



Grade 5 Drama Long-range Plan Framework

Using this Framework

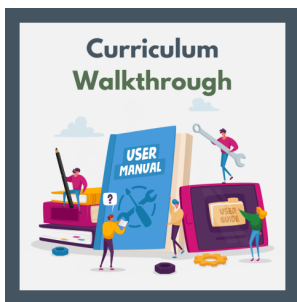
This document is designed as a support tool for educators developing their long-range plans. CODE recognizes that teachers have varying assignments, time allocations, access to materials, student engagement, student identities, and student needs. A one-size-fits-all long-range plan is not feasible or 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](#)



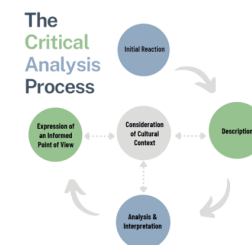
[Posters for the Elements \(Fr/Eng\)](#)

Overall Expectations	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
01. Creating and Presenting Develop the understanding of drama and process drama, using the elements and conventions of drama to communicate feelings, ideas, and events. Investigate the elements of drama. Developable multiple competencies						
02. Reflecting, Responding, and Analyzing Apply the critical analysis process to communicate feelings, ideas, and understanding in response to a variety of drama and performance.						
03. Examining Theme and Cultural Contexts Develop the understanding of a variety of drama and theatre forms and styles from the past and present, and their social and cultural contexts. Investigate the understanding of a variety of drama and theatre forms and styles from the past and present, and their social and cultural contexts, 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: Arts Fusion - First Five Welcoming; Publicly available OR CODE: Making a Great Beginning - Opening Day Activities for Drama Classes, Members-only	CODE: Building a Community / Bâtir une communauté, Publicly available	CODE: In or Out, Publicly available	CODE: Craft-Specific Knowledge and Career Path Resources for Theatre / Connaissances spécifiques à un métier et ressources en matière de parcours professionnel pour le théâtre, Publicly available
Focus of Resource	The goal of this unit is to launch your junior drama program by introducing students to core concepts, skills and assessment practices and to develop routines for communication, instruction and classroom management. The inquiry question that will drive the lessons is: How Can We Create a Welcoming Classroom Environment?	This drama unit examines the role of community and government in dealing with challenges. Students work collaboratively to establish a fictional community and their roles within it. Cross-curricular connections with Social Studies (B. People and Environments: The Role of Government and Responsible Citizenship); see resource recommendations for further cross-curricular suggestions for homeroom teachers (Math, Science, Language, etc.)	This unit explores the theme of exclusion and inclusion through a series of lessons that encourages students to consider these ideas in creative ways. Literacy Focus on Drama and Dance. Cross-curricular connections with Dance, Health (D2.5 Emotional, interpersonal stresses), Language (A1. Transferable Skills - 1.1; A2. Digital Media Literacy - 2.4, 2.5; A3. Applications, Connections, and Contributions - 3.2; B2. Foundations of Language - 2.3); C1. Knowledge about Texts; C2. Comprehension Strategies - 2.5; C3. Critical Thinking in Literacy - 3.2, 3.5 3.6, 3.8)	CODE has compiled some craft-specific resources related to lighting design, sound design (foley/sound effects/music), digital projection, makeup design, hair design, costume design, set design/building, prop mastering, stage management, and theatrical effects. Generate questions about theatre and drama in the community and then use the links and videos in this resource to engage in inquiry with your students about key theatre personnel. Consider comparing with theatre that they have experienced in their own communities or that are relevant to them culturally. If you invite artists/ professionals in to speak to students, use CODE's Best Practices for Teachers and Artists Working Together document (on the first page).
Suggested Timeline	Beginning ▾	Beginning ▾	Middle ▾	Middle ▾

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Curriculum Expectations	B1.	B1.1 engage actively in drama exploration and role play, with a focus on examining issues and themes in fiction and non-fiction sources from diverse communities, times, and places B1.2 demonstrate an understanding of the element of role by selectively using some other elements of drama, to build belief in a role and establish its dramatic context B1.3 plan and shape the direction of the drama or role play by collaborating with others to develop ideas, both in and out of role	B1.1 B1.2 B1.3 B1.4 communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to achieve specific dramatic effects	B1.1 B1.2 B1.3 B1.4	
	B2.	B2.1 express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works B2.2 explain, using drama terminology, how different elements are used to communicate and reinforce the intended message in their own and others' drama works	B2.1 B2.2 B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members	B2.1 B2.2 B2.3	
	B3.			B3.1 describe forms of process drama, theatre, storytelling, and visual representation from diverse communities around the world, and explain how they may reflect some beliefs and traditions of their communities	B3.1 B3.2 demonstrate an understanding of the broader world of drama and theatre by identifying and describing the roles and responsibilities of key theatre personnel
	Elements	Role/ Character Time and Place Focus and Emphasis	Role/ Character Time and Place Relationship Tension Focus and Emphasis	Role/ Character Time and Place Relationship Tension Focus and Emphasis	Focus and Emphasis

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Unit/Lesson Title & Location	CODE: Picture Books - Anti-Black Racism and Entry points, Publicly available CODE: Dramatic Conventions / Conventions dramatiques, Members-only	CODE: Star-cursed: Exploring “Otherness” in Shakespeare’s Othello - Code-Upon-Avon 2019 Workshop Notes, Publicly available	CODE: Flocking, Publicly available	CODE: Improvisation Games, Publicly available Extension: Improvisation Fundamentals, Members-only
Focus of Resource	The Picture Books resource offers sources for developing dramatic works with students. Dramatic Conventions provides suggestions for ways that you could engage students with the texts. You may wish to become familiar and confident with dramatic conventions before creating your own story drama sequence. Note: Engaging with picture books that explore specific histories should be done with caution about appropriation of voice and stories.	Understanding race and power dynamics in white supremacy culture. Using dramatic conventions to think critically about characterization in a text. *Language may need to be adapted in the student-facing PDFs Cross-curricular connection with Language (A3. Applications, Connections, and Contributions, B1. Oral and Non-Verbal Communication, C3. Critical Thinking in Literacy, D2. Creating Texts)	This resource offers instructional strategies, definitions and curriculum links to the dramatic and choreographic form, flocking. This resource has many possible cross-curricular connections and can be used in many process drama structures. The resource makes suggestions for these connections.	The Improvisation Games resource provides activities that can support students in their attention, risk-taking, idea generation, etc. Improvisation Fundamentals could be used to examine two sides of an issue and to position students as ‘experts’ on a cross-curricular topic. Cross-curricular connection with Language (B1. Oral and Non-Verbal Communication)
Suggested Timeline	Middle ▾	Middle ▾	Middle ▾	Beginning ▾

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Curriculum Expectations	B1.	Varies	B1.1 engage actively in drama exploration and role play, with a focus on exploring drama structures, key ideas, and pivotal moments in their own stories and stories from diverse communities, times, and places B1.2 demonstrate an understanding of the element of role by selectively using a few other elements of drama	B1.4 communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to achieve specific dramatic effects	B1.2 B1.3 plan and shape the direction of the drama or role play by collaborating with others to develop ideas, both in and out of role
	B2.	Varies	B2.1 express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works B2.2 explain, using drama terminology, how different elements are used to communicate and reinforce the intended message in their own and others' drama works B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members	B2.1 B2.2 B3.3	B2.1 B2.2
	B3.	Varies	B3.1 describe forms of process drama, theatre, storytelling, and visual representation from diverse communities around the world, and explain how they may reflect some beliefs and traditions of their communities	B3.1	B3.1
	Elements	Varies	Role/ Character Relationship Time and Place Tension Focus and Emphasis	Relationship Focus and Emphasis	Role/ Character Relationship Time and Place Tension Focus and Emphasis



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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
<u>Arts Fusion - First Five Welcoming</u>	<u>Building a Community</u>				<u>In or Out</u> *If time or if also teaching dance, do all lessons			<u>Theatre Personnel Inquiry</u> Mini-lessons to support creative process: <u>Flocking</u>	<u>Improvisation Games</u> Extensions: <u>Improvisation Fundamentals</u>
	Lesson 1 & 2 Community Building Establishing Setting & Role	Lesson 3 Tension, Role, Relationship	Lesson 4 Tension, Focus & Emphasis	Lesson 5 Sustaining belief in setting and character	Lesson 1 & Lesson 3 OR <u>Star-cursed: Exploring "Otherness" in Shakespeare's Othello</u> OR <u>Picture Books - Anti-Black Racism and Entry points</u>	Lesson 5 & Lesson 6 Shift In or Out lessons forward by one month and leave off Lesson 7 & 8 (Curriculum expectations below align with original lesson structure)	Lesson 7 & Lesson 8		
B1.1, B1.2, B1.3	B1.1, B1.2, B1.3	B1.1, B1.2, B1.3	B1.1, B1.2, B1.3	B1.4	B1.4 (B1.1, B1.2)	B1.1, B1.3	B1.1, B1.2, B1.3, B1.4	B1.4	B1.1, B1.3
B2.1, B2.2	B2.1, B2.2, B2.3	B2.1	B2.1	B2. Summative	B2.1, B2.2, B2.3	B2.1	B2.1	B2.1, B2.2, B2.3	B2.1, B2.2
					(B3.1, B3.2)	3.1		B3.1 B3.2	B3.1
Role/ Character Time and Place Focus and Emphasis	Role Time and Place Focus and Emphasis	Role Relationship Tension Focus and Emphasis	Role Relationship Tension Focus and Emphasis	Role Relationship Tension Focus and Emphasis	Role Focus and Emphasis	Role Relationship Tension Focus and Emphasis	Role Relationship Tension Focus and Emphasis	Relationship Focus and Emphasis	Varies Emphasize Time and Place & Role where possible