



The Learning Design Tool is intended to support dramatic arts educators in designing learning experiences based on *Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework*.

Note: It is important to download this document, save it on your own digital device, and complete it using Adobe Acrobat.

Designing with the Grades 9 to 12 Dramatic Arts Curriculum Framework

The Dramatic Arts 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:

- **Community of learners:** Characteristics of classroom learners (e.g., student identity, interests, strengths, prior knowledge, prior experience, needs, challenges)
- **Contexts:**
 - **Learning contexts** (e.g., big idea, inquiry question, complex task or problem, theme of interest to student or group, universal theme, artistic text, artist, style) and **learning connections** (e.g., other arts education curricula, other subject areas, intercultural competencies, Indigenous perspectives, information and communication technology, sustainable development, social justice)
 - **School, divisional, and community contexts** (e.g., school and divisional priorities, physical environment, social environment, available technology, available scheduling, resources, artists)
- **Curriculum:** The Dramatic Arts Curriculum Framework

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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 dramatic arts learning based on the four essential learning areas and the accompanying 13 recursive learnings of the Dramatic Arts 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.



LEARNER PROFILE (INDIVIDUAL AND/OR GROUP)

What is the individual and/or group learner profile for the community of learners?
Consider the questions below.

Who is the learner?	
What are the learner's interests?	
What are the learner's strengths?	
What is the learner's prior knowledge?	
What is the learner's prior experience?	
What are the learner's needs?	
What are the learner's challenges?	



CONTEXTS

What authentic, meaningful contexts could anchor student learning?

Learning Contexts

- Big idea
- Inquiry question
- Complex task or problem
- Theme of interest to student or group
- Universal theme
- Artistic text
- Artist
- Style
- Other(s):

Describe the learning contexts.

Learning Connections

- Other arts education curricula
 - Dance
 - Music
 - Visual arts
- Other subject areas:
 - Intercultural competencies
 - Indigenous perspectives
 - Information and communication technology (ICT)
 - Sustainable development
 - Social justice issues
- Other(s):

School, Divisional, and Community Contexts

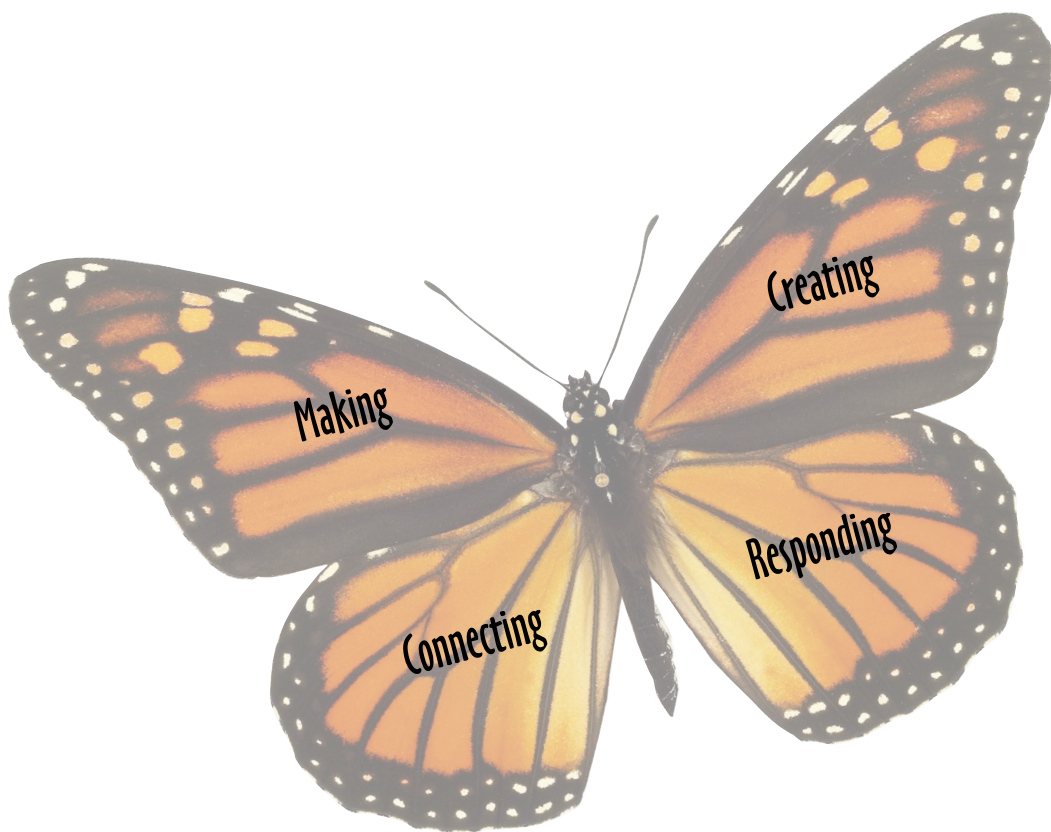
- School and divisional context (e.g., school and divisional priorities, physical environment, social environment, available technology, available scheduling)
- Community context (e.g., resources, artists)

Describe the school, divisional, and community contexts.



CURRICULUM ENTRY POINTS

Which dramatic arts curriculum essential learning area(s) will serve as the entry point(s) into the recursive learnings? (See [p. 17](#) of the Dramatic Arts Curriculum Framework.)



RECURSIVE LEARNINGS

Which recursive learnings will guide teaching and assessment? Select and target recursive learnings from all four essential learning areas to be used as the focus of instruction and assessment. Use the spaces below to customize and detail the recursive learnings. Click on the curriculum codes to link to the recursive learnings, enacted learnings, and inquiry questions identified in the Dramatic Arts Curriculum Framework.

The learner develops language and practices for making drama/theatre.

MAKING (DR-M)



[DR-M1](#)

The learner develops competencies for using the tools and techniques of body, mind, and voice in a variety of contexts.

[DR-M2](#)

The learner develops competencies for using elements of drama/theatre in a variety of contexts.

[DR-M3](#)

The learner develops competencies for using a range of dramatic forms and styles.

Recursive Learnings and Assessment

The learner develops understandings about the significance of the dramatic arts by making connections to various times, places, social groups, and cultures.

CONNECTING (DR-C)



[DR-C1](#)

The learner develops understandings about people and practices in the dramatic arts.

[DR-C2](#)

The learner develops understandings about the influence and impact of the dramatic arts.

[DR-C3](#)

The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

Recursive Learnings and Assessment

RECURSIVE LEARNINGS (continued)

Which recursive learnings will guide teaching and assessment? Select and target recursive learnings from all four essential learning areas to be used as the focus of instruction and assessment. Use the spaces below to customize and detail the recursive learnings. Click on the curriculum codes to link to the recursive learnings, enacted learnings, and inquiry questions identified in the Dramatic Arts Curriculum Framework.

The learner generates, develops, and communicates ideas for creating drama/theatre.

CREATING (DR-CR)



[DR-CR1](#)

The learner generates ideas from a variety of sources for creating drama/theatre.

[DR-CR2](#)

The learner experiments with, develops, and uses ideas for creating drama/theatre.

[DR-CR3](#)

The learner revises, refines, and shares drama/theatre ideas and creative work.

Recursive Learnings and Assessment

The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.

RESPONDING (DR-R)



[DR-R1](#)

The learner generates initial reactions to drama/theatre experiences.

[DR-R2](#)

The learner critically observes and describes drama/theatre experiences.

[DR-R3](#)

The learner analyzes and interprets drama/theatre experiences.

[DR-R4](#)

The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.

Recursive Learnings and Assessment

LEARNING PATHWAYS

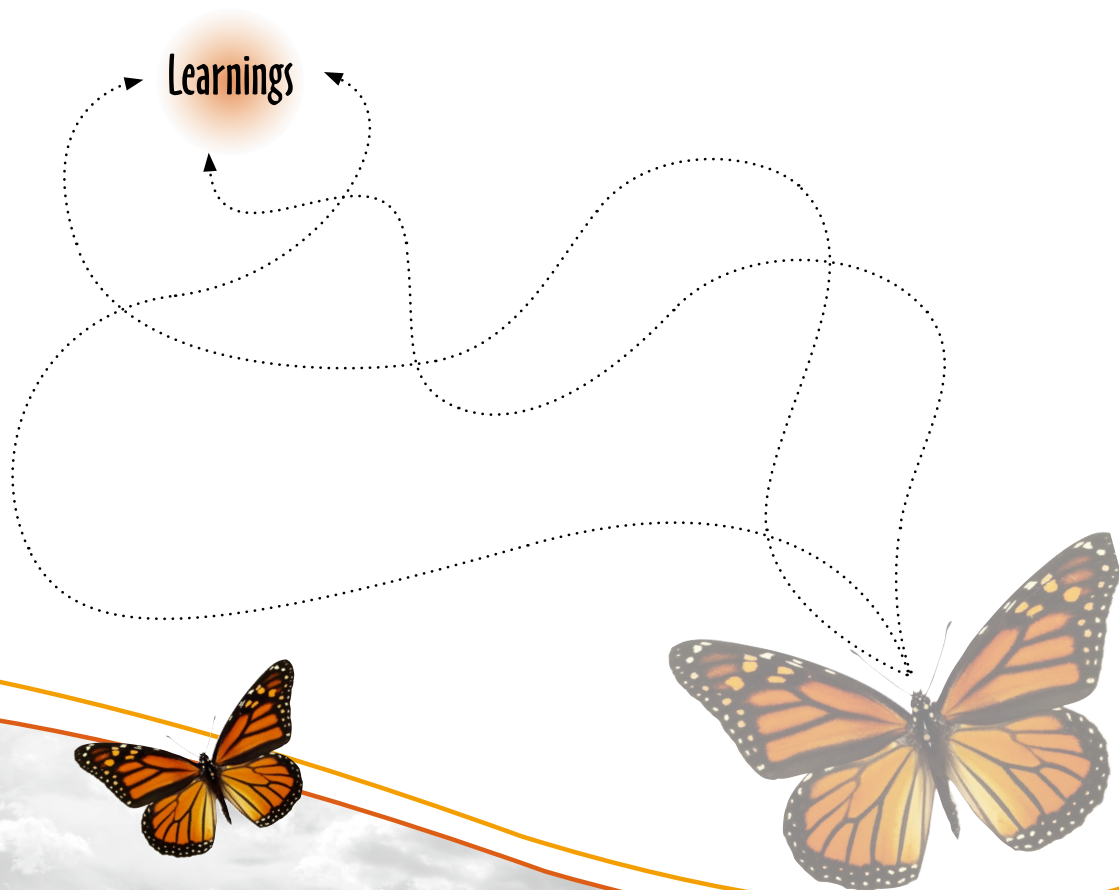
What are the possible learning pathways? Learning pathways are the trajectories that students follow as they enact the learnings from all four wings of the dramatic arts butterfly.

Educators cluster recursive learnings (see [pp. 6–7](#)) to design learning pathways. Teachers and students can co-construct learning pathways. Students follow a variety of learning pathways to enact the targeted learnings. Trajectories can change and emerge in response to student learning and questions. They may be unique to individual learners.

Guiding Questions

The following questions are intended to support the design of learning pathways:

1. What is the purpose of the learning experience?
2. What essential learning area(s) will serve as the entry point(s) into the recursive learnings?
3. Which recursive learnings (e.g., DR–M3, DR–C3, DR–CR1, and DR–R2) may be clustered together?
4. What milestones and trajectories could help students reach the identified learning goals?
5. What scaffolding (processes and strategies) will be used to support students along their learning pathways?
6. What formative and summative assessment tools, strategies, and criteria will be used and co-constructed with students? (See [pp. 10–13](#) of the Learning Design Tool.)
7. What resources will be used? (See [p. 9](#) of the Learning Design Tool.)



LEARNING PATHWAYS (continued)

Describe the possible dramatic arts learning pathways and the scaffolding that will be used to support students along their learning pathways.

Outline resources needed to support the learning.

Resources

- Human resources (e.g., artists, guests, Elders)
- Community resources
- Print text sources (e.g., books, newspapers, scores, brochures)
- Multimedia (e.g., applications, software, videos, audio, photos, webpages)
- Artmaking materials
- Music instruments
- Costumes, props, sets, space
- Technology (e.g., interactive whiteboard, sound equipment, projector, document camera)



How will dramatic arts learning be assessed for each essential learning area? 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.

1. Reflect on the assessment purposes, processes, and strategies.
2. Choose the assessment tools for the targeted learnings.
3. Evaluate dramatic arts learning growth. (See three learning dimensions and signposts in [Appendix](#) of the Dramatic Arts Curriculum Framework.)

Purposes

Classroom assessment is used for various purposes:

• assessment for learning (enables teachers to determine next steps to support learning growth)	Formative
• assessment as learning (students critically reflect on their own learning for learning growth)	
• assessment of learning (achievement of targeted dramatic arts learnings evidenced by students' best, most recent efforts and consistent patterns of authentic learning over time)	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. Assessment **for** learning enables teachers to adjust teaching and plan next steps for teaching and learning. Assessment **as** learning enables learners to reflect critically on their learning and on personal learning strategies to support learning growth. When students are able to apply new understandings in a variety of authentic contexts and over time, teachers use a variety of evidence from observations, conversations, and products to provide summative assessment (**of** learning) and evaluation of targeted dramatic arts learnings.

DR-M1 Body, Mind, and Voice	DR-M2 Elements of Drama/Theatre	DR-M3 Dramatic Forms and Styles	Examples of Assessment Tools
			Focused questions
			Observations
			Learning conversations or interviews
			Demonstrations, presentations, performances (written, dramatic, 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):

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DR-CR1 Idea Generation	DR-CR2 Experimentation, Development, and Use	DR-CR3 Revision, Refinement, and Sharing	Examples of Assessment Tools
			Focused questions
			Observations
			Learning conversations or interviews
			Demonstrations, presentations, performances (written, dramatic, or oral)
			Student work/products/compositions
			Learning logs (listening, observation, exploration, reflection)
			Projects
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DR-C1 People and Practices	DR-C2 Influence and Impact	DR-C3 Roles, Purposes, and Meanings	Examples of Assessment Tools
			Focused questions
			Observations
			Learning conversations or interviews
			Demonstrations, presentations, performances (written, dramatic, or oral)
			Student work/products/compositions
			Learning logs (listening, observation, exploration, reflection)
			Projects
			Rubrics
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DR-R1 Initial Reaction	DR-R2 Observation and Description	DR-R3 Analysis and Interpretation	DR-R4 Identity, Action, and Agency	Examples of Assessment Tools
				Focused questions
				Observations
				Learning conversations or interviews
				Demonstrations, presentations, performances (written, dramatic, or oral)
				Student work/products/compositions
				Learning logs (listening, observation, exploration, reflection)
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REFLECTION AND NOTES

COPYRIGHT INFORMATION

For copyright information, refer to the following resources.

Manitoba Education and Training

- *Administration and Implementation Guide for Grades 9 to 12 Arts Education* (see [Copyright and Arts Education](#))

The Council of Ministers of Education, Canada (CMEC)

- *Copyright Information for Teachers*
www.cmec.ca/466/Programs-and-Initiatives/Copyright/Copyright-Information-for-Teachers/index.html
- *Copyright Matters! Some Key Questions and Answers for Teachers*
www.cmec.ca/140/Programs-and-Initiatives/Copyright/Copyright-Matters-/index.html

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