



Designing with the Grades 9 to 12 Music Curriculum Framework

Grades 9 to 12 Music: Manitoba Curriculum Framework is organized around four interconnected essential learning areas represented as wings in the music 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 Music Curriculum Framework.

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

Music 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 music 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 music learning growth**. Three learning dimensions and the accompanying signposts can be used to describe music learning growth: breadth, depth, and transformation. (See [Appendix](#) of the Music Curriculum Framework.)
10. **Plan subsequent learning** to connect to and build on music learning.



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 music 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)