

**Administration *and***  
**Implementation Guide *for***  
*Grades 9 to 12 Arts Education*



### **About the Butterfly Images**

The dance, dramatic arts, music, and visual arts education butterflies serve both as a metaphor for arts learning and as a graphic organizer, as described in the Manitoba Grades 9 to 12 arts education curriculum frameworks.

As a metaphor, the butterflies allude to transformation, aesthetics, and resilience. The butterflies also suggest emergence and generative learning that features creative, critical, and ethical thinking.

As a graphic organizer, the butterfly image represents four wings, or four distinct but interconnected learning areas, and a main body. All four wings work in synchronicity with each other to give meaning, significance, and purpose to arts learning. The body of the butterfly represents the developing arts learner who draws on all wings of the butterfly to take flight through the active, participatory arts landscape.

### **About the Landscape Images**

The landscape images that appear on the cover of this guide and elsewhere in the Grades 9 to 12 arts education resources serve as a metaphor for current understandings about curriculum and learning contexts.

Curriculum as landscape conveys the complexities and dynamic qualities of organic and authentic fields of learning. Learning is always in the process of being constructed. As students travel through the arts learning landscape, curricular learnings represented by the wings of each butterfly are developed, recombined, elaborated, and transformed.

The Manitoba landscape images place the arts education curriculum butterflies within the unique and diverse settings, contexts, and communities found in this province. The landscapes represent relational space where administrators, educators, and students interact and learn together in the complex, living field of arts education. The learning landscape provides multiple entry points and offers various trajectories along which students journey, leading to lifelong travels in arts education.

The panoramic Manitoba landscape photographs (Winnipeg Skyline, Near Niverville, Poplar Bay, and Little Saskatchewan River Valley) are used with the kind permission of © Stan Milosevic.

Manitoba Education and Training acknowledges the efforts of many educators and administrators who have collaborated to create this guide and the accompanying resources so that the arts education butterfly and learner can take flight and flourish within the Manitoba learning landscape.

# Administration *and* Implementation Guide *for* *Grades 9 to 12 Arts Education*



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*Disponible en français.*

Available in alternate formats upon request.

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# Introduction

## Purpose

Manitoba Education and Training has developed this *Administration and Implementation Guide for Grades 9 to 12 Arts Education* to support school administrators and educators in planning, administering, and implementing Grades 9 to 12 arts education courses and programming.

This guide includes information about

- the Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks and the arts education context in Manitoba
- the optional arts education course credits available as part of the Manitoba high school graduation requirements and the identification of arts education credits and course codes, based on the *Subject Table Handbook: Student Records System and Professional School Personnel System* (Manitoba Education and Training)
- the factors to consider in planning for successful implementation of arts education, including human resources, artistic and cultural partnerships, arts education resources and spaces, scheduling practices, and budget needs
- the factors to consider in implementing the arts education curricula and the departmental resources available to educators for arts education course and learning design and for assessment of learning growth
- the importance of equity and inclusion in arts education
- the importance of complying with copyright legislation and fair dealing guidelines in arts education

## Background

In 2015, the department published four Grades 9 to 12 arts education curriculum frameworks as part of a commitment to renew Kindergarten to Grade 12 arts education in Manitoba:

- *Grades 9 to 12 Dance: Manitoba Curriculum Framework*
- *Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework*
- *Grades 9 to 12 Music: Manitoba Curriculum Framework*
- *Grades 9 to 12 Visual Arts: Manitoba Curriculum Framework*

The Grades 9 to 12 arts education curriculum frameworks extend the philosophy and features of the Kindergarten to Grade 8 arts education curriculum frameworks published in 2011:

- *Kindergarten to Grade 8 Dance: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Drama: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Music: Manitoba Curriculum Framework of Outcomes*
- *Kindergarten to Grade 8 Visual Arts: Manitoba Curriculum Framework of Outcomes*

Key features common to the Kindergarten to Grade 8 and Grades 9 to 12 arts education curricula include the four interconnected essential learning areas, recursive learning, and a socio-cultural learner-centred philosophy. The curriculum frameworks were developed to support distinct disciplinary learnings and were written to align with current understandings about learning.

Voluntary implementation and piloting of the Grades 9 to 12 arts education curricula in the English, *Français*, and French Immersion Programs occurred in schools across Manitoba during the 2013/2014 and 2014/2015 school years. System-wide implementation of the arts education curricula began in September 2015 using the final versions of the curriculum frameworks found on the department's *Arts Education* website at [www.edu.gov.mb.ca/k12/cur/arts/index.html](http://www.edu.gov.mb.ca/k12/cur/arts/index.html).

The following research, resources, and consultations have guided the development of the Grades 9 to 12 arts education curriculum frameworks:

- Manitoba's Kindergarten to Grade 8 dance, drama, music, and visual arts curriculum frameworks
- review of existing arts education programming in Manitoba and in jurisdictions around the world
- review of current and classic arts education and education research and literature
- consultation with the arts education steering committee, arts education stakeholders, Manitoba Teachers' Society arts groups, and Manitoba universities
- Grades 9 to 12 arts education development and pilot school teams
- feedback from focus groups and surveys

## Why Is Arts Education Important?

Arts education helps students develop important disciplinary and cross-curricular competencies for learning and living well together in an interconnected world. Research indicates that well-designed arts education contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Arts education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world.

The following excerpts from the Overviews (pages 3 to 6) in the Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks highlight why arts education is important for learning.

Arts education is important because . . .

1. **The arts have intrinsic value.**

The arts are a vital, integral part of all human experience, culture, and history, and have expressed and enriched life since the beginning of time.

2. **Arts education develops creative, critical, and ethical thinking.**

Creative processes, imagination, and innovation developed through arts education are important for both artistic and everyday creativity.

3. **Arts education expands literacy choices for meaning making.**

In today's multifaceted world, literacy is defined as much more than the ability to read and write print text. The texts that fill the world of today's learners are multi-modal and combine print, digital, kinesthetic, aural/oral, gestural, spatial, and visual texts, along with many more.

4. **Arts education contributes to identity construction.**

Through arts education, learners have profound ways to define themselves and to construct personal and artistic identities.

"The ability to define oneself rather than allowing others to do it for us is one of the advantages offered by the arts" (Canada Council for the Arts).

5. **Arts education develops communication and collaboration competencies.**

Socialization and interaction are central features of arts experiences. The arts provide unique and powerful tools and processes for communication and collaboration that transcend time, place, language, and culture.

6. **Arts education develops intercultural competencies.**

Through arts education, learners develop intercultural understandings as they engage with and learn to value others' cultures, languages, and beliefs.

7. **Arts education is essential for well-being.**

Arts education can improve and enhance social, emotional, physical, and spiritual well-being and resilience. Well-being and resilience are vital for positive interpersonal relationships and learning engagement.

8. **Arts education supports sustainable development.**

Arts education offers opportunities for learners to engage in issues of cultural, social, political, environmental, and economic forms of sustainability.

9. **Arts education is transformative learning.**

Learning in the arts has the potential to foster transformative learning (Mezirow 19) and change the ways people view the world.

10. **Arts education fosters human flourishing.**

Arts education brings joy to self and others; it illuminates, deepens, and enriches learning and life.

## What Is Quality Arts Education?

Quality arts education is defined by understandings and beliefs about education informed by current research, theory, and practice. These understandings and beliefs are brought into focus through the lenses of learning, curriculum, learning environment, and assessment.

The Overviews (pages 6 to 9) in the Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks provide details about the learning, curriculum, learning environment (physical, pedagogical, and social/cultural spaces), and assessment lenses that inform quality learning in arts education.

## Recursive Learning in Arts Education

Arts education learnings are recursive across Grades 9 to 12, are interconnected, and promote authentic, transformative, and lifelong learning. Arts learnings focus on artistic and creative processes, critical reflection, the significance and purpose of the arts for individuals and groups, and disciplinary skills, knowledge, and competencies.

Because of the recursive nature of arts learning and because arts education is implemented in various ways in Manitoba, a flexible conceptual framework is offered to describe learning growth from Grades 9 to 12. The Conceptual Framework for Learning Growth in arts education (which appears as an Appendix on pages 57 to 68 of each arts education curriculum framework) is based on three complementary and interrelated learning dimensions: breadth, depth, and transformation. Each dimension is further described by three signposts that outline qualities and characteristics of increasing breadth, depth, and transformation of learning across and within essential learning areas.



## Implementation of Grades 9 to 12 Arts Education

Arts education is valued as important learning in Manitoba schools and is implemented through diverse approaches to meet the needs of local contexts and learners.

Manitoba offers a distinct curriculum framework for each of the four arts education subject areas: dance, dramatic arts, music, and visual arts. Each framework draws from a broad field of creative and critical language and practices and is based on interconnected learnings from four essential learning areas: Making, Connecting, Creating, and Responding. Grades 9 to 12 arts education learning is understood to be recursive, and builds on and extends Kindergarten to Grade 8 curricular learnings.

Arts credits in Grades 9 to 12 arts education are optional, and schools have the flexibility to offer the number and combination of arts courses appropriate for their local context, resources, and needs. The number of arts education subject areas and courses offered in a school will depend on available resources, scheduling, staffing, and the arts implementation approach used in the school. The arts education curriculum frameworks provide flexibility for implementation of a rich variety of arts courses and approaches. Schools may offer arts disciplines individually, in combination with each other, and/or integrated with other subject areas.

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## Notes

# Overview of the Grades 9 to 12 Arts Education Curriculum Frameworks

The arts education curriculum frameworks address the purpose, nature, and importance of quality arts education in Manitoba schools from Grades 9 to 12. They explain the use of the butterfly as a metaphor for learning within the learning landscape and for representing the interconnected parts of the arts education curriculum. The curriculum consists of four essential learning areas, which are further elaborated by 13 recursive learnings, and realized through enacted learnings. Ideas for inquiry questions are also included to support the enacted learnings. The Appendix, Glossary, and Bibliography in each curriculum framework provide further support for the arts learnings.

## The Arts Education Butterfly

The Manitoba arts education curriculum philosophy, essential learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.

### The Butterfly as Graphic Organizer

The arts education curriculum butterfly image is a graphic organizer comprising five interconnected parts: four wings and a main body in the centre of the butterfly to which each of the four wings is connected. Each wing represents one of four essential learning areas into which the recursive learnings of Grades 9 to 12 arts education are classified. The central area or body of the butterfly represents the developing arts learner.

### The Butterfly as Metaphor

The butterfly also functions as a metaphor for arts education, alluding to transformation, self-actualization, beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter the arts education curriculum frameworks; such generative thinking is fitting for a framework intended as an impetus to creative, critical, and artistic learning.

### The Centre of the Butterfly

The centre of the butterfly represents the arts learner in an active, participatory space where learnings from the four wings interact to stimulate and sustain the learner's growth. In this relational space, the learner draws on all wings of the butterfly to take flight through the wider learning landscape. As learners grow as artists, they journey toward becoming creative and artistically literate adults and citizens who will enrich and transform their own lives and the lives of their future communities.

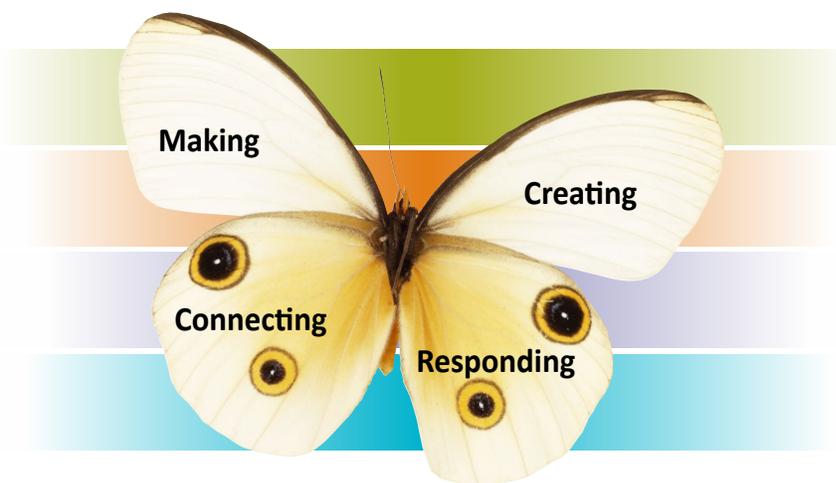
## The Wings of the Butterfly

Each wing of the butterfly represents an essential learning area that highlights disciplinary practices and competencies important for dance, dramatic arts, music, and visual arts education.

### Essential Learning Areas

The arts education curriculum frameworks identify the following four essential learning areas, along with a statement summarizing the overall learning intent of each area:

- **Making:** The learner develops language and practices for making dance, dramatic arts, music, or visual arts.
- **Creating:** The learner generates, develops, and communicates ideas for creating dance, dramatic arts, music, or visual arts.
- **Connecting:** The learner develops understandings about the significance of dance, dramatic arts, music, or visual arts by making connections to various times, places, social groups, and cultures.
- **Responding:** The learner uses critical reflection to inform dance, dramatic arts, music, or visual arts learning and to develop agency and identity.



Although each essential learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, so the essential learning areas are intended to function together by integrating the recursive learnings.



Arts education language and practices (Making) are connected to how they may be used to create (Creating), what understandings and significance the language and practices can communicate through diverse contexts (Connecting), and how critical reflection about arts education transforms learning and develops identity and agency (Responding).

Each of the four essential learning areas or wings contains the following components identified in the Grades 9 to 12 arts education curriculum frameworks: recursive learnings, enacted learnings, and inquiry questions.

### Recursive Learnings

Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

### Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in arts education.

### Inquiry Questions

The inquiry questions, presented from the learner’s point of view, are intended to provide learners and teachers with ideas for possible entry points and pathways into arts education. Questions are intended “to stimulate thought, to provoke inquiry, and to spark more questions—including thoughtful student questions” (Wiggins and McTighe 106).

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## Notes

## Arts Education Credits and Course Identification

The curriculum frameworks for Grades 9 to 12 dance, dramatic arts, music, and visual arts are in system-wide implementation. These frameworks are based on four essential learning areas and their associated learnings. Together, the four frameworks expand arts learning and course offerings in Manitoba schools. Department-developed Grades 9 to 12 arts education course credits are based on the Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks.

Senior Years dance, dramatic arts, music, and visual arts course credits can be used towards the 13 optional credits available in the English Program as part of the Manitoba high school graduation requirements.

A total of 128 arts education credits (four arts subject areas x 32 credits) are available to students from Grades 9 to 12. A maximum of 8 full credits per year are available to students in each of the arts education subject areas: dance, dramatic arts, music, and visual arts. Therefore, schools have the potential of offering a total of 32 full credits in arts education at every grade.

Students and schools have the option to choose and to organize arts education courses in different ways: full credits, half credits, or half-credit combinations.

Full- and half-credit arts education courses that fully implement the Grades 9 to 12 arts education curriculum are designated as Specialized (S) courses and are assigned a department-developed course code. Arts education courses can also be designated as Modified (M) or as English as an additional language (E) courses.

The department does not require any co-requisite or prerequisite courses in arts education.

### Course Identification

The *Subject Table Handbook* (available on the department's website at [www.edu.gov.mb.ca/k12/docs/policy/sth/index.html](http://www.edu.gov.mb.ca/k12/docs/policy/sth/index.html)) provides information about the arts education credits and course codes. The course identification in the *Subject Table Handbook* includes course codes, subject area descriptions, and course numbering and designations, as reflected in the following example. An explanation of the various components follows.

	course code	subject area description	course numbering and designation (grade/credit/designation)			
	↓	↓	↙ ↘ ↙ ↘ ↙ ↘			
OR	0174	Dance 1A	15S	15E	15M	
	0174	Dance 1A	10S	10E	10M	

## Course Codes

In response to requests from school divisions to provide sufficient codes for the wide range of arts education courses and differing contexts in Manitoba schools, the department created multiple arts education course codes—16 different course codes for each arts education subject area.

The *Subject Table Handbook* provides four-digit **course codes** (e.g., **0174**) for all arts education courses based on the department-developed arts education curriculum frameworks. The same course code is used for all four grades of the same course.

## Subject Area Descriptions

The *Subject Table Handbook* also provides subject area descriptions for all arts education courses. The alphanumeric **subject area description** that follows the course code (e.g., 0174 **Dance 1A**) consists of three components:

- The **title** identifies the arts education subject area (e.g., **Dance**).
- The **number tag** identifies one of the 8 full-credit or 8 half-credit course possibilities (e.g., **Dance 1**, **Dance 2**).
- The **letter tag** identifies full- and half-credit courses (e.g., **Dance 1A**, **Dance 1B**, **Dance 2A**).

The **A** and **B** tags can be used in **one** of three different ways:

- **A** can be used for full-credit (1.0) arts education courses.  
OR
- **A** can be used for half-credit (.5) stand-alone arts education courses.  
OR
- **A**-tagged half-credit (.5) courses can be used in combination with **B**-tagged half-credit (.5) courses.

The **B** tag is not intended for stand-alone half-credit arts education courses. The intent of the **B** tag is to give schools the option of awarding two half credits instead of one full credit for a single course. If a school wishes to award two half credits to a student at the same grade, the applicable **B** tag may be used to award the second half credit.

While it is possible that **B**-tagged courses could be used to identify stand-alone half-credit courses in situations where all the other arts education codes are used up, this practice should be avoided as a student can receive only 8 full credits per arts education subject area per year. No student should receive a **B**-tagged half credit without first having an **A**-tagged half credit.

Typically, the first arts education course code listed in the *Subject Table Handbook* would be used for the first arts education course offered to students. For example, 0174 **Dance 1A** would be used for the first course, either full or

half credit, in dance. If a student were to take more than one dance course at one grade, then the second course would be identified as 0176 Dance 2A, and so on.

## Course Numbering and Designations

The *Subject Table Handbook* uses a three-character alphanumeric code to assist schools in identifying and recording course offerings by grade, credit, and designation:

- The first character is a numeral that identifies the **grade** for which the course was developed.
- The second character, also a numeral, identifies the **credit** (full or half).
- The third character is a letter that identifies the course **designation**.

The following course designations are used for arts education courses:

- **Specialized (S):** Educational experiences in specialized areas leading to further studies beyond the Senior Years (e.g., apprenticeship, college, and university). When a subject area is compulsory and there is more than one option, the designation will be S.
- **EAL (E):** Educational experiences designed to focus on English as an additional language (EAL) learning goals in the context of the subject area, based on the student’s assessed level of EAL proficiency, and to assist the student in making the transition into regular Senior Years programming in this subject area. An EAL individual education plan (EAL-IEP) is required for each student.

### Course Numbering and Designations

#### First Character

- 1 – developed for Grade 9
- 2 – developed for Grade 10
- 3 – developed for Grade 11
- 4 – developed for Grade 12

#### Second Character

- 0 – department-developed for 1.0 credit
- 5 – department-developed for .5 credit
- 2 – externally developed

#### Third Character

- S – Specialized
- E – English as an additional language (EAL)
- M – Modified
- G – General

#### Examples

Grade	Credit	Designation			
↓	↓	↓	↓	↓	↓
15S	15E	15M	25S	25E	25M
35S	35E	35M	45S	45E	45M
10S	10E	10M	20S	20E	20M
30S	30E	30M	40S	40E	40M

For additional information, refer to the *Subject Table Handbook*.

- **Modified (M):** Educational experiences intended for students with significant cognitive disabilities and where the provincial subject area curriculum outcomes or learnings have been modified to take into account the learning requirements of a student. An IEP is required for each student.
- **General (G):** General educational experiences or courses with no department-developed curricula, such as school-initiated courses (SICs), student-initiated projects (SIPs), special language credits, or non-Manitoba credits.

## How to Use Arts Education Credits and Course Identification

The Grades 9 to 12 arts education curriculum frameworks serve as the basis for existing arts programming, as well as for future innovations in arts education course design.

Each arts education curriculum framework was created to provide opportunities for educators to design diverse arts courses based on the four essential learning areas (wings) of the dance, dramatic arts, music, and/or visual arts curriculum butterfly.

Full and half credits are based on full implementation of the arts education curriculum frameworks that serve as the umbrella for all Grades 9 to 12 arts education course design. Full implementation means that all four arts education essential learning areas are explored in comprehensive and interconnected ways. The 13 recursive learnings of the four essential learning areas are integrated in both the full- and half-credit arts courses.

The difference between a full-credit and a half-credit course is a combination of different factors, including course duration (55 hours for a half credit and 110 hours for a full credit) and the learning dimension variables of depth, breadth, and transformation described in the Conceptual Framework for Learning Growth (see Appendix in each arts education curriculum framework).

The department has provided 16 different course codes for each subject area, but has not assigned codes to specific courses within a subject area (e.g., Concert Band, Concert Choir, Improv, Jazz Dance, Drawing) since schools and school divisions are using course codes for a wide and diverse range of arts programming throughout Manitoba. Because arts programming varies greatly from school to school, decisions about which arts education course codes are to be used for which arts courses are made locally in response to specific contexts and needs. Schools and school divisions attach their own course titles to the various arts education course codes. However, arts associations and school divisions have, in some instances, collaborated to assign common course codes to ensure consistency in the event of student transfers across divisions.

The following table elaborates on the course identification used for arts education courses in the *Subject Table Handbook*. The same course code is used for all four grades of the same course.

## Arts Education Course Identification System

Course Code	Subject Area Description (Used for Provincial Transcripts)	Credit	Grade/Full or Half Credit/ Designation		Course Title Assigned by School
<b>Dance</b>					
0174*	Dance 1A*	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Hip Hop</li> <li>■ Jazz Dance</li> <li>■ Modern Dance</li> </ul>
		1.0	10S 10E 10M 30S 30E 30M	20S 20E 20M 40S 40E 40M	
0175	Dance 1B	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Hip Hop</li> <li>■ Jazz Dance</li> <li>■ Modern Dance</li> </ul>
* Other Dance Codes and Tags: 0176 (2A), 0177 (2B), 0178 (3A), 0179 (3B), 0180 (4A), 0181 (4B), 0182 (5A), 0189 (5B), 0194 (6A), 0195 (6B), 0196 (7A), 0197 (7B), 0198 (8A), 0238 (8B)					
<b>Dramatic Arts</b>					
0239*	Drama 1A*	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Drama</li> <li>■ Improv</li> <li>■ Indigenous Theatre</li> </ul>
		1.0	10S 10E 10M 30S 30E 30M	20S 20E 20M 40S 40E 40M	
0241	Drama 1B	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Drama</li> <li>■ Improv</li> <li>■ Indigenous Theatre</li> </ul>
* Other Dramatic Arts Codes and Tags: 0242 (2A), 0243 (2B), 0244 (3A), 0245 (3B), 0246 (4A), 0247 (4B), 0248 (5A), 0249 (5B), 0252 (6A), 0253 (6B), 0254 (7A), 0255 (7B), 0256 (8A), 0257 (8B)					
<b>Music</b>					
0258*	Music 1A*	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Concert Band</li> <li>■ Concert Choir</li> <li>■ Guitar</li> </ul>
		1.0	10S 10E 10M 30S 30E 30M	20S 20E 20M 40S 40E 40M	
0259	Music 1B	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Concert Band</li> <li>■ Concert Choir</li> <li>■ Guitar</li> </ul>
* Other Music Codes and Tags: 0260 (2A), 0261 (2B), 0262 (3A), 0263 (3B), 0264 (4A), 0265 (4B), 0266 (5A), 0267 (5B), 0268 (6A), 0269 (6B), 0270 (7A), 0271 (7B), 0272 (8A), 0273 (8B)					
<b>Visual Arts</b>					
0274*	Visual Arts 1A*	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Drawing</li> <li>■ Photography</li> <li>■ Visual Arts</li> </ul>
		1.0	10S 10E 10M 30S 30E 30M	20S 20E 20M 40S 40E 40M	
0275	Visual Arts 1B	.5	15S 15E 15M 35S 35E 35M	25S 25E 25M 45S 45E 45M	<i>Examples</i> <ul style="list-style-type: none"> <li>■ Drawing</li> <li>■ Photography</li> <li>■ Visual Arts</li> </ul>
* Other Visual Arts Codes and Tags: 0276 (2A), 0277 (2B), 0283 (3A), 0284 (3B), 0285 (4A), 0286 (4B), 0287 (5A), 0288 (5B), 0289 (6A), 0292 (6B), 0293 (7A), 0294 (7B), 0295 (8A), 0296 (8B)					

## Grades 9 to 12 Courses Based on Arts Education Curricula

Arts education courses in Manitoba are locally developed and are expected to align with the four essential learning areas and the 13 recursive learnings found in each of the Grades 9 to 12 arts education curriculum frameworks. The Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks were designed to serve as umbrella frameworks for multiple arts courses and implementation approaches across all grades.

The balance and weighting of each wing or essential learning area of the arts education curriculum frameworks are flexible, and depend on the focus and situated context of each arts education course. Information about and resources for course and learning design can be found in the [Resources for Course and Learning Design and Implementation](#) table (see page 30).

### Examples of Grades 9 to 12 Arts Education Courses

Manitoba schools offer a wide range of diverse arts education courses. The examples in the following table are not exhaustive, but they are representative of Manitoba arts education courses that have been offered or considered for local contexts. Commonly used course codes across school divisions in Manitoba are included in parentheses for some courses.

Although the course titles will be specific to the local context (according to the school and/or school division), arts education courses on the provincial transcripts will be labelled as they appear in the *Subject Table Handbook*. For example, **0258 Music 1A Concert Band** listed in school documents would appear as **0258 Music 1A** in provincial transcripts.

## Examples of Grades 9 to 12 Arts Education Courses

### Examples of Grades 9 to 12 Dance Courses

Advanced Dance Styles	Dance Inquiry	Introduction to Dance Forms
African Dance	Dance Notation	Jazz Dance
Ballet	Global Dance Cultures	Modern Dance
Contemporary Dance	Hip Hop	Urban Dance
Critical Literacy in Dance	Indigenous Dance	World Dance



### Examples of Grades 9 to 12 Dramatic Arts Courses

Acting and Directing for Film and Theatre	Drama: Creativity and Imagination	Indigenous Theatre
Choreographic Design	Drama Inquiry	Melodrama and <i>Comedia dell'Arte</i>
Critical Literacy in Dramatic Arts	Drama Production	Scene Study
Digital Theatre	Film/Video Focus	Technical Theatre
Drama	Full Production Ensemble	Theatre
Drama and Social Justice Issues	Improv	



### Examples of Grades 9 to 12 Music Courses

Chamber Choir	Indigenous Music	Music Technology
Concert Band (0258 Music 1A)*	Jazz Band (0264 Music 4A)	Orchestra
Concert Choir (0260 Music 2A)	Jazz Combo	Orff
Digital Composition	Jazz Guitar	Percussion Ensemble
Digital Music	Jazz Improvisation	Rock Band
Electronic Music	Keyboard	Steel Pan
Ethnocultural Music	Music Composition	Strings
Fiddling	Music for Films, TV, and Games	Vocal Jazz (0266 Music 5A)
Guitar (0262 Music 3A)	Music Inquiries	Wind Ensemble
Improvisation	Music Production	



\* Commonly used music course codes across school divisions in Manitoba are included in parentheses. When coding other music courses, it is recommended that codes be used in this order: 0268, 0270, 0272.

### Examples of Grades 9 to 12 Visual Arts Courses

Art 3-D	Folk Art	Printmaking and Graphic Design
Ceramics/Sculpture	Indigenous Art	Studio: Printmaking and Fibre
Contemporary Asian Art	Media Exploration	Visual Arts (0274)*
Critical Literacy in Visual Arts	Painting	Visual Arts Inquiry
Digital Art	Photography	Women's Perspectives in Art
Drawing	Portfolio	



\* In some school divisions in Manitoba, visual arts course codes are commonly grouped as follows:

Special Topics—Media 0276 and 0283 (e.g., Painting, Drawing, Photography)

Special Topics—Cultural 0285 and 0287 (e.g., Indigenous Art, Contemporary Asian Art, Women's Perspectives in Art)

Portfolio 0289

## Integrated Arts Education and Cross-Curricular Course Codes and Credits

Integrated arts education courses can be created by combining two half-credit courses from two different arts education subject areas to create one full-credit interdisciplinary or cross-curricular course.

### Examples of Integrated Arts Education Courses

A school offering a Musical Theatre course might combine a half-credit (.5) dramatic arts course (e.g., 0246 Dramatic Arts 4A) with a half-credit (.5) general music course (e.g., 0264 Music 4A) to create a full-credit (1.0) course that includes all recursive learnings from the four essential learning areas in both the dramatic arts and music curriculum frameworks.

A Musical Theatre course with a focus on both the dramatic arts and dance curriculum frameworks learnings could be created using a half-credit (.5) dance and a half-credit (.5) dramatic arts course.

It is also possible to combine half-credit arts education courses and half-credit courses based on the department-developed Senior Years information and communication technology (ICT) curriculum framework to create one full-credit interdisciplinary or cross-curricular course. *Senior Years Information and Communication Technology: Manitoba Curriculum Framework of Outcomes* (Manitoba Education, Citizenship and Youth) is available on the department's Senior Years ICT website at [www.edu.gov.mb.ca/k12/cur/ict/framework.html](http://www.edu.gov.mb.ca/k12/cur/ict/framework.html). The following table provides examples of integrated arts education and Senior Years ICT courses.

## Examples of Integrated Arts Education and Senior Years ICT Courses

Grades 9 to 12 Curriculum Frameworks	Course Code	Subject Area Description	Credit
<b>Dance</b>			
<b>Dance and</b>	0174*	Dance 1A	.5
<b>Senior Years ICT</b>	0227	2-D Animation	.5 1.0
* Other Dance Codes and Tags: 0175 (1B), 0176 (2A), 0177 (2B), 0178 (3A), 0179 (3B), 0180 (4A), 0181 (4B), 0182 (5A), 0189 (5B), 0194 (6A), 0195 (6B), 0196 (7A), 0197 (7B), 0198 (8A), 0238 (8B)			
<b>Dramatic Arts</b>			
<b>Dramatic Arts and</b>	0239*	Drama 1A*	.5
<b>Senior Years ICT</b>	0231	Broadcast Media	.5 1.0
* Other Dramatic Arts Codes and Tags: 0241 (1B), 0242 (2A), 0243 (2B), 0244 (3A), 0245 (3B), 0246 (4A), 0247 (4B), 0248 (5A), 0249 (5B), 0252 (6A), 0253 (6B), 0254 (7A), 0255 (7B), 0256 (8A), 0257 (8B)			
<b>Music</b>			
<b>Music and</b>	0258*	Music 1A*	.5
<b>Senior Years ICT</b>	0230	Digital Filmmaking	.5 1.0
* Other Music Codes and Tags: 0259 (1B), 0260 (2A), 0261 (2B), 0262 (3A), 0263 (3B), 0264 (4A), 0265 (4B), 0266 (5A), 0267 (5B), 0268 (6A), 0269 (6B), 0270 (7A), 0271 (7B), 0272 (8A), 0273 (8B)			
<b>Visual Arts</b>			
<b>Visual Arts and</b>	0274*	Visual Arts 1A*	.5
<b>Senior Years ICT</b>	0236	3-D Modelling	.5 1.0
<b>Visual Arts and</b>	0274	Visual Arts 1A	.5
<b>Senior Years ICT</b>	0234	Web Design	.5 1.0
* Other Visual Arts Codes and Tags: 0275 (1B), 0276 (2A), 0277 (2B), 0283 (3A), 0284 (3B), 0285 (4A), 0286 (4B), 0287 (5A), 0288 (5B), 0289 (6A), 0292 (6B), 0293 (7A), 0294 (7B), 0295 (8A), 0296 (8B)			

## Other Ways to Obtain Optional Arts Education Credits

Other optional credits include the Private Music Option, the Royal Winnipeg Ballet Professional Dance Option, International Baccalaureate (IB) and Advanced Placement (AP) courses, and school-initiated courses (SICs) in arts education. A discussion of each option follows.

### The Private Music Option

The Private Music Option course code 9322 is used to record credits obtained from the Conservatory Canada or The Royal Conservatory of Music (RCM) examination systems. Since September 2017, the Private Music Option credits have been recognized as **additional credits beyond the minimum 30 credits** required for high school graduation.

Changes to the Private Music Option were made as a result of multiple factors, including the need to align with the Manitoba music curriculum framework. As a stand-alone General (G) designated credit, the Private Music Option does not entirely meet the depth and breadth of all music curriculum learnings. However, learning associated with the Private Music Option could be incorporated into curriculum-based Specialized (S) designated music courses and recognized as optional credits available to meet high school graduation requirements.

The Private Music Option is listed in the *Subject Table Handbook*, available online at [www.edu.gov.mb.ca/k12/docs/policy/sth/index.html](http://www.edu.gov.mb.ca/k12/docs/policy/sth/index.html).

### The Private Music Option as an Additional Credit beyond Graduation Requirements

The Private Music Option course code is used to record a maximum of four additional credits for Grade 9 (12G), Grade 10 (22G), Grade 11 (32G), and Grade 12 (42G). A student may claim the additional Private Music Option credit in any Senior Years grade, provided the minimum music standing for that grade has been attained as described in Private Music Option—Appendix A on the department’s *Arts Education* website at [www.edu.gov.mb.ca/k12/cur/arts/music/pmo\\_appendix.html](http://www.edu.gov.mb.ca/k12/cur/arts/music/pmo_appendix.html).

Upon successful completion of the Private Music Option credit, students will receive a Standing designation. Additional Private Music Option credits do not need to be claimed individually or consecutively. For example, a student may claim four additional credits, one in each Senior Years grade (Grades 9, 10, 11, and 12), upon successful completion of the highest music standing listed for Grade 12 (42G).

To claim the additional Private Music Option credit, a Conservatory of Canada or a Royal Conservatory of Music certificate of standing must be presented to the school. A percentage mark is not recorded.

## The Private Music Option as Part of Music Course Credits Recognized to Fulfill Graduation Requirements

Changes to the Private Music Option are not intended to limit opportunities for students. Instead, the Manitoba Grades 9 to 12 music curriculum and an increased number of corresponding course codes expand and deepen music learning opportunities for all students. Schools can offer music courses with the option of including Private Music Option content in order to meet their own unique learning contexts and to enrich learning for all students.

Private Music Option learning could be part of a music course that integrates all four essential learning areas (Making, Creating, Connecting, and Responding). For example, a special topics music inquiry course at any grade could focus on an individual student's special area of interest. In such a course, the repertoire and associated theory included in the Private Music Option examinations could meet learning expectations found in the Making essential learning area of the music curriculum framework. This learning and repertoire could then be integrated with learnings in the Creating, Connecting, and Responding essential learning areas.

Course and learning design tools and templates are available to help administrators and educators design diverse music courses and learning possibilities, including a course that integrates Private Music Option learning. These tools include assessment strategies as well as ways to integrate all four essential learning areas. (See [Resources for Course and Learning Design and Implementation](#) on page 30.)

## The Royal Winnipeg Ballet (RWB) Professional Dance Option

The RWB Professional Dance Option credits are offered in addition to the department-developed dance credits available to Manitoba high school students. Students can obtain optional dance credits only if they are registered in the **senior** levels of the RWB **professional** program. Reporting of student marks may be based on the percentage received for dance examinations or a Standing designation. A student receiving a Grade 12 (40S) and/or Grade 11 (30S) examination percentage mark can receive one Specialized (S) dance credit for each grade. A student receiving a Grade 9 (10G) and/or Grade 10 (20G) examination percentage mark can receive one General (G) dance credit for each grade.

## International Baccalaureate (IB) and Advanced Placement (AP) Courses

The IB and AP course credits are offered in addition to and separate from the 8 total arts education credits available for department-developed arts education course credits for each Senior Years grade. The IB and AP course codes are listed under the Externally Developed—Department-Registered course codes in the *Subject Table Handbook* available at [www.edu.gov.mb.ca/k12/docs/policy/sth/index.html](http://www.edu.gov.mb.ca/k12/docs/policy/sth/index.html).

## School-Initiated Courses (SICs) in Arts Education

It is anticipated that schools will be able to transform many existing arts education SICs into Specialized (S) designated department-developed course codes by aligning SIC learning outcomes with the recursive learnings from the four essential learning areas in each of the four arts education curriculum frameworks. Tools for transforming SICs to S-designated courses are found in the [Resources for Course and Learning Design and Implementation](#) table (see page 30).

However, if a proposed arts education course does not align with the current Grades 9 to 12 dance, dramatic arts, music, or visual arts curriculum framework, it is still possible to request a SIC. The school would first determine the necessary resources to offer a course in addition to the 8 full credits in any one arts education subject area, and then seek divisional approval for the course, and, when approval is received, send the required registration form to the department for consideration.

Any request for an arts education SIC needs to identify clearly how the course offers a different learning experience beyond the 8 full credits in any one arts education subject area. For example, a Media Arts course might offer specific learnings unique to and different from learnings included in the dance, dramatic arts, music, or visual arts curriculum framework. Once approved by the school division, a SIC course would still need to be considered individually by the department to determine whether the course fits the stated criteria for SICs before the course could be registered and assigned a course code.

# Planning for Successful Implementation of Arts Education

Planning for successful implementation of Senior Years arts education includes considering the availability of arts education staff, ways to support staff, ways to develop and collaborate with artistic and cultural partners, arts education resources and spaces, scheduling practices, and budget needs.

## Human Resources: Arts Educators and Coordinators

Certified educators with specialized, professional, discipline-specific arts knowledge are important for implementing Manitoba's Grades 9 to 12 arts education curricula. In circumstances where discipline-specific educators are not available, it is necessary to provide appropriate, ongoing professional learning opportunities and quality resources to support successful discipline-specific arts learning.

Arts educators, like all educators, need to be supported by their educational communities and have opportunities for regular meetings, planning, and professional learning. Mentorship programs to support new arts educators have proven highly valuable, and Manitoba school divisions have developed successful mentorship models.

It is important to have a divisional consultant/coordinator or an assigned teacher/leader for each school division to provide support and leadership for divisional and school planning of arts education. Development of divisional policies regarding arts education is vital to guide arts leadership and strategic divisional arts planning. Divisional policies can be created around overarching belief statements and a common vision for current and future arts education.

## Artistic and Cultural Partnerships

Artistic and cultural partnerships can support both curricular and extracurricular learning in arts education. The department values artistic and cultural partnerships and connections to the real world experiences of Manitoban and Canadian artistic communities and associations and includes them as part of curricular learnings.

### **Example of Artistic and Cultural Connections**

"The learner develops understandings about people and practices in music by engaging with local, Manitoban, and Canadian contributors and contributions to music (e.g., music artists, groups, events, community and cultural resources, innovations) to expand learning opportunities" (*Grades 9 to 12 Music: Manitoba Curriculum Framework* 38).

Artistic and cultural partnerships create many possibilities for teaching and learning. Community arts resources and partnerships support and contribute to professional learning, create new learning spaces outside the walls of the classroom, encourage inquiry in the arts, support mentorships for teachers and learners, and support artistic and cultural identity development. Such opportunities create strong links between schools and communities and authentic learning landscapes that benefit teachers, students, artists, and the community.

Schools can collaborate with artists and arts organizations from Manitoba's thriving arts communities in many different ways, such as

- educational programming and workshops offered by Manitoba's arts institutions
- mentorships and collaborations with artists and members of the professional arts community
- long- or short-term artist residencies
- interactive technological tools and web-based resources
- participation in arts festivals, performances, and cultural events
- arts and learning grant programs
- collaborative arts education exchanges and inquiry projects

## Arts Education Resources and Spaces

Successful arts education requires appropriately equipped and maintained spaces in which to teach and learn. Wherever possible, arts education spaces should be dedicated arts education rooms that are safe for and accessible to all learners. They should include sufficient material, structural, and technological resources for successful arts learning. Equipment and instruments should be appropriate, adequate, and in good condition. Each arts education subject area (dance, dramatic arts, music, and visual arts) has specific space needs that may differ greatly from those of classroom spaces required for other subject areas.

Quality arts education spaces might include the following:

- appropriate **infrastructure** for each arts education subject area (e.g., open dance floor with barres, open/break-out spaces and stage for dramatic arts, acoustically designed space for diverse music groups and instruments, well-ventilated, well-lit artmaking spaces with close access to water and sinks)
- adequate and secure **display and storage space** for all instruments, materials, artworks, props, costumes, scenery, and other discipline-specific needs
- spaces of **appropriate sizes** to meet the needs of different sizes of arts groups

- access to current and updated **technological resources** (e.g., computer, projector, screen, tablet, Internet, quality audio/video, lighting equipment, keyboard, microphones)
- appropriately **furnished spaces** (e.g., mirrors, black boxes, music stands, moveable chairs, risers, work tables, bulletin boards and whiteboards, bookcases)
- appropriate **renewable supplies, equipment, materials, and educational resources** for dance, dramatic arts, music, and visual arts

## Scheduling for Arts Education

The guidelines for scheduling courses in arts education are the same as those followed in other subject areas. Full-credit courses in arts education are allocated 110 hours of instructional time, and half-credit courses are allocated 55 hours. It is up to each local school context to determine how best to organize and schedule those credit hours.

Promising and creative scheduling practices, such as the following, help ensure successful and equitable arts education:

- Scheduling that ensures equitable access to arts education means that optional arts education courses and compulsory courses are not scheduled against each other during the same periods in the school timetable, so that students do not have to choose between them.
- Scheduling that ensures equitable access to arts education means that optional arts education courses are not scheduled against each other during the same periods in the school timetable. For example, if Visual Arts and Concert Band courses are scheduled in the same period, students are forced to choose between arts education disciplines, rather than have the opportunity to explore a range of arts learning experiences.
- Longer (year-long) periods of intensive time devoted to in-depth arts teaching and learning are more effective for arts education than short periods (e.g., 30 minutes).
- Longer blocks of regular time devoted to in-depth arts teaching and learning are more effective for arts education than arts teaching and learning that is isolated only in certain semesters.
- Creative scheduling might include extended day scheduling of arts education credit courses.

Important arts education learning is not limited to credit courses. To offer accessible and equitable opportunities for rich learning in arts education, it is important to consider extracurricular learning in the arts as part of school scheduling.

## Budget Considerations for Arts Education

Budget considerations for effective arts education include human resources and other resources identified in the discussion of [Arts Education Resources and Spaces](#) (see page 24). Arts budget planning should also consider that resources for arts education must be renewed. Some arts materials (e.g., visual art supplies, music scores, drama scripts, dance choreography) must be replaced or renewed yearly, and other materials and equipment can be part of longer-range budget considerations. If instrument purchase is part of divisional budget planning, the cost for ongoing maintenance, repair, and replacement of those instruments must also be considered.

Budget considerations can also include community and artist collaborations to enhance arts learning and cross-curricular connections.

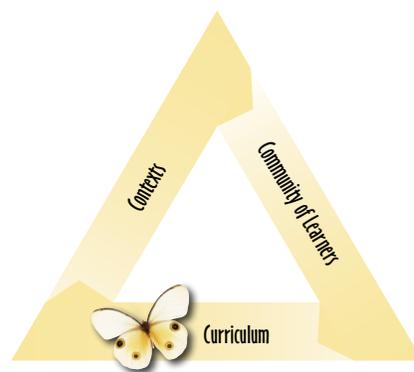
# Grades 9 to 12 Arts Education Course and Learning Design

The Grades 9 to 12 arts education curriculum frameworks allow teachers the flexibility to design arts courses and learning with diverse communities of learners and contexts in mind. Arts education course and learning design in Manitoba includes varying approaches to curriculum implementation. Courses may be unique to each school or school division, but they are always based on the four essential learning areas and the 13 recursive learnings common to all arts education curricula.

## The 3C Model for Arts Education

A complex interplay of factors affects student learning. The 3C Model (Community of Learners, Contexts, and Curriculum) outlines essential components to consider for course and learning design in arts education:

- **Community of learners:** Characteristics of classroom learners (e.g., student identity, interests, strengths, prior knowledge, prior experience, needs, challenges)
- **Contexts:**
  - **Learning context** (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, dramatic arts, music, or visual arts curriculum framework



Applying an in-depth understanding of the interrelated elements of the 3C Model informs teaching and assessment in many ways. Knowing the learners, their contexts, and the curriculum is important for engaging and motivating learners and for ensuring quality arts education, as described in the Overviews in the dance, dramatic arts, music, and visual arts curriculum frameworks.

Teachers conceptualize learning and assessment that is meaningful, appropriate, and authentic for their particular learners and contexts using the Grades 9 to 12 dance, dramatic arts, music, or visual arts curriculum framework as the foundation for course and learning design.

## Arts Education Frameworks as the Foundation for Course and Learning Design

The four essential learning areas and the associated 13 recursive learnings in each arts education curriculum framework are used as the foundation and organizing structure for course and learning design. The essential learning areas (wings of the arts education butterfly) and the recursive learnings are not intended to be addressed in the order they are presented in the curriculum frameworks; instead, the four wings act as flexible entry points and offer diverse pathways to dance, dramatic arts, music, and visual arts learning.

Although each essential learning area is distinct, the essential learning areas are not experienced in isolation. Just as real wings work together, so the essential learning areas function by simultaneously drawing from learnings in all wings to create meaningful, significant learning.

## The Recursive Nature of Learning in Arts Education

Understanding the recursive nature of arts learning is fundamental in implementing the arts education curriculum frameworks.

Learning in arts education is an ongoing, recursive process. Such learning cannot always be defined in advance or replicated. It may not always grow incrementally from simple to complex understandings. This means that the 13 recursive learnings are developed, recombined, elaborated, and transformed through diverse contexts and in new ways across grades so that learning changes by use and becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Because learning in arts education is recursive, the same 13 recursive learnings are used across all grades from Grades 9 to 12. Ways to distinguish learning growth related to the 13 recursive learnings across grades are described in the Conceptual Framework for Learning Growth (see Appendix in each arts education curriculum framework).

## Interdependence of the Four Wings

A recursive curriculum based on the four essential learnings (four wings)—Making, Connecting, Creating, and Responding—moves beyond linear skill- and content-based curriculum frameworks of the past. The learner is at the centre of the arts education curriculum butterfly and draws upon, mobilizes, and integrates learnings from each wing to create personal and collective meaning making in the arts.



Each wing is important; however, not all wings are drawn upon equally at all times. Teachers design course, learning, and assessment experiences so that learners move fluidly in and throughout the different wings of the arts education butterfly, depending on context and needs.

All four wings work in interdependent ways to give meaning and purpose to arts learning. For example, arts language and practices (Making) are necessary to create art (Creating); creating art gives meaning and purpose (Making). Arts language and practices and processes for creating art are all important for understanding why the arts are significant to human life (Connecting). Critical reflection (Responding) in the arts is necessary to inform and transform arts learning in all essential learning areas.

Because all four essential learning areas or wings are important and interdependent, courses and learning in arts education are designed with a balance of all four wings in mind. The balance and weighting of the four essential learning areas are flexible and depend on the focus and situated context of each arts education course.

## Resources for Course and Learning Design and Implementation

A variety of online resources are offered to support administrators and educators in designing, implementing, and assessing learning in arts education using the four essential learning areas or wings of the dance, dramatic arts, music, and visual arts curriculum frameworks.

The resources can be adapted for a variety of purposes to meet different needs when designing for arts education. They could be used to design new courses, revise existing courses, or transform SICs into Specialized (S) designated curriculum-based arts education courses. It is anticipated that schools will be able to transform existing arts education SICs into S-designated department-developed course codes by aligning SIC learning outcomes with the recursive learnings from the four essential learning areas in each of the four arts education curriculum frameworks.

Students can use the resources to plan inquiry projects and for self-assessment purposes. Educators may use them as part of discussions with parents/guardians to explain and elaborate arts learning.

For ease of use, the online resources are produced in a variety of formats, including interactive (fillable) PDF formats for each arts education subject area. The screencasts (explanation videos) that accompany the resources provide an overview of each resource and an explanation of how it can be used.

The following table identifies and describes the online resources that are available for course and learning design and implementation. The online resources (PDFs and screencasts) are available on the department's *Arts Education* website.

## Resources for Course and Learning Design and Implementation

Resources and Their Purpose	Content
<b>Curriculum Frameworks</b>	
<p>The curriculum frameworks provide</p> <ul style="list-style-type: none"> <li>the underlying philosophy of arts education in Manitoba</li> <li>the four essential learning areas, the 13 recursive learnings, and the enacted learnings that direct arts education in Manitoba</li> </ul>	<p>The curriculum frameworks provide</p> <ul style="list-style-type: none"> <li>an Overview</li> <li>the four essential learning areas, with the associated set of 13 recursive learnings, enacted learnings, and inquiry questions</li> <li>the Conceptual Framework for Learning Growth (Appendix) to support course design and assessment</li> <li>other related appendices</li> <li>a Glossary of terms used in the framework</li> <li>a Bibliography</li> </ul>
<b>Curriculum Posters</b>	
<p>The posters provide</p> <ul style="list-style-type: none"> <li>quick and easy access to the four essential learning areas and key words from the 13 recursive learnings in the arts education curricula for arts education design and implementation</li> </ul>	<p>The posters provide</p> <ul style="list-style-type: none"> <li>a curriculum framework overview</li> </ul>
<p>The Dance Curriculum Framework (PDF), poster (PDF), and screencast (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/dance/framework_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/dance/framework_9-12.html</a>.</p>	
<p>The Dramatic Arts Curriculum Framework (PDF), poster (PDF), and screencast (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/drama/framework_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/drama/framework_9-12.html</a>.</p>	
<p>The Music Curriculum Framework (PDF), poster (PDF), and screencast (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/music/framework_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/music/framework_9-12.html</a>.</p>	
<p>The Visual Arts Curriculum Framework (PDF), poster (PDF), and screencast (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/visual/framework_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/visual/framework_9-12.html</a>.</p>	
<b>Curriculum Planners</b>	
<p>The planners</p> <ul style="list-style-type: none"> <li>support planning with the four arts education curriculum frameworks</li> </ul>	<p>The planners provide</p> <ul style="list-style-type: none"> <li>the learning and assessment design cycle</li> <li>the four essential learning areas with the associated 13 recursive learnings</li> <li>key information about assessment practices, tools, and strategies</li> <li>guiding questions</li> </ul>
<b>Course Design Tools</b>	
<p>The tools are used to</p> <ul style="list-style-type: none"> <li>adapt existing arts courses to reflect the arts education curricula</li> <li>create new arts courses based on the arts education curricula</li> <li>transform arts education SICs into S-designated arts education courses using the arts education curricula</li> </ul>	<p>The tools provide</p> <ul style="list-style-type: none"> <li>fillable fields (for course title, code, and description, customized recursive learnings, course organization and resources, and assessment tools and strategies)</li> <li>links to curriculum frameworks (recursive learnings, enacted learnings, and inquiry questions)</li> </ul>
<b>Learning Design Tools</b>	
<p>The tools are used to</p> <ul style="list-style-type: none"> <li>design long- and short-term learning experiences in arts education (modules, units, themes, inquiry questions, big ideas) using the arts education curriculum frameworks</li> </ul>	<p>The tools provide</p> <ul style="list-style-type: none"> <li>fillable fields (for learner profiles, learning contexts and connections, school, divisional, and community contexts, curriculum entry points, customized recursive learnings, learning pathways, guiding questions, resources, and assessment tools and strategies for each essential learning area)</li> <li>links to curriculum frameworks (recursive learnings, enacted learnings, and inquiry questions)</li> </ul>
<p>The dance implementation resources (PDF) and screencasts (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/dance/implementation_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/dance/implementation_9-12.html</a>.</p>	
<p>The dramatic arts implementation resources (PDF) and screencasts (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/drama/implementation_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/drama/implementation_9-12.html</a>.</p>	
<p>The music implementation resources (PDF) and screencasts (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/music/implementation_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/music/implementation_9-12.html</a>.</p>	
<p>The visual arts implementation resources (PDF) and screencasts (MP4) are available at <a href="http://www.edu.gov.mb.ca/k12/cur/arts/visual/implementation_9-12.html">www.edu.gov.mb.ca/k12/cur/arts/visual/implementation_9-12.html</a>.</p>	

## Assessment in Arts Education

The resources found in the preceding table support quality assessment practices in arts education. They address assessment *for, as, and of* learning, as discussed in *Rethinking Classroom Assessment with Purpose in Mind: Assessment for Learning, Assessment as Learning, Assessment of Learning* (Manitoba Education, Citizenship and Youth), available online at [www.edu.gov.mb.ca/k12/assess/wncp/full\\_doc.pdf](http://www.edu.gov.mb.ca/k12/assess/wncp/full_doc.pdf).

In Manitoba, assessment in arts education focuses on the four essential learning areas and the associated 13 recursive learnings. The enacted learnings serve as the evidence for targeted recursive learning growth and achievement.

While rich arts education learning experiences simultaneously address multiple recursive learnings from all four essential learning areas (wings), certain learnings are targeted for focused observation at different times for assessment purposes. Criteria for targeted recursive learnings include a range of teacher constructed and/or teacher-student co-constructed criteria for successful learning.

Teachers use the same range of tools for assessment in arts education as they use in other subject areas. These tools include observations, conversations, and products. Arts educators may draw evidence of learning from 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, and other assessment tools.

Assessment in arts education, as in all subject areas, should be based on students' best, most recent efforts and on consistent patterns of authentic learning over time. The teacher considers the body of student evidence of learning (enacted learnings) and selects the most appropriate and pertinent evidence for grading purposes: "Students should receive the highest, most consistent mark, not an average mark for multiple opportunities" (*Rethinking Classroom Assessment with Purpose in Mind* 59).

## Conceptual Framework for Learning Growth in Arts Education

The Conceptual Framework for Learning Growth in arts education (which appears as an Appendix in each arts education curriculum framework) can be used for arts education assessment of recursive learning growth and for course design:

- **Assessment:** The conceptual framework is based on three complementary and interrelated learning dimensions: breadth, depth, and transformation. Each dimension is further described by three signposts that outline qualities and characteristics of increasing breadth, depth, and transformation of learning across and within the essential learning areas. Descriptive language used for the dimensions and signposts can be used to describe individual formative and summative assessment of learning related to the 13 recursive learnings both within and across grades.
- **Course design:** The signposts included in the conceptual framework also provide direction for designing courses at different grades using the recursive learnings.

For further information, see the Grades 9 to 12 arts education curriculum frameworks on the department's *Arts Education* website at [www.edu.gov.mb.ca/k12/cur/arts/index.html](http://www.edu.gov.mb.ca/k12/cur/arts/index.html).

## Equity and Inclusion in Arts Education\*

Every Grades 9 to 12 learner in Manitoba deserves and has the right to expect an equitable opportunity to access inclusive quality arts education:

- **Educational equity** is broadly defined as “a condition of fairness with respect to educational opportunities, access, and outcomes for all people” (Manitoba Education, Citizenship and Youth, *Belonging, Learning, and Growing* 12).
- **Inclusion** is defined as “a way of thinking and acting that allows every individual to feel accepted, valued, and safe” (Manitoba Education and Training, “Philosophy of Inclusion”).

UNESCO calls for inclusion and equity in education:

“Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all” (*Education 2030: Incheon Declaration and Framework for Action* 7).

“The central message is simple: every learner matters and matters equally” (*A Guide for Ensuring Inclusion and Equity in Education* 12).

It is important for schools to ensure that arts education programming is made accessible to all learners, regardless of their backgrounds, experiences, abilities, genders, or other factors:

**Equity and inclusion** are foundational to support the uniqueness and diversity of all students, respecting their backgrounds and/or personal circumstances, so that they can be successful. Application of these principles is essential for the education system and must be integrated into all policies, programs, operations, and practices. (Manitoba Education and Training, “Kindergarten to Grade 12 Priority Areas”)

Perceived disabilities should not prevent access to arts education. A learner with a visual impairment can still participate in visual arts education; a Deaf or hard of hearing learner can be a successful music or dramatic arts learner; and a student confined to a wheelchair can participate in dance learning. Students with special needs should “experience school as much as possible like their peers without special needs” (*The Administrative Handbook for Schools*, Topic A3, 1). Learning experiences should be **authentic** quality arts education experiences for all learners.

Students who have not had Kindergarten to Grade 8 arts education experiences, including some newcomers to Manitoba, should not be denied optional dance, dramatic arts, music, or visual arts credits in Grades 9 to 12. Students should also not be denied credited arts learning opportunities because of audition criteria. If an arts education credit course is available only by audition and there are no other options for the same learning, then learning in arts education is not equitable.

\* The information included in this section is relevant for Kindergarten to Grade 8 and Grades 9 to 12 arts education.

Learning in arts education “is equitable and ethical when barriers that limit learning are understood and eliminated” (Grades 9 to 12 arts education curriculum frameworks, 7). Refer to the Overviews in the frameworks for information about equitable quality arts education for all learners.

“Barriers, biases, and power dynamics that limit prospects for learning may be related to ‘sex, sexual orientation, gender identity, gender expression, race, ethnic origin, religion, socio-economic background, physical or mental ability, or other factors’” (Ontario Ministry of Education 6).

## Religious and Cultural Diversity in Arts Education

The arts are important and essential to many cultures, religions, and social groups around the world; however, these diverse groups practise the arts in very different ways and have a wide spectrum of views regarding dance, dramatic arts, music, and visual arts. It is important for educators not to place value on arts learning from only one perspective or a limited number of perspectives.

“Manitoba schools reflect the rich human diversity of our province. The last few decades have seen a rather significant change in the composition of Canada’s and Manitoba’s peoples and families. It is important to consider how diversity is reflected in our communities today and in the near future” (*Safe and Caring Schools*, Manitoba Education and Advanced Learning 4).

Learners of all cultures, religions, and social groups should see themselves reflected and respected in the world around them, and the Grades 9 to 12 arts education curriculum frameworks are designed to facilitate opportunities to do so.

Although the arts are essential to many diverse religious and spiritual practices and traditions, some religious groups do not allow certain arts elements and practices and/or limit the arts to specific contexts. Factors that may affect student participation in arts education include the types of arts, the ways in which the arts are used, lyrics or subject matter, types of instruments, types of arts media, artifacts, and the persons involved.

*The Public Schools Act* (Manitoba) stipulates that Manitoba “public schools are to be non-sectarian” (Section 84[1]); however, the Act does not disallow using repertoire or subject matter with cultural, religious, and/or sacred references in classrooms, field trips, special events, or public performances unless they are used as a form of religious exercise or instruction.

Providing the history of, context for, and discussion about repertoire and subject matter with religious content related to arts learnings and to arts, language, and/or literature would also not be considered religious instruction, so such learning experiences do not contravene *The Public Schools Act*.

In accordance with Manitoba's diversity and inclusive education policies, arts learnings in dance, dramatic arts, music, and visual arts are inclusive of all students' religious, spiritual, and cultural traditions. It is not appropriate to focus arts learnings on only one faith, culture, or religion; however, no culture or religion should be excluded in order to be inclusive of others.

The document *Responding to Religious Diversity in Manitoba's Schools: A Guide for Educators* (Manitoba Education and Advanced Learning) provides educators and schools with policies, guidelines, and recommended procedures for religious accommodation in schools in order to respond to the needs of their religiously diverse students and communities. The guide includes specific references and examples pertaining to arts education and is grounded in these beliefs:

In a region as dynamic and diverse as Manitoba, it is important that the public school system actively acknowledge both the freedom of religion that is protected by the *Canadian Charter of Rights and Freedoms*, and the protection from discrimination and harassment based on religion that is part of the *Manitoba Human Rights Code*. (4)

*Responding to Religious Diversity in Manitoba's Schools* describes some of the religions of Manitoba educators and learners and provides contexts, scenarios, and guidelines for specific practices, beliefs, and observances that may need accommodation. The guide includes ways that schools and educators can adapt curricula, including curricular learnings in arts education, to accommodate religious diversity.

The guide notes that, in general, an informed, commonsensical approach to religious accommodation is recommended. In many situations, dialogue between the school administrator, the student, and the student's family can solve issues and concerns about religious accommodation. Generally, the recommended process for religious accommodation is as follows:

If, and when, parents or students express concerns related to religious beliefs and practices in schools, it is important that all involved work collaboratively and respectfully to address the issue in an appropriate manner. The school administrator and staff, the student, the student's family, and the religious community often need to be involved to explore options and identify appropriate accommodations. . . .

Religious accommodation in Manitoba's school divisions and schools will be granted within a context of respect for human rights, welcoming of diversity, and safe schools policies. School administration should attempt to reasonably accommodate students where there is a demonstrated conflict between a specific class or curriculum and a religious requirement or observance. Where academic accommodation is requested, the school should have an informed discussion with the student's parents to understand the nature and extent of the conflict. (*Responding to Religious Diversity in Manitoba's Schools* 11)

Although schools should consider accommodation when religion and cultural practices and beliefs conflict with school activities or curricula, they cannot accommodate religious beliefs and practices that conflict with divisional and departmental policies.

## Indigenous Perspectives in Arts Education

The *Truth and Reconciliation Commission of Canada: Calls to Action* makes it imperative for Manitoba administrators, educators, and learners to recognize the validity of Indigenous knowledge and to infuse Indigenous perspectives and ways of knowing into all curricula, including arts education, teaching, and learning:

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:
  - iii. Building student capacity for intercultural understanding, empathy, and mutual respect. (Truth and Reconciliation Commission of Canada 7)

All four Manitoba arts education curriculum frameworks afford opportunities for educators and learners to build capacity for intercultural competencies, empathy, and respect, and for understanding Indigenous world views and perspectives. Indigenous perspectives are infused throughout all four essential learning areas in the Grades 9 to 12 arts education curriculum frameworks in implicit and explicit ways.

### Examples of Infusing Indigenous Perspectives in Arts Education

In the Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks, learners are called to

- “develop understandings about people and practices in [the arts] by exploring a range of art works, forms, genres, styles, traditions, innovations, and performance practices from various times, places, social groups, and cultures (including First Nations, Métis, and Inuit)” (38)
- “construct identity and to act in transformative ways by
  - recognizing and respecting that individuals and groups may have different opinions, interpretations, preferences, and evaluations regarding [arts] experiences
  - identifying ways that the arts contribute to personal, social, cultural, and artistic identity” (52)

Indigenous perspectives enrich and deepen learning for all students and their school communities. They offer valuable and important ways of seeing, knowing, and relating to the world. By exploring Indigenous peoples’ rich historical and contemporary contributions to culture and the arts, all learners have opportunities to extend intercultural knowledge and diverse perspectives, and to reflect on and appreciate the integral role of First Nations, Métis, and Inuit peoples in Manitoban and Canadian society.

It is important, however, not to generalize Indigenous perspectives in arts education. Indigenous peoples today “are as diverse in their personal beliefs and ideologies as any other cultural or ethnic group” (*Integrating Aboriginal Perspectives into Curricula*, Manitoba Education and Youth 7). While diversity and differences are apparent across Indigenous communities, common aspects can be identified. For example, different Indigenous communities across Canada have identified the following important commonalities and characteristics related to teaching and learning. Learning is understood to be

- interconnected
- relational (self, family, community, culture, the natural world)
- contextual
- holistic (with physical, emotional, spiritual, and intellectual dimensions)
- experiential
- learner-centred

Decolonization in arts education can occur only in a strengths-based, learner-centred environment. The best practices for infusing Indigenous perspectives in arts education in meaningful and authentic ways are dependent on situations and grounded in the identified common understandings about learning.

For example, understanding that **interconnectedness and relationships** are important Indigenous perspectives will help teachers be aware of the need to relate learning to students’ self, families, Elders, and communities. Teachers ensure that learning is **interconnected** by providing opportunities for making and creating arts connected to understandings about the significance of arts learning and to processes for critical reflection.

Arts learning is always **contextual**. It is unique and specific to the context of the school, the course, and the learners. As contexts change over time, teaching and learning design are adapted to meet the needs of all learners.

When teachers design arts education, it is important to design learning with the physical, emotional, spiritual, and intellectual dimensions in mind (**holistic** arts learning). Arts learning inherently engages students to connect physically to art by making and creating art. Arts learning must also be purposefully designed so that students are engaged in all holistic dimensions while learning in the four essential learning areas of arts education.

**Experiential learning** is an inherent part of all arts education. Whether learning in dance, dramatic arts, music, or visual arts, students have multiple and authentic hands-on experiences for making, creating, connecting, and responding.

A **learner-centred** teaching practice means that arts education teachers must take the time to get to know all their students and design learning connected to students' identity, interests, strengths, prior knowledge and experiences, needs, and challenges. A learner-centred practice also means that teachers consider approaches that will engage their students in authentic learning and involve them in the design and assessment of learning in arts education. Teachers ensure that learners have multiple opportunities for self-expression and multiple and appropriate ways to demonstrate their understanding of learning.

#### **Cultural Appropriation**

"Cultural appropriation can occur when aspects of indigenous knowledge, artistic process, or style are presented either outside their context of origin or without careful attribution of the source. It is in these situations, even unintentionally, that the authenticity and significance of Aboriginal artists, art making, and artwork become diminished. While it may appear accessible for a teacher to bring Aboriginal arts into the classroom, replicating or teaching these arts without permission or contextual understanding risks excluding and muting the voice of authenticity from the experience and can offend the people and communities from which the artwork has been drawn" (British Columbia Ministry of Education 5–6).

It is recommended that teachers consult with and invite the participation of Elders or divisional/departmental consultants responsible for Indigenous education when designing for arts education and learning. This will help teachers to avoid cultural appropriation and ensure ethical and respectful arts practices.

## Gender Equality and Equity in Arts Education

Schools have the responsibility to ensure gender equality in arts education. **Gender equality** refers to equal rights, access, opportunities, and outcomes for female, male, and gender diverse students. The achievement of gender equality in arts education requires **equitable practices** that ensure fair treatment of all genders. Female, male, and gender diverse students should have equal opportunities to see their gender represented in the arts and to realize their full potential as artists.

“Theatre [dance, music, visual arts] that is missing the work of women is missing half the story, half the canon, half the life of our time” (Marsha Norman, President of The Lilly Awards, and Co-director of Playwriting Program at The Juilliard School).

Administrators and educators must engage in equitable practices and pedagogy to

- acknowledge historical and social disadvantages experienced by women and gender diverse people in the arts
- redress historical and current gender imbalance in the arts
- deconstruct sexism and gender stereotypes in the arts
- ensure that learning and participation in the arts are not defined or limited by gender or gender stereotypes
- promote freedom of artistic expression for students of all genders
- value all students’ artworks and art contributions equally regardless of gender
- enable students of all genders to achieve their full artistic potential

## Recommended Practices for Gender Equality and Equity in Arts Education

1. Critically examine historical bias and the impact of the male canon in the arts.
2. Challenge own assumptions and expectations about gender in arts education.
3. Challenge and disrupt students' existing gendered perceptions about the arts by promoting critical thinking and discussion about gender and gender diversity in the arts.
4. Broaden the range of resources (e.g., texts, references, repertoire, themes, examples) to ensure gender equality and equity.
5. Resist gender stereotypes related to
  - performance roles (e.g., portrayal of males as the stronger sex, and females as weaker, objectified, or supporting characters)
  - instrument choice
  - careers in the arts
  - thinking and learning styles
  - temperament for learning (e.g., activity level, sensitivity, attention, sociability, distractibility, interests)
6. Provide gender equal choices in arts learning and performing.
7. Provide gender equal and gender diverse role models (e.g., mentors, guests, artists) that challenge gender stereotypes and barriers and that enable students to develop their own artistic identity.
8. Ensure that student decision-making and leadership opportunities are equal for all genders and that no gender is placed in a position of power, privilege, or authority over another.
9. Ensure equitable access to services, supports, and opportunities (e.g., grants, scholarships, auditions, extracurricular activities, field trips) for all genders.
10. Advocate for equality and equity in arts education.

These positive practices can ensure and address equitable gender representation in arts education, break down existing gender barriers in arts education, and ultimately empower all learners equally and equitably to grow and flourish as artists.

## Resources to Support Equity and Inclusion in Arts Education

Schools and school divisions can use various departmental resources to respond to learners' needs and to develop policies and guidelines regarding equity and access for all students in arts education.

Information, resources, and contacts related to fostering and facilitating inclusion for all learners in different contexts are available on the department's *Student Services* website at [www.edu.gov.mb.ca/k12/specedu/index.html](http://www.edu.gov.mb.ca/k12/specedu/index.html). This website includes information about

- safe and caring schools
- school mental health
- services for students who are blind or visually impaired
- services for students who are Deaf and/or hard of hearing

The following resources are also available on the department's website:

Egale Canada Human Rights Trust, and Manitoba Education and Advanced Learning. *Safe and Caring Schools: A Resource for Equity and Inclusion in Manitoba Schools* (MB MyGSA.ca). Winnipeg, MB: Egale Canada Human Rights Trust and Manitoba Education and Advanced Learning, 2014. Available online at [www.edu.gov.mb.ca/k12/safe\\_schools/mygsa/index.html](http://www.edu.gov.mb.ca/k12/safe_schools/mygsa/index.html) (17 Oct. 2017).

Manitoba Education and Advanced Learning *Responding to Religious Diversity in Manitoba's Schools: A Guide for Educators* (Draft 2015). Winnipeg, MB: Manitoba Education and Advanced Learning, 2015. Available online at [www.edu.gov.mb.ca/k12/docs/support/religious\\_diversity/](http://www.edu.gov.mb.ca/k12/docs/support/religious_diversity/) (21 July 2017).

———. *Safe and Caring Schools: Respect for Human Diversity Policies: A Support Document for Manitoba School Divisions and Funded Independent Schools in Developing Human Diversity Policies*. Winnipeg, MB: Manitoba Education and Advanced Learning, 2015. Available online at [www.edu.gov.mb.ca/k12/docs/support/human\\_diversity/index.html](http://www.edu.gov.mb.ca/k12/docs/support/human_diversity/index.html) (21 July 2017).

Manitoba Education and Training. *Safe and Caring Schools: A Whole-School Approach to Planning for Safety and Belonging*. Winnipeg, MB: Manitoba Education and Training, 2017. Available online at [www.edu.gov.mb.ca/k12/safe\\_schools/index.html](http://www.edu.gov.mb.ca/k12/safe_schools/index.html) (16 Oct. 2017).

———. *Supporting Transgender and Gender Diverse Students in Manitoba Schools*. Winnipeg, MB: Manitoba Education and Training, 2017. Available online at [www.edu.gov.mb.ca/k12/docs/support/transgender/index.html](http://www.edu.gov.mb.ca/k12/docs/support/transgender/index.html) (16 Oct. 2017).

Manitoba Education and Youth. *Integrating Aboriginal Perspectives into Curricula: A Resource for Curriculum Developers, Teachers, and Administrators*. Winnipeg, MB: Manitoba Education and Youth, 2003. Available online at [www.edu.gov.mb.ca/k12/docs/policy/abpersp/index.html](http://www.edu.gov.mb.ca/k12/docs/policy/abpersp/index.html) (1 Aug. 2017).

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## Notes

## Copyright and Arts Education\*

School leaders and arts educators are responsible to comply with copyright legislation and follow guidelines that outline the rights and responsibilities of users of copyright-protected works. According to *The Manitoba Teachers' Society Handbook*,

Members have the right to draw on a wide variety of resources in promoting and facilitating student learning while safeguarding the legitimate interests of the creators of the artistic and intellectual works used by ensuring copyright laws are adhered to. (The Manitoba Teachers' Society, Section 4.9(b), 130)

Every school division and funded independent school in Manitoba is required to

- comply with the education and fair dealing exceptions identified in the Government of Canada's *Copyright Act*
- use the six factors outlined by the Supreme Court of Canada to assess whether a dealing is fair (see page 44)
- follow the fair dealing guidelines developed by the Council of Ministers of Education, Canada (CMEC) to assist schools in determining fair use of copyrighted materials (Noel and Snel, *Copyright Matters! 2-3*)
- have a policy in place to adhere to the fair dealing guidelines

### Copyright in Canada

The Canadian *Copyright Act* (C-42) and subsequent Canadian court decisions pertaining to the Act regulate the use and reproduction of artistic and intellectual works. Canadian copyright legislation protects original, fixed (published or unpublished) literary, dance/choreographic, dramatic/theatrical, musical, and visual arts works, recordings, performances, and communication signals from being reproduced, performed, or distributed without the permission of the copyright holder.

#### Fair Dealing

The **fair dealing** exception in the *Copyright Act* outlines the **user's rights** for copying and use (called "dealing") of copyright-protected work under certain conditions considered "fair" and for allowable purposes, such as education. Under the fair dealing exception, users may, for allowable purposes and when considered fair, use, produce, and reproduce copyright-protected work without seeking permission or needing to pay licence fees or copyright royalties to the original author or creator of the work.

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\* The information included in this section is relevant for Kindergarten to Grade 8 and Grades 9 to 12 arts education.

Fair dealing is intended to provide reasonable instances in which copyright is not considered to be infringed, while at the same time ensuring that creators, including students, have the legal right to protect and control their creations.

## Factors for Determining Fair Dealing

Guidelines for determining fair dealing are not included in the Canadian *Copyright Act*, but have emerged from Supreme Court of Canada rulings. The Supreme Court of Canada states that educational institutions are exempted from copyright infringement under certain circumstances. The Court outlines six factors to be considered in assessing whether a dealing is fair:

the purpose of the dealing, the character of the dealing, the amount of the dealing, the nature of the work, available alternatives to the dealing, and the effect of the dealing on the work. (CCH Canadian Ltd. v. Law Society of Upper Canada 342)

The six factors for determining fair dealing are explained with examples below.

<b>Factors for Determining Fair Dealing</b>	
<b>Factors</b>	<b>Explanation</b>
1. the purpose of the dealing	the purposes allowable under the <i>Copyright Act</i> for use of the work (e.g., education)
2. the character of the dealing	the way in which the work is used (e.g., whether single or multiple copies are distributed, whether the copies are destroyed after use)
3. the amount of the dealing	the quantity and proportion of the work taken
4. the nature of the work	the public availability of the work (e.g., whether unpublished work is important for wider knowledge, whether unpublished work is intended to be confidential)
5. available alternatives to the dealing	the availability of non-copyrighted equivalents of the work
6. the effect of the dealing on the work	the effect of copying on the market of the work (e.g., whether copies compete with the commercial market)

## CMEC Fair Dealing Guidelines

CMEC provides various educational resources that elaborate the factors for determining fair use of copyrighted materials and provide examples of what kinds of educational activities are permitted under fair dealing.

The resources available to educators on the CMEC website include the following:

- *Copyright Matters! Some Key Questions and Answers for Teachers* (Noel and Snel)  
<https://www.cmec.ca/140/Programs-and-Initiatives/Copyright/Copyright-Matters-/index.html>
- *Fair Dealing Guidelines* (Poster and Information Sheet)  
<https://www.cmec.ca/docs/copyright/FDG-BW-EN-2016.pdf>
- *Copyright Information for Teachers*  
<https://www.cmec.ca/466/Programs-and-Initiatives/Copyright/Copyright-Information-for-Teachers/index.html>
- *Copyright Decision Tool*  
<http://copyrightdecisiontool.ca/DecisionTool/>

The CMEC fair dealing guidelines outlined in *Copyright Matters!* explain

- who may communicate and reproduce copyright-protected work
- allowable purposes for and amounts of use
- conditions related to communication and reproduction
- prohibitions to copying

*Copyright Matters!* specifies amounts that can be copied and communicated once the dealing is determined to be fair according to the six factors established by the Supreme Court of Canada. Fair dealing, known as user's rights, allows copying of short excerpts, following certain conditions outlined in *Copyright Matters!*

A short excerpt means\*

- a. up to 10 per cent of a copyright-protected work (including a literary work, musical score, sound recording, and an audiovisual work);
- b. one chapter from a book;
- c. a single article from a periodical;
- d. an entire artistic work (including a painting, print, photograph, diagram, drawing, map, chart, and plan) from a copyright-protected work containing other artistic works;
- e. an entire newspaper article or page;
- f. an entire single poem or musical score from a copyright-protected work containing other poems or musical scores;
- g. an entire entry from an encyclopedia, annotated bibliography, dictionary, or similar reference work. (Noel and Snel 3)

*Copyright Matters!* notes that "Copying or communicating multiple short excerpts from the same copyright-protected work with the intention of copying or communicating substantially the entire work is prohibited" (Noel and Snel 3).

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\* Source: Noel, Wanda, and Jordan Snel. *Copyright Matters! Some Key Questions and Answers for Teachers*. 4th ed. Toronto, ON: Council of Ministers of Education, Canada, Canadian School Boards Association, and Canadian Teachers' Federation, 2016. 3.

## Commonly Asked Questions about Fair Dealing

*Copyright Matters!* provides important information for arts educators about the fair use of copyright-protected materials by addressing commonly asked questions such as the following:

Can teachers

- copy or post an entire musical score?
- copy materials for display as part of instruction (e.g., whiteboard, overhead projector, computer screen)?
- copy materials for one-time use?
- copy, translate, communicate electronically, show, or play copyright-protected work for tests and examinations?
- play a sound recording or turn on a radio for students to listen to, or turn on a television for students to watch?
- allow students to perform a copyright-protected work, such as a play, on school premises?
- allow music (recorded or live) to be communicated or performed without the copyright owner's permission?
- use or allow students to use copyright-protected works to create new works?
- copy programs from radio or television?
- show an audiovisual work on school premises?
- copy an audiovisual work at home and show it in the classroom?
- live-stream or record lessons to make available online for students on demand?
- copy computer software for educational use?
- copy or allow students to copy from the Internet?
- break digital locks or allow students to break digital locks to use copyright-protected materials?

**It is important for administrators and educators to refer to *Copyright Matters!* for responses to these and other questions about fair dealing in school.**

## Backup Copies

A person who owns or has a licence to use a copy of a work is allowed to make backup copies of the work (e.g., print, audio, visual, or digital work) in the event that the original legally obtained source has been lost or damaged (*Copyright Act*, Section 29.24). However, backup copies may not be given away.

The backup copies exception does not apply to works protected by digital locks or licence agreements. **Digital lock prohibitions and licence agreements supersede fair dealing and education exceptions.**

## Copyright and Public Domain

Works in the public domain are not covered by copyright legislation or fair dealing guidelines and may be freely copied, distributed, adapted, and performed without permissions or royalty payments. Under the Canadian *Copyright Act*, the term of copyright is limited to the life of the creator or author plus 50 years. After that time, the copyright term expires and the work becomes a part of the public domain.

## Copyright Protections for Students and Teachers

When students, teachers, and others create original artistic works, copyright is automatic and inherent. There is no need to apply for copyright protection or attach the international copyright symbol © to have artistic work protected by Canadian copyright legislation. Ideas, however, cannot be copyrighted. The original artistic work must be in a fixed form (e.g., musical score or recording, dance choreography, drawing, photograph, painting, sculpture, print text, digital recording).

A student's original artwork in any form (e.g., print text, video or sound recording, artifact, website) is protected from use by teachers or the school: "The student—or if the student is a minor, the student's parent or legal guardian—must authorize the further use of a student's work, such as its use in a school publication, a teaching workshop, a student exemplar, or in a Web posting" (*Copyright Matters!* 20).

All fixed, original work is inherently protected by copyright legislation. However, copyright protection may not be understood by all users; some users may mistakenly assume that copying an artistic work that does not have a copyright symbol © or bibliographic information does not constitute a copyright infringement. It is recommended that students and educators mark their work with the copyright symbol © and include the name of the creator and the date the work was created.

For added protection, original work may be registered for copyright by completing an application form and paying a fee to the Canadian Intellectual Property Office.

## Copyright Responsibilities of School Leaders and Educators

Works and materials that are protected by the Canadian *Copyright Act* and fall outside the fair dealing guidelines may not be used in any form until appropriate permissions are obtained and/or fees or royalties paid.

If copyrighted works or materials fall outside the fair dealing guidelines, permissions are required for using the works, and school leaders and teachers are responsible for obtaining copyright permissions if required. If copyright infringement occurs, the teacher, school, and school board can be held responsible for damages by the copyright owner(s).

Any fixed, original or mash-up work that students create (e.g., music composition or creation, artwork, drama work, dance work, or multimedia work in original, recorded, or digitally posted form) is protected by the Canadian *Copyright Act*. If the students are minors, written consent must be obtained from them and their parents/legal guardians for any use of their work (e.g., for use in school or commercial publications; in educational resources; at professional development workshops, presentations, or conferences; on websites; on posters or advertisements of school events; or for any other educational uses). Consent forms should be written so that permissions are specific to the particular works being used.

It is the responsibility of school leaders to ensure appropriate decision-making when it is not clear whether copyrighted materials fall under fair dealing guidelines or education exceptions. School leaders should follow school division copyright policy and use the criteria (the six factors for determining fair dealing identified on page 44) established by the Supreme Court of Canada rulings to determine the need for copyright permissions and/or payments. In cases of uncertainty, legal advice may be required.

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