portfolio, documenting work in a visually interesting way, and writing a rationale: Support for linking thought process back to “The Dream of the Butterfly” as a reflection on the conceptual question, “How do we go from the known to the unknown?” 9. Assembling the portfolio |

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| | <p>Formative assessment</p> <ol style="list-style-type: none"> 1. Designing a superhero 2. Mapping the plot points and story arc of <i>The Kite Rider</i> 3. Mapping comparison points between “The Dream of the Butterfly” and <i>The Kite Rider</i>. 4. Stages of research as intermediate steps towards the development of portfolio work. <p>Differentiation</p> <p>Differentiation for reading can include directed reading in class. Strategies for difficult reading, eg margin notes, summarizing, predicting, etc, can be used to support reading skills. One writer’s technique involves unusual sentence structure to create imagery, which may need exploration as a class or individual support to understand.</p> <p>The scope of the assessment task can be made more manageable by allowing students to use <i>The Kite Rider</i> as the base story.</p> <p>Kinaesthetic thinkers may be directed towards assessment of a Beijing Opera fragment, a martial arts scene or similar. Different cultural perspectives can be supported by individualization of the task in the foundation research.</p> |
| <p>Resources</p> | |
| <p><i>The Kite Rider</i> by Geraldine McCaughrean, OUP Oxford, 2007. (Other editions available.)</p> <p>“The Dream of the Butterfly” from <i>Zhuangzi Speaks: The Music of Nature</i> by Chih-chung Ts'ai and translated by Brian Bruya. (Reproduced with permission. © 1992 Princeton University Press.) [See below]</p> <p>The Meaning of Colors in Beijing Opera Masks by Paul Noll. (web page) (Reproduced with permission.) [http://www.paulnoll.com/China/Opera/color-red.html]. [http://www.paulnoll.com/China/Opera/color-black.html]. [http://www.paulnoll.com/China/Opera/color-white.html].</p> <p>A range of video clips on Beijing Opera can be viewed on YouTube.</p> | |

I Dreamt I was a Butterfly

by Zhuangzi - [Chuang-Tse] 莊子

One day about sunset, Zhuangzi dozed off and dreamed that he turned into a butterfly.

He flapped his wings and sure enough he was a butterfly...

What a joyfull feeling as he fluttered about, he completely forgot that he was Zhuangzi.

Soon though, he realized that that proud butterfly was really Zhuangzi who dreamed he was a butterfly, or was it a butterfly who dreamed he was Zhuangzi!

Maybe Zhuangzi was the butterfly, and maybe the butterfly was Zhungzi? This is what is meant by the "transformation of things."

昔者莊周夢為胡蝶，栩栩然胡蝶也，自喻適志與！不知周也。俄然覺，則蘧蘧然周也。不知周之夢為胡蝶，胡蝶之夢為周與？周與胡蝶，則必有分矣。此之謂物化。

【莊子◎齊物論第二】

- Zhuang Zi (369?-286? b.c.)

tr. Brian Bruya