



Designing with the Grades 9 to 12 Dramatic Arts Curriculum Framework

Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework is organized around four interconnected essential learning areas represented as wings in the dramatic arts butterfly graphic organizer: Making, Creating, Connecting, and Responding. Each essential learning area is elaborated by a set of 13 recursive learnings. The essential learning areas (wings) and their recursive learnings are not intended to be addressed in order of presentation; instead, they provide flexible entry points and different “windows” into the Dramatic Arts Curriculum Framework.

3C Model (Community of Learners, Contexts, and Curriculum)

Dramatic arts learning design in Manitoba is flexible in response to varying approaches to curriculum implementation and to diverse communities of learners and contexts. The components of the 3C Model—Community of Learners, Contexts, and Curriculum—are essential for course design.

See [3C Model for Arts Education](#) in *Administration and Implementation Guide for Grades 9 to 12 Arts Education*.

Designing with the Four Essential Learning Areas

The following learning and assessment design cycle is intended to support both novice and experienced educators in designing dance learning based on the four essential learning areas and the accompanying 13 recursive learnings of the Dance Curriculum Framework.

Learning and Assessment Design Cycle

1. **Determine the individual and/or group learner profile** for the community of learners (e.g., considering student identity, interests, strengths, prior knowledge, prior experience, needs, challenges).
2. **Consider authentic, meaningful contexts** (e.g., learning contexts and connections, school, divisional, and community contexts) to anchor learning.
3. **Determine the dramatic arts curriculum essential learning area(s)** that will serve as the entry point(s) into the recursive learnings.
4. **Select and target recursive learnings** that will guide teaching and assessment. Cluster recursive learnings as appropriate. Meaningful and effective arts learning experiences typically integrate learnings simultaneously from all four essential learning areas.
5. **Determine and design learning pathways**, allowing for flexibility and emergence of new learning trajectories.
6. **Identify evidence and tools for formative assessment** to inform next steps for learners and teachers. Use established and co-constructed criteria for successful learning.
7. **Identify evidence and tools for summative assessment**, ensuring that evidence aligns with teaching and learning related to the recursive learnings. Use established and co-constructed criteria for successful learning.
8. **Revisit the recursive learnings** in different contexts and in new ways so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.
9. **Evaluate dramatic arts learning growth**. Three learning dimensions and the accompanying signposts can be used to describe dramatic arts learning growth: breadth, depth, and transformation. (See [Appendix](#) of the Dramatic Arts Curriculum Framework.)
10. **Plan subsequent learning** to connect to and build on dramatic arts learning.

Recursive Learnings

- [DR-M1](#) Body, Mind, and Voice
- [DR-M2](#) Elements of Drama/Theatre
- [DR-M3](#) Dramatic Forms and Styles

How will the **recursive learnings** in this wing be enacted and assessed?

Which **enacted learnings** might serve as sources of evidence?

See [pages 22 to 26](#) of the Dramatic Arts Curriculum Framework for enacted learnings.

How will the learner develop language and practices for making drama/theatre?

How will the **recursive learnings** in this wing be enacted and assessed?

Which **enacted learnings** might serve as sources of evidence?

See [pages 30 to 34](#) of the Dramatic Arts Curriculum Framework for enacted learnings.

How will the learner generate, develop, and communicate ideas for creating drama/theatre?

Recursive Learnings

- [DR-CR1](#) Idea Generation
- [DR-CR2](#) Experimentation, Development, and Use
- [DR-CR3](#) Revision, Refinement, and Sharing

How will the learner develop understandings about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures?

Recursive Learnings

- [DR-C1](#) People and Practices
- [DR-C2](#) Influence and Impact
- [DR-C3](#) Roles, Purposes, and Meanings

How will the **recursive learnings** in this wing be enacted and assessed?

Which **enacted learnings** might serve as sources of evidence?

See [pages 38 to 42](#) of the Dramatic Arts Curriculum Framework for enacted learnings.

How will the learner use critical reflection to inform drama/theatre learning and to develop agency and identity?

How will the **recursive learnings** in this wing be enacted and assessed?

Which **enacted learnings** might serve as sources of evidence?

See [pages 46 to 52](#) of the Dramatic Arts Curriculum Framework for enacted learnings.

Recursive Learnings

- [DR-R1](#) Initial Reaction
- [DR-R2](#) Observation and Description
- [DR-R3](#) Analysis and Interpretation
- [DR-R4](#) Identity, Action, and Agency

Assessment

Quality assessment involves targeting recursive learnings and using a range of established and co-constructed criteria to indicate successful achievement of the targeted recursive learnings.

Purposes

Classroom assessment is used for various purposes:

<ul style="list-style-type: none"> • assessment for learning (enables teachers to determine next steps to support learning growth) • assessment as learning (students critically reflect on their own learning for learning growth) 	Formative
<ul style="list-style-type: none"> • assessment of learning (achievement of targeted dramatic arts learnings evidenced by students' best, most recent efforts and consistent patterns of learning over time and in a variety of authentic contexts) 	Summative

Tools

A range of assessment tools are used for both formative (**for** and **as** learning) and summative (**of** learning) assessment. These tools include observations, conversations, and products.

Examples:

- Focused questions
- Observations
- Learning conversations or interviews
- Demonstrations, presentations, performances (written, visual, or oral)
- Student work/products/compositions
- Learning logs (listening, observation, exploration, reflection)
- Projects
- Rubrics
- Reflective journals
- Self-assessment
- Peer assessment
- Multimedia (applications, software, videos, audio, pictures)
- Portfolios
- Anecdotal records
- Surveys
- Entry and exit slips
- Quizzes, tests, checklists
- Other(s)