



Grade 7 Drama Long-range Plan Framework

Using this Framework

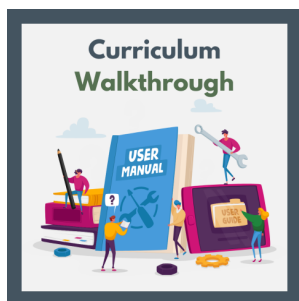
This document is designed as a support tool for educators developing their long-range plans. CODE recognizes that teachers have varying assignments, time allocations, access to materials, student engagement, student identities, and student needs. A one-size-fits-all long-range plan is not feasible or desirable. As a result, this resource aims to ease the effort required to find high quality instructional resources and to support teachers in meeting the demands of the curriculum. **Please customize your long-range plans according to your needs:** mix and match with other grades for split classes, or mix and match between drama and dance (or another subject) if you teach multiple to the same group of students.

The first part of this resource will suggest lessons and units, indicate when in the school year or term it would be appropriate to teach them, and give clear indications of the curriculum expectations that are covered in them. The focus of the resource will also share any cross-curricular focus of the unit/lesson if applicable. Wherever possible, we have selected resources that are publicly available. Some suggested resources may require a CODE Membership to access.

The second part of this resource will suggest a sample sequence of units and lessons that would be appropriate for this grade level.

New-to-Drama Teachers

CODE offers the following free resources to support you in teaching drama:



[Curriculum Walkthrough](#)



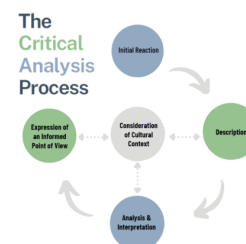
[Posters for the Elements \(Fr/Eng\)](#)

Overall Expectations		Grade 7				Grade 8				Grade 9				Grade 10			
Overall Expectation	Scope and Sequence	Grade 7	Grade 8	Grade 9	Grade 10	Overall Expectation	Scope and Sequence	Grade 7	Grade 8	Grade 9	Grade 10	Overall Expectation	Scope and Sequence	Grade 7	Grade 8	Grade 9	Grade 10
Overall Expectation 1: Creating and Presenting	Students will create and present drama, using the elements and conventions of drama to communicate feelings, ideas, and events.					Overall Expectation 2: Working, Responding, and Analyzing	Students will apply the critical analysis process to communicate feelings, ideas, and understanding in response to a variety of drama media and experiences.					Overall Expectation 3: Examining Theme and Cultural Contexts	Students will demonstrate an understanding of a variety of drama and theatre forms and styles from the past and present, and their social and/or contextual, sociocultural and historical contexts.				

[Scope & Sequence Document](#)



[Creative Process Posters \(Fr/Eng\)](#)



[Critical Analysis Posters \(Fr/Eng\)](#)



[Best Practices for Collaborating with Guest Artists](#)

CODE Members also have access to a document called [Teaching Forms and Cultural Contexts](#).

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Overview of Suggested Resources

Unit/Lesson Title & Location	CODE: Art Fusion First Five: Opening Scenes ; Publicly available	CODE: Role on the wall / Rôle sur le mur ; Publicly available CODE: Role Play / Le jeu de rôle ; Publicly available CODE: Make It Real... Improvising in Role / Pour de vrai! Improviser dans un rôle... ; Members-only	CODE: Outside and Inside: Mask ; Members-only Wil Baker Teacher: Exploring Mask Theatre and performance , Publicly available	CODE: Cyber bullying.ca ; Publicly available
Focus of Resource	An introduction to Intermediate drama in a series of 5 sessions that aim to help build community in the Drama space. These lessons serve as a “tasting menu” of the different elements of drama, allowing both the teacher and students to develop a level of knowledge and confidence with the drama elements and vocabulary.	The role-play situations encourage students to make decisions in role that challenge initial thoughts and feelings, and provide room for students to re-evaluate and re-consider their own belief system *Can have cross-curricular ties with any subject you are currently teaching. For instance, in Social Studies, use Role on the Wall to explore push and pull factors related to migration.	Students will use mime, movement, gesture and improvisation to explore and deconstruct the literal and metaphorical masks within their own lives and the masks of societal roles and conventions.	Students develop skills in drama, dance and critical literacy through an exploration of the topic of cyber-bullying. The unit begins with an exploration of communication in a digital age. By the end of the unit, students will understand how electronic forms of communication can be used with intention to harm or with intention to have a positive and powerful impact. Cross-curricular application to Language (A2.1, A2.4, A 2.5, D1.1, D3.2) and Dance (A1.2, A1.4, A1.2, A2.1, A2.2)
Suggested Timeline	Beginning ▾	Beginning ▾	Beginning ▾	Middle ▾

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Curriculum Expectations	B1.	B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities B1.2 demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects B1.3 plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives	B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities B1.2 demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects B1.3 plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives	B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities B1.2 demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects B1.3 plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives	B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities
	B2.		B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences	B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences B2.2 analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences	B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences
	B3.		B3.1 compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places	B3.1 compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places	B3.1 compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places
	Elements	Role/Character, Relationships	Role/Character, Relationships, Time and Place	Role/Character, Relationships, Time and Place	Role/Character, Relationships, Time and Place

Grade 7 Drama Long-range Plan Framework

Unit/Lesson Title & Location	CODE: Not My Girl ; Members-only	CODE: Monologues Using Abstract Nouns ; Publicly available Essential Theatre: Acting Lesson: Monologue Preparation , Publicly available *While there is no explicit Rubric for monologue performance in either unit plan, it is best practice to come up with a co-created success criteria with your students to assess them on that includes both process work and final performance	CODE: A Question of Loyalty ; Publicly available (to be done alongside History Unit 2)	CODE: Soundscape / L'ambiance sonore , Publicly available Burt's Drama: Stage Designers Lesson 5: Sound Design , Publicly available
Focus of Resource	These lessons focus on using drama pedagogy, without appropriation, to learn about Residential Schools for Indigenous children in Ontario. The unit focuses on the storybook: Not My Girl, the picture book adaptation of Margaret Pokiak-Fenton's book, A Stranger at Home. *This unit is adaptable for Grade 7 and 8 students after foundational learning about Residential Schools. CODE's Artists as Disruptors - Learning Hub has a section about Settler Colonialism and offers suggestions for resources.	In the CODE lesson(s), students explore the concept of the abstract noun. Students will work to structure a monologue based on their noun choice After, students can explore existing and relevant monologues (provided for use by: StagePartners). In a series of lessons, students will select a text, analyze character development, and learn to annotate the text before presenting a monologue. Cross-curricular application to Language Arts (B1. Oral and Non-Verbal Communication, B2. Language Foundations for Reading and Writing, B3. Language Conventions for Reading and Writing, D1. Developing Ideas and Organizing Content)	A Question of Loyalty is a novel written by Barbara Greenwood. It is a historical fiction that is an excellent source for exploring the Rebellion of 1837. Using Drama and Language Arts learning strategies the students explore the many conflicting points of view and complex issues of that critical time in our history. This source links to the Grade 7 History Unit 2 curriculum.	With an existing Script or short scenes in mind - or with an original script - the process of soundscape creation allows students to explore production roles and responsibilities behind the scenes of a production.
Suggested Timeline	Middle ▾	End ▾	Middle ▾	End ▾

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	B2.	B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences B2.2 analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members	B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences B2.2 analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members	B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences	B2.1 construct personal interpretations of drama works, connecting drama issues and themes to their own and others' ideas, feelings, and experiences
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	Elements	Role/Character, Relationships, Time and Place, Tension	Role/Character, Relationships, Time and Place, Tension, Focus and Emphasis	Role/Character, Relationships, Time and Place	Tension, Focus and Emphasis



Grade 7 Drama Long-range Plan Framework

Suggested Sequence

This is an example plan for a class that runs for an entire school year, at least once a week. Expectations that occur more than once are colour-coded with a darker colour to support selection of units/lessons according to your class needs.

September	October	November	December	January	February	March	April	May	June
Art Fusion First Five: Opening Scenes	Role on the wall Role Play Make It Real... Improvising in Role / Pour de vrai! Improviser dans un rôle...	Outside and Inside: Mask Another resource to support your use of masks in the classroom (adapt to your intermediate classroom): Exploring Mask Theatre and performance		Cyber_bullying.ca	Monologues Using Abstract Nouns Acting Lesson: Monologue Preparation	Not My Girl	A Question of Loyalty (to be done alongside History Unit 2) Corridor of Voices	Soundscape Stage Design Lesson on Sound Design	Production Process Combining all the students have done throughout the course of the year, use this video resource to help in organizing a production of a series of scenes that incorporate relevant topics and sound design
B1.1, 1.2, 1.3	B1.1, 1.2, 1.3	B1.1, 1.2, 1.3		B1.1	B1.2	B1.1	B1.1, 1.3	B1.4	B1.1, 1.2, 1.3, 1.4
	B2.1	B2.1, 2.2		B2.1	B2.1, 2.2, 2.3	B2.1, 2.2, 2.3	B2.1	B2.1	B2.1, 2.2, 2.3
	B3.1	B3.1		B3.1	B3.1	B3.1	B3.1	B3.2	B3.1, 3.2
Role/character, relationship, time and place	Role/character, relationship, time and place	Role/character, relationship, time and place		Role/character, relationship, time and place	Role/Character, Relationships, time and place	Role/Character, Relationships, Time and Place, Tension	Role/Character, Relationships, time and place	Tension, Focus and emphasis	Role/Character, Relationships, time and place, Tension, Focus and emphasis