The Course Design Tool is intended to support dance educators in designing courses based on *Grades 9 to 12 Dance: 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*)

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

Dance 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 Dance Curriculum Framework

Course Description

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

Contents

Manitoba
Education and Training

RECURSIVE LEARNINGS

Course design is based on the 13 recursive learnings found in the four interconnected essential learning areas represented as wings in the dance 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.

MAKING (DA–M)

The learner develops language and practices for making dance.

DA–M1 (p. 22)
The learner develops competencies for using elements of dance in a variety of contexts.

DA–M2 (p. 24)
The learner develops competencies for using dance techniques in a variety of contexts.

DA–M3 (p. 26)
The learner develops expressive skills and musicality to communicate artistic intent.

CONNECTING (DA–C)

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

DA–C1 (p. 38)
The learner develops understandings about people and practices in dance.

DA–C2 (p. 40)
The learner develops understandings about the influence and impact of dance.

DA–C3 (p. 42)
The learner develops understandings about the roles, purposes, and meanings of dance.

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 dance 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.

CREATING (DA–CR)

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

DA–CR1 (p. 30)
The learner generates ideas from a variety of sources for creating dance.

DA–CR2 (p. 32)
The learner experiments with, develops, and uses ideas for creating dance.

DA–CR3 (p. 34)
The learner revises, refines, and shares dance ideas and creative work.

RESPONDING (DA–R)

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

DA–R1 (p. 46)
The learner generates initial reactions to dance experiences.

DA–R2 (p. 48)
The learner critically observes and describes dance experiences.

DA–R3 (p. 50)
The learner analyzes and interprets dance experiences.

DA–R4 (p. 52)
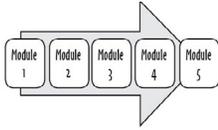The learner applies new understandings about dance to construct identity and to act in transformative ways.
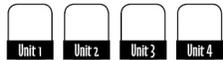
COURSE ORGANIZATION

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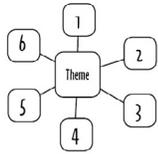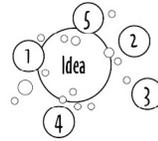
Modules

Units

Themes

Inquiry questions

Big ideas

Other(s)

Describe the structure of the course.

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 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:

• 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 dance 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 dance 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)
	Portfolios
Student work/products/compositions	Anecdotal records
Learning logs (listening, observation, exploration, reflection)	Surveys
	Entry and exit slips
Projects	Quizzes, tests, checklists
Rubrics	Other(s)

How will dance 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 dance learning growth be evaluated using the three learning dimensions (breadth, depth, and transformation) and the accompanying signposts? (See Appendix A of the Dance 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