The Course Design Tool is intended to support dramatic arts educators in designing courses based on *Grades 9 to 12 Dramatic Arts: Manitoba Curriculum Framework*.

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

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

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

Dramatic arts learning design in Manitoba is flexible in response to varying approaches to curriculum implementation and to diverse communities of learners and contexts. The components of the 3C Model—Community of Learners, Contexts, and Curriculum—are essential for course design:

- **Community of learners:** Characteristics of classroom learners (e.g., student identity, interests, strengths, prior knowledge, prior experience, needs, challenges)
- **Contexts:**
  - **Learning contexts** (e.g., big idea, inquiry question, complex task or problem, theme of interest to student or group, universal theme, artistic text, artist, style) and **learning connections** (e.g., other arts curricula, other subject areas, intercultural competencies, Indigenous perspectives, information and communication technology, sustainable development, social justice)
  - **School, divisional, and community contexts** (e.g., school and divisional priorities, physical environment, social environment, available technology, available scheduling, resources, artists)
- **Curriculum:** The Dramatic Arts Curriculum Framework

Course Description

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

Contents

Manitoba
Education and Training

RECURSIVE LEARNINGS

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

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

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

The learner develops language and practices for making drama/theatre.

MAKING (DR–M)

DR–M1 (p. 22)
The learner develops competencies for using the tools and techniques of body, mind, and voice in a variety of contexts.

DR–M2 (p. 24)
The learner develops competencies for using elements of drama/theatre in a variety of contexts.

DR–M3 (p. 26)
The learner develops competencies for using a range of dramatic forms and styles.

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

CONNECTING (DR–C)

DR–C1 (p. 38)
The learner develops understandings about people and practices in the dramatic arts.

DR–C2 (p. 40)
The learner develops understandings about the influence and impact of the dramatic arts.

DR–C3 (p. 42)
The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

RECURSIVE LEARNINGS (continued)

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

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

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

The learner generates, develops, and communicates ideas for creating drama/theatre.

CREATING (DR–CR)

DR–CR1 (p. 30)
The learner generates ideas from a variety of sources for creating drama/theatre.

DR–CR2 (p. 32)
The learner experiments with, develops, and uses ideas for creating drama/theatre.

DR–CR3 (p. 34)
The learner revises, refines, and shares drama/theatre ideas and creative work.

The learner uses critical reflection to inform drama/theatre learning and to develop agency and identity.

RESPONDING (DR–R)

DR–R1 (p. 46)
The learner generates initial reactions to drama/theatre experiences.

DR–R2 (p. 48)
The learner critically observes and describes drama/theatre experiences.

DR–R3 (p. 50)
The learner analyzes and interprets drama/theatre experiences.

DR–R4 (p. 52)
The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.

# COURSE ORGANIZATION

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

Modules
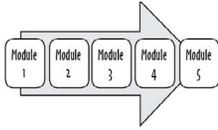
Units
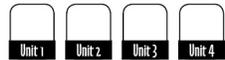
Themes
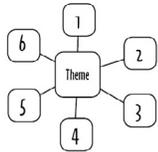
Inquiry questions

Big ideas

Other(s)

Describe the structure of the course.
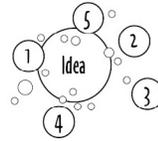
Resources

Human resources (e.g., artists, guests, Elders)
Community resources
Print text sources (e.g., books, newspapers, scores, brochures)
Multimedia (e.g., applications, software, videos, audio, photos, webpages)
Artmaking materials
Music instruments
Costumes, props, sets, space
Technology (e.g., interactive whiteboard, sound equipment, projector, document camera)

Describe the course resources.

ASSESSMENT

Quality assessment involves targeting recursive learnings and using a range of established and co-constructed criteria to indicate successful achievement of the targeted recursive learnings.

Purposes

Classroom assessment is used for various purposes:

• assessment *for* learning (enables teachers to determine next steps to support learning growth)	Formative
• assessment *as* learning (students critically reflect on their own learning for learning growth)	
• assessment *of* learning (achievement of targeted dramatic arts learnings evidenced by students' best, most recent efforts and consistent patterns of authentic learning over time)	Summative

Tools

A range of assessment tools are used for both formative (*for* and *as* learning) and summative (*of* learning) assessment. These tools include observations, conversations, and products. Assessment *for* learning enables teachers to adjust teaching and plan next steps for teaching and learning. Assessment *as* learning enables learners to reflect critically on their learning and on personal learning strategies to support learning growth. When students are able to apply new understandings in a variety of authentic contexts and over time, teachers use a variety of evidence from observations, conversations, and products to provide summative assessment (*of* learning) and evaluation of targeted dramatic arts learnings.

Examples:

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

How will dramatic arts learning be assessed for each essential learning area?

Consider the following questions:

1. What are the assessment goals related to the 13 recursive learnings that inform this course design?

2. Which assessment tools, processes, and strategies will be used?

3. How will dramatic arts learning growth be evaluated using the three learning dimensions (breadth, depth, and transformation) and the accompanying signposts? (See Appendix in the Dramatic Arts Curriculum Framework.)

REFLECTION AND NOTES

COPYRIGHT INFORMATION

For copyright information, refer to the following resources.

Manitoba Education and Training

- *Administration and Implementation Guide for Grades 9 to 12 Arts Education* (see Copyright and Arts Education)

The Council of Ministers of Education, Canada (CMEC)

- *Copyright Information for Teachers*
  www.cmec.ca/466/Programs-and-Initiatives/Copyright/Copyright-Information-for-Teachers/index.html
- *Copyright Matters! Some Key Questions and Answers for Teachers*
  www.cmec.ca/140/Programs-and-Initiatives/Copyright/Copyright-Matters-/index.html