



Grade 6 Drama Long-range Plan Framework

Using this Framework

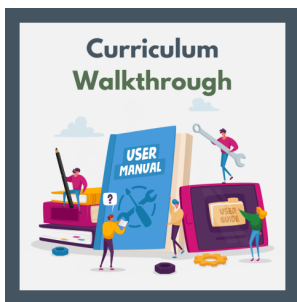
This document is designed as a support tool for educators developing their long-range plans. CODE recognizes that teachers have varying assignments, time allocations, access to materials, student engagement, student identities, and student needs. A one-size-fits-all long-range plan is not feasible or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

Scope and Sequence, DRAMA ELEMENTARY

Consent of Ontario Teachers and Drama Educators

Ontario Arts Curriculum, Grades 1-8

Overall Expectations

01-1. Develop and produce drama, using the elements and conventions of drama to communicate feelings, ideas, and events.

01-2. Collaborate with others to create drama.

02-1. Apply the critical analysis process to communicate feelings, ideas, and understanding in response to a variety of drama and performance.

03-1. Investigate the relationship of drama and theatre forms and styles from the past and present, and their social and cultural contexts, to understand and interpret drama and theatre.

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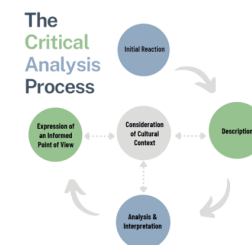
03-21. Investigate the relationship of drama and theatre forms and styles from the past and present, and their social and cultural contexts, to understand and interpret drama and theatre.

03-22. Investigate the relationship of drama and theatre forms and styles from the past and present, and their social and cultural contexts, to understand and interpret drama and theatre.

[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: Departures / Les départs, Publicly available	CODE: Financial Literacy and Trade: Origins and Impact / La littératie financière et le commerce : les origines et les impacts, Publicly available	CODE: Mime / Activité mimée, Publicly available CODE: Monologues using Abstract Nouns / Monologues (en utilisant des noms abstraits), Members-only
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?	Students will explore the topic of migration and the related theme of departures, with a focus on the push and pull factors that are at play when people are faced with these critical life decisions. The unit invites students to learn about the journey of immigrants during the Irish Famine and to examine a range of perspectives and points of view that prevailed at that time. Cross-curricular connections with Dance (A1., A2.); Language (A3., B1., B2., C1., D1., D2.); Social Studies (A3. Understanding Context: The Development of Communities in Canada)	In this series of lessons, students will be divided into independent nations with differing geographical landscapes. Through role play, they will work together to help one nation's citizens cope after an experience with drought, and will later play out scenarios in which a powerful nation seeks to exploit the resources of another. The impact of foreign contact on an occupied nation will also be explored through various dramatic conventions. Cross-curricular connections with Social Studies (B. People and Environments: Canada's Interactions with the Global Community) and Language (B.1)	The Mime resource offers instructional strategies, sample assessments, elements for teaching, and applications for the dramatic convention of Mime. The Monologue unit is a multi-disciplinary unit (e.g., language, and drama) that revolves around the concept of the abstract noun. Cross-curricular connections with many possible disciplines. The Mime resource makes suggestions for specific integration with other subjects.
Suggested Timeline	Beginning ▾	Middle ▾	Middle ▾	Middle ▾

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Curriculum Expectations	B1.	B1.1 engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas from a variety of fiction and non-fiction sources and diverse communities, times, and places B1.2 demonstrate an understanding of the element of role by selectively using other elements 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 introducing new perspectives and ideas, both in and out of role	B1.1 B1.2 B1.3 B1.4 communicate feelings, thoughts, and ideas to a specific audience, using audio, visual, and/or technological aids to strengthen the impact on the viewer	B1.2 B1.3	B1.2 B1.3 B1.4
	B2.	B2.1 express personal responses and preferences and make connections to themes and issues presented in their own and others' drama works	B2.1 B2.2 identify a favourite scene and give reasons for their preference, using correct drama terminology to describe how the elements of drama contribute to its effectiveness B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members	B2.1 B2.3	B2.1 B2.3
	B3.	B3.2 identify and describe key contributions drama and theatre make to the community			
	Elements	Role/ Character Time and Place Focus and Emphasis	Role/ Character Time and Place Tension Relationship Focus and Emphasis	Role/ Character Time and Place Tension Relationship Focus and Emphasis	Role Time and Place Tension Focus and Emphasis

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Unit/Lesson Title & Location	CODE: Poetry and Creative Focus , Publicly available	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: Critical Analysis Process Posters / Le processus d’analyse critique (affiches) , Publicly available CODE: Sample Artifacts for the Critical Analysis Process / Modèles pour l’analyse critique , Publicly available CODE: Teaching the Critical Analysis Process / L’enseignement du processus d’analyse critique , Members-only	CODE: Improvisation Games , Publicly available Extension: Improvisation Fundamentals , Members-only
Focus of Resource	Grade 6 students use tableaux to communicate emotion based on a poetic source. Cross-curricular connections with Language (potentially B2., C3., D1., D2)	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. Language may need to be adapted in the student-facing Othello 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)	CODE's Critical Analysis Process poster is designed for use in your classroom. The Sample Artifacts resource suggests possible videos to use with classes to learn how to apply the critical analysis process to a finished product. Select some examples of drama and theatre to support student inquiry about themes and traditions from a variety of times, communities, and places. CODE's members-only resource provides ideas to support teaching the analysis of artifacts or performances. 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).	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 ▾	End ▾	Beginning ▾

Grade 6 Drama Long-range Plan Framework

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	B2.	B2.1 express personal responses and preferences and make connections to themes and issues presented 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	Varies	B2.1 B2.2 identify a favourite scene and give reasons for their preference, using correct drama terminology to describe how the elements of drama contribute to its effectiveness B2.3	B2.1 B2.3
	B3.		B3.1 demonstrate an understanding of some drama and theatre themes and traditions from a variety of times, communities, and places	B3.1 B3.2 identify and describe key contributions drama and theatre make to the community	
	Elements	Role Relationship Tension Focus and Emphasis	Role/ Character Relationship Time and Place Tension Focus and Emphasis	Varies	Varies

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Unit/Lesson Title & Location	CODE: Tous que nous pouvons sauver , Members-only	CODE: True Tales: Dramatic Monologues , Members-only	CODE: The Whales Song , Members-only	CODE: Improvisation Games , Publicly available Extension: Improvisation Fundamentals , Members-only
Focus of Resource	Cette unité de l'art dramatique examine le rôle de la communauté et du gouvernement dans la gestion des défis environnementaux à travers le contexte et les rôles associés à un futur dystopique. Les élèves travaillent en collaboration pour établir une communauté fictive ainsi que leurs rôles au sein de celle-ci. Cross-curricular connections with French Immersion (A1., A2., B1., B2., C1., D1., D2) or Language (A1., A3., B1., C3., D2.), Science (A3.2, A3.3, B. Life Systems), Social Studies (A1., A2., B2.).	After hearing a familiar fairy tale told from an unconventional point of view, students choose other fairy tales and write dramatic monologues in role, from an unconventional point of view retelling that story. Cross-curricular connections with Language (A1., A3., B1., C3., D1., D2.).	The Whales' Song, by Dyan Sheldon and Gary Blythe is a poetic tale about a young girl who is captivated by her grandmother's stories about the whales. Through drama, the students explore the mysterious visitation of the whales. Cross-curricular connections with Language (A1., A3., B1., C3., D2.).	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 ▾	End ▾	Beginning ▾

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	B2.	B2.1 express personal responses and preferences and make connections to themes and issues presented 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 B2.3	B2.1	B2.1 B2.3
	B3.		B3.1		
	Elements	Role Time and Space Relationship Tension Focus and Emphasis	Role Tension Focus and Emphasis	Role Time and Space Relationship Tension Focus and Emphasis	Varies Emphasize Tension & Relationship where possible



Grade 6 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
<u>Arts Fusion - First Five Welcoming</u>	<u>Poetry and Creative Focus</u>	<u>Departures / Les départs</u> *Some lessons use a dance focus but may be facultative for other lessons (Lesson 7 is optional)			<u>Star-cursed: Exploring “Otherness” in Shakespeare’s Othello</u> OR <u>Picture Books - Anti-Black Racism and Entry points</u>	<u>Financial Literacy and Trade: Origins and Impact / La littératie financière et le commerce : les origines et les impacts</u>		Critical Analysis Process AND Mini-lessons to support creative process: <u>Mime / Activité mimée</u>	<u>Improvisation Games</u> Extensions: <u>Improvisation Fundamentals</u>
		Lesson 1, Lesson 2, Lesson 3	Lesson 4, Lesson 5, Lesson 6	Lesson 8 Lesson 9 - Summative Task					
B1.1, B1.2, B1.3	B1.1, B1.2, B1.3, B1.4	B1.1, B1.3, B1.4	B1.1, B1.3, B1.4	B1.1, B1.2, B1.3, B1.4	B1.1, B1.2	B1.2, B1.3			B1.1, B1.3
B2.1, B2.2	B2.1, B2.3	B2.1, B2.3	B2.1, B2.3	B2.1, B2.2, B2.3	B2.1, B2.2, B2.3	B2.1, B2.3		B2.1, B2.2	B2.1, B2.3
B3.2					B3.1			B3.1 B3.2	
Role/ Character Time and Place Focus and Emphasis	Role Relationship Tension Focus and Emphasis	Role/ Character Time and Place Tension Relationship Focus and Emphasis			Role Time and Place Tension Relationship Focus and Emphasis	Role/ Character Time and Place Tension Relationship Focus and Emphasis		Varies	Varies Emphasize Tension & Relationship where possible