



The Course Design Tool is intended to support music educators in designing courses based on *Grades 9 to 12 Music: Manitoba Curriculum Framework*.

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

Course Title	Full credit = 1.0 (110 hours) Half credit = .5 (55 hours)	Grade(s)	Code (Subject Table Handbook)
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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:

- **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 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 Music Curriculum Framework

Course Description

Describe the music course and the components of the 3C Model (community of learners, contexts, and curriculum).

Contents

Recursive Learnings	2
Course Organization	4
Assessment	5
Reflection and Notes	6
Copyright Information	6

RECURSIVE LEARNINGS

Course design is based on the 13 recursive learnings found in the four interconnected essential learning areas represented as wings in the music butterfly graphic organizer: Making, Creating, Connecting, and Responding.

Use the spaces below to customize and detail the recursive learnings for specific course contexts.

Click on the curriculum codes to link to the recursive learnings, enacted learnings, and inquiry questions.

The learner develops language and practices for making music.

[M–M1 \(p. 22\)](#)

The learner develops competencies for using tools and techniques to produce and represent sound and music in a variety of contexts.

[M–M2 \(p. 24\)](#)

The learner develops listening competencies for making music.

[M–M3 \(p. 26\)](#)

The learner develops competencies for using elements of music in a variety of contexts.

MAKING (M–M)



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

[M–C1 \(p. 38\)](#)

The learner develops understandings about people and practices in music.

[M–C2 \(p. 40\)](#)

The learner develops understandings about the influence and impact of music.

[M–C3 \(p. 42\)](#)

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

CONNECTING (M–C)



RECURSIVE LEARNINGS (continued)

Course design is based on the 13 recursive learnings found in the four interconnected essential learning areas represented as wings in the music butterfly graphic organizer: Making, Creating, Connecting, and Responding.

Use the spaces below to customize and detail the recursive learnings for specific course contexts.

Click on the curriculum codes to link to the recursive learnings, enacted learnings, and inquiry questions.

The learner generates, develops, and communicates ideas for creating music.

[M-CR1 \(p. 30\)](#)

The learner generates ideas from a variety of sources for creating music.

[M-CR2 \(p. 32\)](#)

The learner experiments with, develops, and uses ideas for creating music.

[M-CR3 \(p. 34\)](#)

The learner revises, refines, and shares music ideas and creative work.

CREATING (M-CR)



The learner uses critical reflection to inform music learning and to develop agency and identity.

[M-R1 \(p. 46\)](#)

The learner generates initial reactions to music experiences.

[M-R2 \(p. 48\)](#)

The learner critically listens to, observes, and describes music experiences.

[M-R3 \(p. 50\)](#)

The learner analyzes and interprets music experiences.

[M-R4 \(p. 52\)](#)

The learner applies new understandings about music to construct identity and to act in transformative ways.

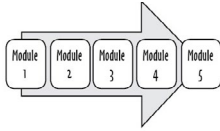
RESPONDING (M-R)



COURSE ORGANIZATION

Each music course is organized around the four essential learning areas. To enact the recursive learnings, the course can be structured in a variety of ways:

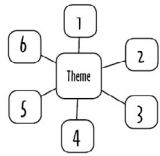
Modules



Units



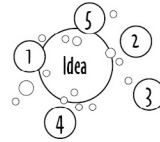
Themes



Inquiry questions



Big ideas



Other(s)

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)

Describe the structure of the course.

Describe the course resources.

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)	Formative
<ul style="list-style-type: none">assessment as learning (students critically reflect on their own learning for learning growth)	
<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 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 music learnings.

Examples:

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

How will music learning be assessed for each essential learning area?

Consider the following questions:

1. What are the assessment goals related to the 13 recursive learnings that inform this course design?
2. Which assessment tools, processes, and strategies will be used?
3. How will music learning growth be evaluated using the three learning dimensions (breadth, depth, and transformation) and the accompanying signposts? (See [Appendix](#) in the Music Curriculum Framework.)

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