



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

[M-M1](#) Sound Production and Representation

[M-M2](#) Listening Competencies

[M-M3](#) Elements of Music

How will the learner develop language and practices for making music?

[M-C1](#) People and Practices

[M-C2](#) Influence and Impact

[M-C3](#) Roles, Purposes, and Meanings

[Recursive Learnings](#)
and
[Assessment](#)

[Recursive Learnings](#)
and
[Assessment](#)

Click on the following links for supporting information.

[Designing with the Grades 9 to 12 Music Curriculum Framework](#)

[3C Model](#)

[Designing with the Four Essential Learning Areas](#)

[Learner Profile](#)

[Contexts](#)

[Curriculum Entry Points](#)

[Learning Pathways](#)

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[Recursive Learnings](#)
and
[Assessment](#)

[Recursive Learnings](#)
and
[Assessment](#)

Idea Generation [M-CR1](#)

Experimentation, Development, and Use [M-CR2](#)

Revision, Refinement, and Sharing [M-CR3](#)

How will the learner generate, develop, and communicate ideas for creating music?

How will the learner use critical reflection to inform music learning and to develop agency and identity?

Initial Reaction [M-R1](#)

Listening, Observation, and Description [M-R2](#)

Analysis and Interpretation [M-R3](#)

Identity, Action, and Agency [M-R4](#)



DESIGNING WITH THE GRADES 9 TO 12 MUSIC CURRICULUM FRAMEWORK

The Music 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:

- **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 Music Curriculum Framework

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 music learning based on the four essential learning areas and the accompanying 13 recursive learnings of the Music 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.

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

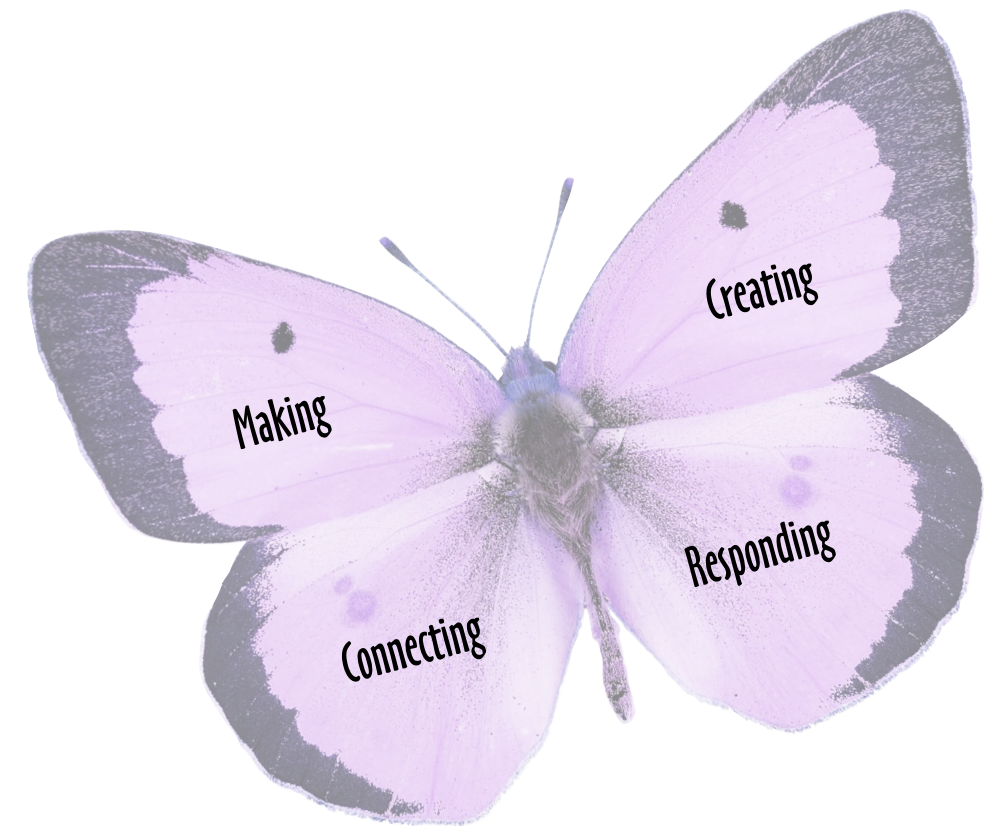
School, Divisional, and Community Contexts

- 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 music curriculum essential learning area(s) will serve as the entry point(s) into the recursive learnings? (See [p. 17](#) of the Music Curriculum Framework.)



LEARNING PATHWAYS

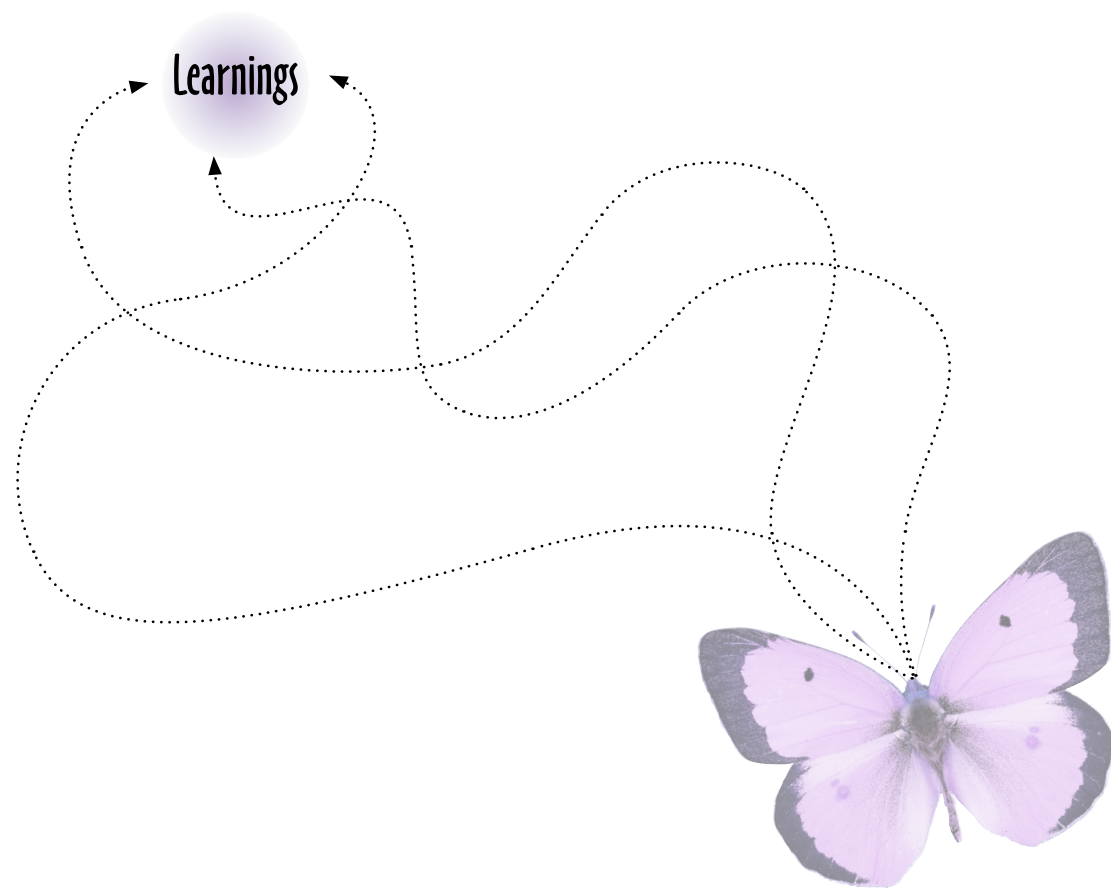
What are the possible learning pathways? Learning pathways are the trajectories that students follow as they enact the learnings from all four wings of the music butterfly.

Educators cluster recursive learnings (see [p. 1](#)) 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., M–M3, M–C3, M–CR1, and M–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 [p. 5](#) of the Learning Design Tool.)
7. What resources will be used?



LEARNING PATHWAYS (continued)

Describe the possible music 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)

ASSESSMENT

How will music 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.

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 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.

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

| MAKING | | | CREATING | | | EXAMPLES OF ASSESSMENT TOOLS | CONNECTING | | | RESPONDING | | | |
|---|-----------------------------------|------------------------------|-----------------------------|--|--|---|---------------------------------|---------------------------------|--|-----------------------------|---|--|---|
| M-M1 Sound Production and Representation | M-M2 Listening Competencies | M-M3 Elements of Music | M-CR1 Idea Generation | M-CR2 Experimentation, Development, and Use | M-CR3 Revision, Refinement, and Sharing | | M-C1 People and Practices | M-C2 Influence and Impact | M-C3 Roles, Purposes, and Meanings | M-R1 Initial Reaction | M-R2 Listening, Observation, and Description | M-R3 Analysis and Interpretation | M-R4 Identity, Action, and Agency |
| | | | | | | 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): | | | | | | | |

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